

A black and white photograph of a man with curly hair and goggles, wearing a sweater, working on a large, dark, abstract sculpture in his workshop. The workshop is filled with various tools hanging on the wall and other sculptures in the background.

Reinhoud mon sculpteur my sculptor

a film by Blaise D'Haese

OW
OFF WORLD

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technical info

original title: Reinhoud, mon sculpteur

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versions: Creative documentary: 55 minutes (HD & Digibeta)
French spoken
English or Dutch subtitles

written & directed by: Blaise D'Haese

edited by: Anaïs Enshaian

original music: Laurent Sayet

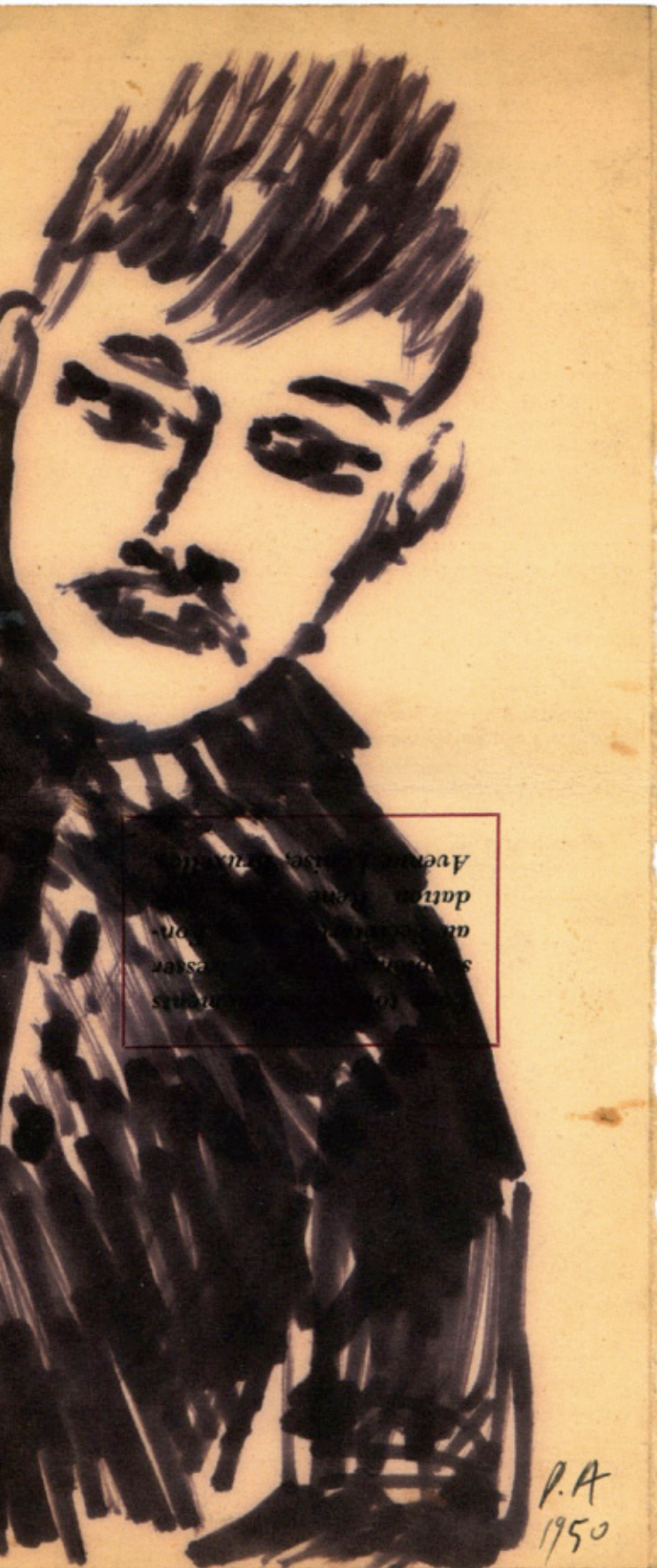
with: Pierre Alechinsky, Corneille, Nicolas Alquin, Luc De Heusch, ...

broadcasters: RTBF & VRT-Canvas (BE)

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english pitch



Blaise D'haese, the director of this film, lost his father, the sculptor Reinhoud in 2007. He filmed his father during the last two years of his life.

Blaise feels a void in his life. Reinhoud, although he was a very public man and member of the Cobra movement, never spoke about his painful past family life, nor about the ambiguous relationship he had with his native country Belgium, which he left at the age of 30. When Blaise was born, his father was already old. Blaise searches through all the interviews and numerous archive photos and videos to get to know his father better and understand his work.

french pitch

Blaise D'haese, le réalisateur, a perdu son père, le sculpteur flamand Reinhoud, en 2007. Il l'a filmé dans l'intimité des deux dernières années de sa vie. Il ressent un manque. Reinhoud, homme public, appartenant au mouvement Cobra, ne lui a pas parlé de son passé familial complexe, ni des rapports ambigus avec son pays, la Belgique, qu'il a quittée à 30 ans. Quand naît le réalisateur, Reinhoud est déjà âgé. Avec ce film, construit autour de nombreuses interviews et archives photos et vidéos, le fils part à la recherche de son père et de son œuvre.

english synopsis

Blaise D'haese lost his father, Flemish sculptor Reinhoud, a few years ago. He filmed him in the intimacy of the two last years of his life when he was already in bad health. His father was already 54 at the time of his birth, so when he dies, Blaise has the impression that he does not know his father well at all. For that reason, he decides to set out on a quest.

Is it possible to get to know someone after his death? How to describe one's father, family and self? And how does one present a work of art in a film? These are the issues the documentary presents us with. As the son sets out to cover the footsteps of his father, he seeks to find a link between his artistic adventures and private life.

The film has the significance of an art memoir, the one that resulted from the movement sculptor Reinhoud belonged to, known as Cobra and one of the last major avant-garde, post-war artistic movements, taking from expressionism and primitive folk art. It is an ideal opportunity to meet the last of its surviving protagonists: painters Corneille and certainly Pierre Alechinsky, Reinhoud's best friend with whom he shared a studio for more than 10 years.

It is also a brief history of Belgium. The maker asks questions about the links his father had with his family and native country, which he left at the age of 30 and which he never really spoke to him about. He discovers a Flemish family and its secrets.

With humour, the maker presents a whole range of characters beyond the norm, be they artists or the women in his father's life. Parallel to these flesh-and-blood portraits, he also shows his father's metal sculptures and how he sees them personally: as other characters, completely separate from it all, as if they were play mates. These were the brothers and sisters who filled the house in his youth.

Beyond his quest for a departed father, the maker approaches art through a private eye. He offers us a rare testimony about the life of an artist, as it is seen from the inside and thus makes art accessible and human.

french synopsis

Le réalisateur, Blaise D'haese, a perdu son père, le sculpteur flamand Reinhoud, il y a quelques années. Il l'a filmé dans l'intimité des deux dernières années de sa vie alors qu'il était très diminué. A sa disparition, Blaise n'a pas l'impression de si bien l'avoir connu (il est né sur le tard alors que son père avait déjà 54 ans). Il décide de partir à sa recherche.

Peut-on cerner quelqu'un après sa mort? Comment parler de son père, de sa famille et de soi? Et comment représenter une œuvre d'art dans un film? Telles sont les problématiques du film dont le propos est justement de lier étroitement l'aventure artistique de son père à la vie intime de celui-ci avec la quête du fils sur les pas de son père.

C'est la transmission d'une mémoire de l'art, celle issue du mouvement Cobra auquel le sculpteur Reinhoud a appartenu. Cobra est une des dernières grandes avant gardes de l'après-guerre, à la veine expressionniste et primitive. C'est l'occasion d'en rencontrer les derniers protagonistes encore vivants : les peintres Corneille et surtout Pierre Alechinsky, le meilleur ami de Reinhoud, avec lequel il a partagé un atelier pendant plus de dix ans.

C'est aussi une histoire de la Belgique. Le réalisateur s'interroge sur les liens de son père à sa famille et à son pays, la Belgique, qu'il a quitté à 30 ans et dont il ne lui a pour ainsi dire pas parlé. Il découvre une famille flamande et ses secrets.

Le réalisateur présente avec humour une galerie de personnages hors norme, que ce soit les artistes ou les femmes de son père. En parallèle de ces portraits de personnages de chair et de sang, le réalisateur montre les sculptures de métal tel qu'il les voit, comme d'autres personnages à part entière, des compagnons de jeux. Les sculptures sont les frères et sœurs qui ont peuplé la maison de son enfance.

A travers la quête du père disparu, le réalisateur aborde l'art par l'intime. Il offre un témoignage rare de la vie d'un artiste vue de l'intérieur et rend ainsi l'art accessible et humain.

from Reinout to Reinhoud

An artist is like a sponge of his era and culture, or a filter transforming his cultural heritage and surroundings into a concept that changes everything. From this point of view, sculptor Reinhoud corresponds very much to the profile. He was born in 1928 in a Catholic family, to a father who was a lawyer and senator for Flanders. The young Reinhoud does not really correspond to the image his family would like from him. Physically, he is already fairly suspect, as this taciturn colossus only aggravates his own cause by being left-handed, thus bringing the wrath of his Jesuit teachers upon him. When he turns his back on religion and discovers he above all likes to use his hands, he cuts ties with his father who would have gladly made him a priest, saying to the rest of the family that 'he will return when he is hungry.' This period of his life reveals him to be profoundly independent, this quality nourishing his work for many years to come.

Born Reinout D'Haese, he becomes Reinhoud and leaves his family name as well as everything connected with it behind, even Belgium where he was born, to move to France, sharing the company of painter Pierre Alechinsky with whom he would share the same studio in Picardy for ten years. His rebellion would feature in his lavish and irreverent oeuvre which looks upon the world around it with a perplexed air of anger. But it is his humour, and not his cynicism, that prevails. Author Pierre Descargues writes about him in 1972, saying: "[...] Humour in Surrealism has been much discussed. However, this was relative more to an aesthetic humour; a way of getting one's message across. Surrealist works generally do not make one laugh.

In contrast, the Reinhoudian populace seems to live in a jovial environment, having a fair amount of fun. In sculpturing, which seemed to have lost the habit, Reinhoud has re-integrated laughter as a means of communication par excellence, as an antidote for life's miseries; the comical as a force to banish the harshness from our existence. Thus, Reinhoud's works are unique, inhabited by an immense strength."





REINHOUD, MILESTONES

1951: Participates in the second International Experimental Art Expo Cobra in Liège.

1957: Wins the award for best upcoming sculptor of Belgium

1959: Is invited at the Galerie de France in Paris and has recurring exhibitions in New York from 1962 to 1966

1984: Participates twice in the Biennale in Venice

1972: Has exhibitions in the Grand Palais (Paris) for the occasion of Fiac, in 1985, 1986, 1990, 1998

1980: Inauguration of a sculpture at the Open Air Museum in Paris, on the borders of the Seine.

1983: Makes a bas-relief for the metro station Osseghem in Brussels

1988: At the Olympic Games in Seoul, he participates in the Art Olympics.

2000: He is asked to make a sculpture for the forecourt of the European Parliament.

He exposed his works in Mexico, Tokyo, Kobe, Fukuoka, Madrid, Hong-Kong, Canary Islands, Dublin, Johannesburg, Munich, Cologne, Vienna, Bali, Prague and Rio de Janeiro. His work can be seen at the national museums of France, Belgium, Denmark, Holland, South-Korea, Israel and the USA.

directors statement

English

This is a film about my father, the sculptor named Reinhoud, who died on 1st July 2007 at the age of 79. I have never been able to separate the image I had of him from his work, as he dedicated all of his life to it and put everything he had and everything he was into it. Living in the houses peopled by them, his sculptures were like brothers and sisters to me. However, I only got to know my father during the last 25 years of his life. Is it possible to get to know someone after his death? What kind of life did he lead? What legacy did he leave behind? What aspects of his personality does it really reflect? How about other people? What kind of relationships did he have with the women in his life? I filmed my father in the intimacy of the last two years of his life. I wanted to depart from the film material to research the man himself, and the work he left behind, to reconstruct the character he was and to better appreciate his world. To achieve this, I spoke to the people he was close to, his family, the people he collaborated with, his partners-in-crime; painters, sculptors and writers. In a non-linear way, I have juxtaposed television archive images and interviews; interviews given by my father between 1966 and 2004 as well as films of him at work, made between 1977 and 1990 to put the sculptor's creative gesture at the centre of the film again. [...]

It is also a history of Belgium, or how one of those young artists having just been discovered decides to leave his fatherland, dismayed by the community arguments his country suffers from, incarnated in the figure of his father, a Flemish politician. He cuts the ties with his family and settles in France from 1960 onwards. He does not teach his children his mother tongue, Flemish Dutch, although his work still remains profoundly Flemish. He follows in the footsteps of Brueghel, Bosch and James Ensor and is a witness of the richness and power of Belgian culture. In its own way, the history of Reinhoud says something about the history of his country.

It will be a chance to transfer a memoire, the one of an experience from a past life, through matter; this upstart who turned his back on his religion and his family, this man, awkward from the day he was born, who took revenge on matter by making an oeuvre from the most stubborn of materials, metal, to achieve an unmatched balance in sculpting.



directors statement

French

C'est un film sur mon père, le sculpteur Reinhoud, mort le 1 juillet 2007 à l'âge de 79 ans.

Ma vision de lui n'a jamais pu séparer l'homme de son travail puisqu'il y a consacré toute sa vie et mis tout ce qu'il avait et tout ce qu'il était. Ses sculptures ont été pour moi autant de frères et soeurs dans des maisons peuplées de créatures. Mais je ne l'ai cependant connu que les 25 dernières années de sa vie. Peut-on comprendre quelqu'un après sa mort? Quelle vie a-t-il mené? Quelle oeuvre a-t-il laissée? Que peut-elle bien refléter de sa personnalité? Comment était-il avec les autres personnes? Quelles étaient ses relations avec les femmes de sa vie? J'ai filmé mon père dans l'intimité des deux dernières années de sa vie. Ma volonté a été de partir de ce matériau filmique à la recherche de l'homme qu'il a été et de l'oeuvre qu'il a laissée, de reconstruire le personnage qu'il était et de mieux appréhender son monde. Pour cela je me suis entretenu avec ses proches, sa famille, ses collaborateurs, ses complices; peintres, sculpteurs et écrivains. De façon non linéaire, j'ai juxtaposé à ces interviews des images d'archives télévisuelles, des interviews données par mon père entre 1966 et 2004, ainsi que les films de séances de travail, tournés en 1977 et 1990 pour replacer au centre du film le geste du sculpteur.[...]

C'est aussi une histoire de la Belgique, ou comment un de ses jeunes artistes tout juste reconnu, décide de quitter sa patrie, écoeuré par les querelles communautaires dont souffre son pays, incarné par la figure de son père, politicien flamand. Il coupe les ponts avec les siens et s'installe en France dès 1960. Il n'enseigne pas à ses enfants sa langue maternelle, le flamand. Et pourtant, son oeuvre reste profondément flamande. Il s'inscrit dans une tradition portée par Bruegel, Bosch et James Ensor et témoigne de la richesse et de la puissance de la culture Belge. À sa manière, l'histoire de Reinhoud raconte quelque chose de celle de son pays.

Ce sera l'occasion de transmettre une mémoire, celle de l'expérience d'une vie passée à travers la matière, cet insoumis ayant tourné le dos à la religion et sa famille, ce boiteux de naissance qui prit sa revanche sur la matière en construisant une oeuvre dans le plus rétif des matériaux, le métal, pour parvenir dans la sculpture à un équilibre inégalé.





Pierre Alechinsky et Reinhold. Atelier de Pierre Alechinsky
à La Bosse.



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né à Paris
le 27 juin 1982

Cursus

1999-2000	Baccalauréat général scientifique , section européenne anglais, Lycée Félix Faure, Beauvais
2000-2003	Deug et licence sciences humaines et sociales, mention histoire Université Paris 8-Saint Denis
2003-2004	Erasmus en Espagne à Cordoue Universidad de Cordoba, Facultad de Filosofia y Letras
2004-2005	Licence arts du spectacle, mention études cinématographiques et audiovisuelles Université Paris 3- Sorbonne Nouvelle Pré-admissible au concours d'entrée à la Fémis
2005-2006	Master 1 recherche études cinématographiques , mémoire sur le scénariste Emeric Pressburger Université Paris7-Denis Diderot Pré-admissible au concours d'entrée à la Fémis
2007-2008	Master 2 études cinématographiques , mémoire sur les prolongements de l'école allemande du scénario de la UFA en Angleterre et aux Etats-Unis Université Paris7-Denis Diderot

Stages et formation

2001	Écriture et réalisation du court métrage <i>Mallebranche</i> , dans le cadre du cours Expression Écrite Cinéma de Paris 8 suivit en auditeur libre.
2003	Participation à l'écriture et à la réalisation d'un court métrage dans le cadre d'une école de communication.
2005	Écriture et réalisation du court métrage <i>Terre fertile</i> , dans le cadre d'un cours sur le son à l'université Paris 3.
2006	Stagiaire sur le tournage du film indien <i>Bombay to Paris</i>
2007	Stagiaire sur le documentaire <i>Les travailleurs et l'amiante</i> pour I télévision, canal plus

Expériences professionnelles

2007	2nd assistant mise en scène sur le court métrage <i>Embrasse Paris</i> réalisé par Keren Sternfeld (production Tu Vas Voir) 2nd assistant mise en scène sur le long métrage <i>Les vieux sont nerveux</i> réalisé par Thierry Boscheron (production Les Arts Modestes)
2008	2nd assistant mise en scène sur le court métrage <i>Paname Follie's</i> réalisé par Sophie Blanvillain (Screen runner production) Assistant décorateur sur le court métrage <i>Grossesse et Macarons</i> réalisé par Anne Flandrin (production Nomad Films) Assistant décorateur sur la publicité internet Midas (Nomad Films)
2009	Décorateur sur la série télévisée <i>Comprendre et Pardonner</i> (production A Prime Group pour M6) Accessoiriste sur le court métrage <i>Julie et ses Jules</i> réalisé par Fanny Jean-Noel (production La Boite pour France 2)

COMPANY PROFILE OFF WORLD

Off World is an independent production company based in Brussels, capital of Flanders, Belgium and Europe. Eric Goossens founded Off World in 1995, joined by Frederik Nicolai in 2002.

Off World's main goal is producing author documentaries for the national and international market. Over the last few years, the company has built up a large portfolio and a solid reputation as delegate producer and co-producer of many creative and original documentaries. Off World has a long-term collaboration with their national broadcasting companies VRT-Canvas, Lichtpunt and RTBF and national co-producers (Eklektik, Simple Production, Luna Blue Film...) Moreover, Off World co-produces documentaries with foreign broadcasting companies on a regular basis such as ARTE, IKON, RAI, TV3 and with foreign producers such as Zeppers Film (NL), Moztu Filmak (ESP), Amo Film, Monkey Bay, French Connection (FR).

Off World's trademark is a contemporary and wayward look on the world, which springs from the passion and talent of the documentary authors.

Off World has build up a long term collaboration with renowned and distinguished documentary authors. However, Off World is also consistently investing in young filmmakers, as a creative investment for the future.

Off World maintains an personal editorial line in order to construct a clear frame for all its productions. In the centre of that frame we place the author's personal and original approach and his/her critical view on an historic or current society. We want to mesmerize the viewer, invite him to think and develop new insights. After all, that is the basis for a broader and more sceptical view on the world. This is never a luxury in our society that all too often evolves in just a single dimension.

Therefore, our documentaries must contain universal values and must be able to reach people across all borders. Starting from its own clear and sometimes even local context, the documentary can clear the path for a broader truth.

Besides being a key player in the industry, Off World also works to usher Flanders into the global documentary industry. In 2009, the production company cofounded the professional organisation Flanders Doc along with fellow Flemish documentary producers. Flanders Doc unites creative forces in order to enhance the level of performance, professionalism and globalisation of the Flemish documentary industry. Off World is also an active EDN member.

Eric Goossens // studied communication sciences at the Catholic University of Leuven. Afterwards, he was an intern for a year at the Centre for Audiovisual Arts of CUL.

He organised several national and international workshops for the FEMI (Flemish Media Institute), under the artistic supervision by Frank Daniel (American producer/screenwriter) and Stephen Peet (BBC). In 1990, Eric Goossens joined Little Big One as a television producer to work on various projects for the VRT, RTBF and Canal+. In 1995, Eric Goossens founded the production company Off World. Together with Anton Roebben, an exceptional animation expert, Eric founded the production company Walking The Dog, which produces creative animation films and series.

Eric Goossens is also the vice chairman of anim.be, the association of Belgian animation producers.

Frederik Nicolai // has been sharing his love for documentaries with Eric Goossens since 2002.

Frederik started his career by executive producing fiction series, feature and short films in Belgium and the Netherlands. Then he completely dedicated himself to author documentaries and collaborated with broadcasters like VRT, NPS, VPRO,... Some successful films from that period were: 4 Elements (Jiska Rickels, opening film of the International Documentary Film Festival of Amsterdam 2006), Filming without boundaries (about George Sluizer, by Hans Heijnen), Panna (Nordin Iasfar),... After years of commuting between Bruxelles and Amsterdam, Frederik chose Brussels as his home. Ever since, he has been working with Eric Goossens to expand the record and international network of Off World. Besides producer Frederik is also a direction coach for young filmmakers.



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2012 // IN PRODUCTION

RED STAR LINE, a film by Daniël Cattier and Kristof Bilsen *in coproduction with VRT-Canvas, supported by Flanders Media Fund (3 x '52 series).*

Between 1873 and 1934 the Red Star Line transported more than 2.7 million emigrants from Antwerp to New York. The aim of this three-part creative documentary is to use the history of the Red Star Line to tell the story of emigrants who fled the civil war, poverty and persecution and went in search of the American dream. A story of drama, hope and confusion, failure and willpower.

LA TERRE AMOUREUSE, a film by Manu Bonmariage *in coproduction with Iota productions, RTBF. supported by le Centre du cinema de la communauté française de la Belgique and Flanders Audiovisual Fund.*

Things are not going well in our agricultural industry. This was once the engine that fed our society, and today an increasing number of farms are disappearing due to industrialisation and globalisation. In our country just 3% of the population still work as farmers. 3% of the population who have to feed the remaining 97%.

Four stories of farmers seen from the angle of their passion for their beloved countryside and the passion of these farmers for the very badly needed love of a woman. Because farming life is above all a family affair, where men and women survive together. Fields, like women, need to be sown when they are fertile. Is it possible to have the same passion for the land as for a woman? We go on a journey through all the seasons throughout a whole year in search of the woman behind the farmer and we ask whether a farmer can work his fields without the love of his wife.

OUVERTURE, a film by Ibbe Daniëls and Koen Vidal *in coproduction with VRT-Canvas, supported by Flanders Film Fund, Media+ program of the European Union, le centre du cinema de la Fédération Wallonie-Bruxelles, the Belgian Development Cooperation, in coproduction with VRT-Canvas & Casakafka.*

Serge Kakudji is a twenty-year-old Congolese opera singer, fighting for his ambitions in Western Europe. Kakudji is the first African to sing arias in the predominately white world of opera music. That alone makes him unique. Still, he seems to hold his own in our harsh and lonesome reality. Moreso, as the first African ever he stands on the verge of a tremendous international career in opera music. This film tells the story of a man bridging the gap between Europe and Africa.

RELEASED // 2012

REINHOUD, MY SCULPTOR, a film by Blaise D'Haese *in coproduction with VRT-Canvas et RTBF.*

In "Reinoud, a sculptured life" Blaise, son of Reinoud D'Haese tells the story of the life of this exceptional artist and member of the famous COBRA art movement.

THE BOY IS GONE, a film by Christoph Bohn *in coproduction with Simple Production, VRT-Canvas, RTBF, BRF (BE) and Serious Film (NL). Supported by le Centre du cinema de la communauté française de Belgique, Dutch Film Fund and Flanders Audiovisual Fund.*

A young boy pursues his dream of being a pilot and becomes instrumental to a nation's nightmare. Based on his intense and personal memories, Christoph Bohn tells the story of the unknown German community in Belgium. An important part of the film is made in animation.

RELEASED // 2011

THE LAST PASSAGE, a film by Lurre Telleria en Enara Goikoetxea *in coproduction with RTBF (BE), Moztu Filmak (ESP) and Amo Film (FR), supported by Flanders Audiovisual Fund.*

The Last Passage revisits one fateful night in a farmhouse in the Pyrenees, when six strangers from five different countries were arrested. Each person's story weaves together to show the wider picture of the hundreds of ordinary people who formed a vast escape network across Europe during WWII. **World premiere at the San Sebastian Film Festival 2011.**

LITTLE HEAVEN, a film by Lieven Corthouts *in coproduction with Lichtpunt, (BE), supported by the Belgian Development Cooperation and Flanders Audiovisual Fund.*

This is the harrowing tale of an extraordinary orphanage in Addis Ababa, Ethiopia's capital city. On their thirteenth birthday, children in this particular orphanage are told that they were born with HIV. It is a hard and confronting story, but also a hopeful one thanks to children's and their caretakers' zest for life. **Developed at the Berlinale Talent Campus, Esodoc and Documentary in Europe, WORLD PREMIERE AT IDFA AMSTERDAM, 2011**

Sold to RAI (Italy), Channel 8 (Israel)

RELEASED // 2010

HOME & AWAY, a film by Ann Van de Vyvere *in coproduction with Globe Aroma, the Kaai theater, Supported by Koning Boudewijn stichting.*

a documentary film about residing, home, privacy and precious objects. Which object are you always taking with you when you're constantly on the road or homeless? The film examines the relationship between human beings and objects, and more specific from the point of view of homeless people, expats, refugees, adventurers, and their most precious possession.

KONGO, a film by Samuel Tilman *in coproduction with Eklektik (BE), RTBF, ARTE, VRT-CANVAS. Supported by Wallimage, le Centre du cinema de la communauté française de Belgique, and Flanders Audiovisual Fund.*

An ambitious and original project about one of the most turbulent African countries: Congo. This film is completely edited from original archive footage and new animation sequences. **Broadcasted by RTBF (Belgium/Wallonia) VRT-Canvas (Belgium/Flanders), ARTE (France), Planète (France), Ceska TV (Czech Republic) TV3 (Spain/Catalunia) LTV (Letvia) RSI (Swiss/ Italian region)**

LEAVING MANDELA PARK, a film by Saskia Vredevelde *in coproduction with Zeppers Film & TV, IKON, Lichtpunt. Supported by Dutch Film Fund, Cobo-fund, Flanders Audiovisual Fund.*

a documentary about children in the South-African townships with a special drive to escape, however briefly, the drabness of everyday reality. Their dreams do not stand on their own. They are a metaphor for the hopeful future of a country trying to drag itself up from a mire of poverty and violence. **Nominated best documentary film at the Dutch Film Festival (Gouden Kalf), official selection IDFA. Audience Award Russian Antropological Film Festival (RAFF) Jekaterinenburg, official selection DOCSDF International Film Festival (Mexico)**

LA ROYALE HARMONIE, a film by Manu Bonmariage *in coproduction with RTBF, supported by le Centre du cinema de la communauté française de la Belgique, and Flanders Audiovisual Fund.*

Is Belgium a sick country? Manu Bonmariage puts these questions to a host of political figureheads, in the aim of drawing out their personal comments on the Belgian political dead-end that has made headlines around the world for months.

THE PROMISED LAND, (LA TERRE PROMISE) a film by Luckas Vander Taelen and Pascal

Verbeken in coproduction with Canvas and RTBF. Supported by le Centre du cinema de la communauté française de la Belgique, and Flanders Audiovisual Fund.

A historical road movie about the Flemish immigrants in the Walloon part of Belgium. Witnesses tell us the stories of the Flemish families that migrated from poverty-stricken parts of Flanders to the Walloon side during its industrial heyday. Now, this region is one of the poorest in Western Europe, whereas Flanders is one of the richest.

RELEASED // 2009

GHISLAIN LIBART, THE LUMBERMAN, a film by Manu Riche, in coproduction with Canvas and Simple production. Supported by le Centre du cinema de la communauté française de la Belgique, and Flanders Audiovisual Fund.

Ghislain Libart is a modest lumberman from the Belgian Ardennes, who became world player in international wood trading. European cut trees are transported to Egypt, to make 'neo-antique' furniture for the Chinese market. A humble woodcutter who comes to symbolize economic globalization.

LOOKING FOR DRAGONE, a film by Manu Bonmariage in coproduction with Canvas and RTBF, supported by the Flanders Audiovisual Fund.

The story of Franco Dragone, who put his small Belgian town of La Louvière on the world map by becoming the world's most famous big show art director... **Official sélection World Film festival, Montreal, 2009**

PAUL DUJARDIN, THE LONG MARCH, a film by Manu Riche in coproduction with Canvas and Arte Belgium, supported by Flanders Audiovisual Fund.

Paul Dujardin is the general director of the Belgian Institute of Fine Arts (Bozar). Dejardin introduces he political and cultural stakes that lie beyond the art itself. Even the art world has given in to the politics of globalization. Paul Dujardin plays the field in great style, using his astute and refined understanding of the use of art to influence cultural and political policy-making both at home and abroad. This takes Dujardin all the way to the Forbidden City, the secret of modern fine arts...

MONSEIGNEUR LÉONARD, a film by Mieke Struyve in coproduction with Canvas, supported by Flanders Audiovisual Fund.

On Bishop André-Mutien Léonard's stance on the confrontation taking place between the conservative and progressive wing of the Catholic church.

GLENN AUDENAERT, a film by Steve Thielemans in coproduction with Canvas, supported by Flanders Audiovisual Fund.

After many scandals that shook the Belgian political and judiciary system in the nineties, Glenn Audenaert became the new chief of the federal police. A portrait of this eccentric policeman and his colossal responsibilities.

ARNE QUINZE, CREATOR OF ATMOSPHERE, a film by Tim De Keersmaecker, in coproduction with Canvas, supported by Flanders Audiovisual Fund.

Arne Quinze, a rising star of art and design, and his relationship with Barbara Becker, have propelled him to international celebrity. Besides focusing on Arne Quinze's life and work, this film also mirrors the value of modern art, and the construction of an artist in the world of art, design, money, business, and glamour... Art can be very lucrative, and many businessmen look to invest in young artists in hope of a potential goldmine...

RELEASED // 2008

MY FUTURE, a film by Lieven Corthouts in coproduction with Lichtpunt, supported by the Belgian Development Cooperation and Flanders Audiovisual Fund.

Hagere Selam, a small village in the North of Ethiopia. A seventeen year-old girl has to choose between leaving her village to attend high school in the big city, or staying, get married and having children like the other girls in her village. **FIRST AWARD BEST DEBUTE FILM, Miradasdoc (2009), Official selection New York International Independent Film & Video Festival 2009), Docville Leuven Belgium (2009), Trois continents Film festival, Nantes, France,**

(2009), Belgrade international short and documentary film festival, (2009), international film festival of Huesca, Spain (2009), international short and documentary film festival, Edic Doc, Edinburgh, UK, (2010), Ethiopian film festival, Addis Abeba, (2010). Broadcasted by ARTE (France, Germany), TV3 (Spain), CIRTEF/TV5 MONDE (Conseil International des Radios-Télévisions d'Expression Française), TVI24 (Portugal)

RELEASED // 2007

BETWEEN HEAVEN AND EARTH, a film by Frank van den Engel and Masha Novikova in coproduction with Zeppers Film & TV, IKON, VAF. Supported by MediaFund and Flanders Audiovisual Fund.

On the long journey of many months along the ancient Silk Road from Europe to China, the circus was the only entertainment along the way. In Uzbekistan, currently under dictatorship, the circus tradition is thriving, just as it was in the days of Genghis Khan, and the circus acts have changed little. Two circus artists must choose between continuing the old circus tradition and political involvement. Their choices have a serious effect on their lifelong friendship. **World premiere Rotterdam Film Festival (Netherlands), Official selection Tribeca International Film Festival (New York, USA) Golden Apricot (Armeria) Melbourne International Filmfestival (Australia) Louis Vuitton Hawaii International Film Festival (USA) Vancouver International Film Festival (Canada) Sevilla Festival de Cine (Spain), 1001 Belgesel Film Festival (Turkey) Forumdoc.bh, (Brazil), Watch Docs Festival (Poland), One World IFF (Czech Republic) FIAAP International Film Festival of Performing Arts - International Jury I Documentary Prize of the Official Selection University Jury I Documentary Priz (Portugal), Taiwan International Documentary Festival (Taiwan), Document 6 International Human Rights Documentary (US)**

RELEASED // 2006

4 ELEMENTS, a film by Jiska Rickels a *Fu Works* production in coproduction with NPS, Dutch Film Fund, YLE and Canvas.

A poetic visual essay about man's uneasy relationship with fire, water, earth and air, as seen through the experiences of fire-fighters in Siberia, king crab fisherman on the Bering Sea in Alaska, German mineworkers and Russian cosmonauts preparing a launch to the international space station. **Grand prix jury award Trento Film Festival, 2008 (Italy) official opening film IDFA, Amsterdam, 2006 (The Netherlands), Best Photography award Chicago International Film Festival, 2007 (USA), DDG Award Nederland (Dutch Directors Guild), Christal Film Holland Film Festival, 2007 (The Netherlands), Special Mention International Environmental Film Festival Ecocinema, 2008 (Greece), official sélections: Femina Film Festival, Rio de Janeiro, 2007, Brazil / Film Festival Athene, 2007, Greece / Mar Del Plata Film Fest, 2007, Brazil / Seattle International Film Festival, 2007, Etats-Unies / Festival International de Ciné en Guadalajara, 2007, Mexico / International Festival of New Film Split, 2007, Croatia / Architectuur Film Festival Rotterdam, 2007, The Netherlands / Karlovy Vary International Film Festival, 2007, Czech Republic / B-side Festival Genius Hot Doc's, 2007, Canada / Open Doek Festival Turnhout, 2007, Belgium / Madcat Women's International Film Festival, 2007, Californie, USA International Environmental Film Festival Ecocinema, 2008 / Big Sky Documentary Festival, Missoula, 2008, Montana USA / Rhodos International Films and Visual Arts Festival, Rhodos, 2007, Greece / Talinn Black Nights Film Festival, Talinn, 2007, Estonie / Iran International Documentary Film Festival, Teheran, 2007, Iran / Film Festival of Bangkok, 2007, Thailand**

JOHAN VERMEERSCH – THE PRESIDENT, a film by Manu Riche in coproduction with Canvas, supported by Flanders Audiovisual Fund.

Johan Vermeersch is manager and president of football club Brussels. After his career as a football player for RWDM (the former name of Brussels FC), he became one of the most successfully real estate developers in Brussels. Today, he succeeds bringing FC Brussels into the first division. This film follows Vermeersch and his club during their first and difficult year in the Belgian first division.

PANAMAJUMBO, a film by Elise Nys in coproduction with Canvas, supported by Flanders Audiovisual Fund.

About the micro cosmos of a Flemish entrepreneur family, lead by an ambitious businesswoman who married the famous artist Panamarenko, whose art is cleverly put to use to sell the family products.

FERNAND HUTS – THE MARCHAND, a film by Manu Riche in coproduction with Canvas, Supported by the Flanders Audiovisual Fund.

Fernand Huts and his wife Karine form are one of the most successful business couples in the city of Antwerp. They open the door into the heart of the Antwerp port and its economy. Besides their business, they are also notorious art collectors. In many ways, they are a Renaissance couple of the 21th century.

RELEASED // 2005

STEVE STEVAERT – THE POLITICIAN, a film by Manu Riche *in coproduction with Canvas, supported by Flanders Audiovisual Fund.*

The portrait of one of Belgium's current key politicians. Nowadays, politics have become a media reality, a story with good and bad actors. Steve Stevaert is the most eloquent phenomenon amongst them.

THE HORSE RACE, a film by Mieke Struyve *in coproduction with Canvas, supported by Flanders Audiovisual Fund.*

The Horse Race depicts a festival at the annual horse races in Western Flanders that exceeds folklore and, instead, becomes a story of tradition, old-fashioned social classes, and friendship.