

October 2008



STELLA

Cinéma du réel 2007
International Documentary Film Festival
Patrimony award

INTENTION

Stella is a 49-year-old Romanian woman living with her husband in a shanty town located under the Motorway 86, in the Parisian suburb of Saint-Denis, which runs alongside the Eurostar railway tracks. In order to survive, she goes everyday to the same Parisian metro station, sits herself on the stairs leading down to the tube and starts begging. The Pitié-Salpêtrière Hospital is one of the few places where she can have “normal” contact with French people. There, she has new teeth made, and so regains her dignity, despite everything.

Who is Stella ? Why did she come to France ? What did she leave behind in Romania? How did she adapt to living in a shantytown? How did she come to the decision to beg? What does she want out of life, what are her projects... her dreams? As I asked myself these questions, I decided to go and film her. It is a film about all these invisible people, whom we pass by day after day, without really seeing them.

I completely immersed myself into Stella’s life. Determined not to fall into quaint clichés, I took all the time I needed to translate her reality into images. I filmed Stella close up, without losing sight of her normality, without attempting to sensationalize, with no pretense of making a scientific or sociological study. It wasn’t my aim to clarify Stella, but rather to give the viewer the opportunity to stand in her shoes for an hour and seventeen minutes.

Stella, Marcel and Gabi enabled me, at last, to understand a huge paradox: for a vast majority of Romanian workers - who had been idolized and financially assisted by the regime - the brutal shift to democracy has meant a vertiginous downfall. Against their will, these people have “fallen into democracy” with no instructions, help or explanation. Suddenly faced with political and economic liberalism, they have the feeling that they have been propelled into a world that no longer needs them, which has led some of them to lament the safety of the previous regime.

I have offered Stella a space within which to express herself and she has occupied it in an honest, subtle, dynamic, sensitive manner. Her words are true, articulate, and reveal a genuine ability to analyze. And so Stella allowed me/us to touch on the myth of the Eastern European immigrant to better deconstruct it.

STELLA is at the same time the story of a worker from a former Ceausescu-era factory baffled by the chaotic history of her home country, of a lover endangering her own life in order to save that of her man, of an immigrant rejected but cured by her country of “refuge”... and, above all, **STELLA** is the story of an ordinary woman, a woman like us, who never stops dreaming.



Cinéma du réel - Program

<http://www.cinereel.org/rubrique91.html>

Stella has the stuff of melodrama. Of course, it isn't as neatly constructed as a Chaplin film, but its basic narrative elements are the same. Stella spends her days begging at the Oberkampf metro station, but no one really sees her, just as no one sees the blind woman selling flowers in "City Lights".

She has left everything behind for love. She has chosen to live illegally in France for her husband who was stricken with a serious illness, convinced she would find a doctor in this country able to save his life. She manages but at what cost? She herself soon falls ill. Without a job or money, with no legal status, she waits for her treatment to end so she can return to Romania.

Thus begins an endless wait. Stella has to learn to live against her own principles whilst in constant fear of identity controls. While the film renders her anguish and suffering palpable, it also portrays a woman who never gives up, who is determined to solve her problems one after the other, with the means she has available. Underneath her exhausted frame, there lies an iron will.

Most of the film takes place inside Stella's house, a shack in a shantytown in Saint Denis, trapped between the motorway and the suburban railway tracks. It unveils her daily life, and much more: what we perceive as a permanent and degrading situation, Stella sees as a transition, a moment in time suspended between her past as a factory worker in Romania "ruined" by the fall of Ceausescu and the subsequent transition to liberal economy, and her future as a pensioner in Braila.

This is a woman who has always had faith in her star, and her star is Love.

The opening shot of the film is of an anxious Stella, waiting in the rain for Marcel. One of the last sequences shows Stella and Marcel, sitting together on a bench in the courtyard of the Salpêtrière Hospital, just before Stella has an operation. Their love is stronger than any test that Fate, Law or History can invent.

Yann Lardeau

Article for the Cinéma du réel festival

Stella came to France to try and save her very ill husband. They come from the working class that post-communist Romania no longer values and has left behind. Forced to beg in order to survive, enduring endless waiting and hospitals, and resigned to her fate, Stella fights back.

What was the starting point of your film?

It is my connections with Romania, which go back a long way. I've been going back and forth for the past fifteen years, working on different jobs, and it has become my second country. I then had the opportunity to work as assistant to a director who was making a film about Romanies and French institutions, which enabled me to go into the shantytowns in the Parisian suburbs, and that's where I met Stella.

How did Stella impose herself on you?

When I was working as the director's assistant, I realized that he was making a film that didn't interest me at all. I saw different things than the subjects he was treating, I wanted to go in a different direction, and meeting Stella gave me the idea to make this film. I understood that, thanks to her, I could talk about these people that we very rarely actually meet because I was lucky enough to come into her life at the right time: she wanted to talk to someone from out of her environment and escape a little from the "shantytown-husband-begging" circle. She was very depressed with the way her life had turned and she was in great need of a "friend". Of course, the fact that I speak Romanian made it easier.

Being Romanian, Stella and Marcel are stigmatized as Romanies and beggars. How did you tackle that?

These people are very often stereotyped in films about Romanies, or Gypsies. Apart from the film *Caravane 55* (by Valérie Mitteaux and Anna Pitoun), Romanies are crystallized in an extremely negative image. However, I have met many Romanies from the working class, who are not necessarily Gypsies, like Stella, and I've seen people trying to make something of their lives, who dream of settling down and integrating well in a country, though not necessarily through deliberate choice but because they can't find work in their own country and emigration represents hope of a better life. In my mind, they are economic immigrants like so many others, no better and no worse. What is more, when Stella arrived in France, she really believed she would find a job. She worked for a while as a babysitter, paid cash in hand, she went to the local job centre, tried to find work as a cleaning lady, but people from shantytowns inspire fear: people think straight away of the mafia and criminal rings. I wanted to film people who live quiet lives, like children coming back from school, those who stay in the background, avoiding stereotypes like thieving Romanies or quaint Gypsy musicians. I didn't want too many characters present so that we could really get to know them. During editing, we tried to translate what I had filmed as simply as possible, without putting words in their mouths, and especially without adding stylistic effects.

Is there a political dimension in your film?

I wanted to broach politics but keep it in the background. We learn that Stella represents Eastern immigrants from the working class. Many of these blue-collar workers still haven't grasped the meaning of the 1989 revolution, their world tumbled around them and no one has explained the new rules to go by. This new ultra liberal society doesn't take care of Romanies, old-age pensioners, the poor or the sick. Many people have been dumped along the way and have no chance of finding work. In Romania, one of the only unqualified jobs left is working in the fields, paid just one or two euros a day. Gabi, Stella's sister, worked like that but she didn't earn enough to feed her three children. If she begs in Paris, she can get between two and ten euros a day, and so feeding her family

that has stayed in Romania. Before making the film, I didn't really understand the nostalgia for the totalitarian communist period. But during that period, every worker had a job, a roof over their heads, holidays and a social position.

Throughout the film, we feel the complicity between the two of you.

I spent a lot of time with her, both with and without the camera, sharing such a lot. I wanted the spectators to meet Stella, Marcel and all the others, just as I met them. I wanted to film them in all their normality, in their humdrum everyday life. She grasped the importance of my project and accepted to go along with it because she considered me, above all, as a friend. She didn't really know what to expect but she didn't try to control her image. She trusted me.

How did you go about filming her begging, which she quite simply analyses?

One day, when she was feeling really fed up, Stella talked to me about begging. She was on her last legs, she was depressed, and yet she talked about it in a way we never hear – without moaning. The first time I saw her begging, it was very difficult. But filming her wasn't so difficult because it didn't bother her. She didn't see begging as demeaning or shameful as she wasn't "stealing anybody's bread". Also, in the film, we take the time to meet her first, especially in the sequence where we see her getting ready, doing her hair, doing herself up, before seeing her begging, or as she says: "working".

There is a lot of waiting in your film: the uncertain waiting whilst begging, waiting for treatment, as if time is crumbling...

Yes, because that is what their life is like. I needed to show that rhythm, which is not ours. It's as if they drift through time that they can't master. During filming, I was in that temporality, asking myself the same questions as them: will they manage to get health treatment, will they be deported or succeed in finding work, will I manage to finish the film, will they go back to Romania...

There are moments where the rhythm is more upbeat and Stella is almost cheerful, such as during the French lessons, where she is quite alert, even mischievous.

Stella is desperate to have friends and be in a social context with people. During the French lessons, she is no longer a beggar, no longer an Eastern immigrant, but a student, a person in her own right. As a result, she gets her energy back.

With their return to Romania, the rhythm picks up. The journey's sequence is very short and when she arrives home, she resumes the rhythm of a normal life.

For her homecoming, we used a process of ellipses. The time given over to the journey in the film was the right one from the editing point of view. It was important to follow her back to Romania to understand where she comes from socially. She goes back to her small two-roomed apartment, her neighbours, her family, her memories, and her environment. And that is where I finally saw her photo album...

Right, tell me about the photo sequences...

When we look at her album, we see a whole chapter of her life and her country's history. I didn't show them too early on in the film as I didn't want to make it too easy for the spectators from the start in rendering Stella too nice. I wanted to make the spectators work, confronting them with their own prejudices and limits, before understanding her better. The photos that take us back to Ceausescu's era, when Stella had stability and economic security are a way of rebuilding her life story, and the life stories of so many Eastern immigrants...

Interview by Christine André

Télérama, the 13th of October 2007

<http://television.telarama.fr/tele/emission.php?onglet=critique&id=6959445#cmtposter>

You may have walked past her in a corridor in the Paris métro. Eastern European accent, a scarf over her hair, Stella is a beggar at the Oberkampf station. In the evening, stooped and exhausted, she trudges back toward her suburban shantytown, the caravan-hut under a bridge between the railroad tracks and the motorway, in which she lives with her husband Marcel and sister Gabi. Stella came from Romania to get medical care for Marcel in France. Today, Marcel is better - but now Stella is exhausted. She feels worn out, has stopped hoping for a better future in France where, as an illegal immigrant, she is “poorer and more miserable than in Romania.” These snapshots of everyday life are presented free of commentary, and Vanina Vignal gives us a very concrete experience of an immigrant woman’s clandestine and precarious life - the morning wash from a bucket, the laundry hung out over a dump, the rough shantytown life. But also sewing sessions with girlfriends, a quick brushing of hair in front of a mirror, bursts of laughter in French classes... Gradually, through her sympathetic presence and the trust she gains, the director succeeds in broadening the scope of her documentary, which becomes an impressionist film and goes beyond the simple observation of the condition of the marginalized foreigner. For Stella is also the portrait of a woman; an ordinary woman who dreams, sighs, hopes. “Stelutsa,” as Marcel fondly calls her, is a lover with teenage passion, ready to sacrifice everything for her man. It is also the story of a Romanian woman disorientated by the fall of communism, though she hasn’t forgotten the horrors of the Ceausescu era. The fate of a stranded factory worker who regrets her old life and job, even though it cost her a finger. It is impossible not to become fond of Stella, so tired yet so intense. Just as it is impossible, after seeing the film, not to look at the anonymous figures in the métro with a different perspective.

Virginie Félix

Il était une fois le Cinema

<http://www.iletaitunefoislecinema.com/pgmcine/16/Cin%E9ma-du-r%E9el>

The vocation of the documentaries shown during the Cinéma du Réel festival is not only televisual, inasmuch as they do not necessarily fit easily into programming standards, either through their form or content. And so these films have their right place in cinemas.

Today, “Stella” by Vanina Vignal. The eponymous character is without working papers, has come from Romania to treat her husband’s ill health, becoming ill herself whilst in France, living in a shantytown squeezed between the motorway and a railway line. She begs in Paris in order to survive, something she never had to do in her own country. She’s waiting to finally go home.

What is striking about this film is that it manages to see beyond the misery, without making it its main subject but rather a circumstance caught up in a singular fate, trying to humbly dissect the particular circumstances. The style of writing and editing works by withholding information: we are kept in suspense throughout the film, yet we don't feel frustrated as we become attached to this humane adventure. The camera always stays at the right distance, respecting Stella's strength and dignity, a sad but noble strength. A film without intentions and yet implicated (the director follows her hero's return journey home via a smuggler), Stella manages to put into perspective prejudiced views and comments surrounding a populace we know little about.

François-Joseph Botbol

Bonjour Bobigny

Stella begs in the Parisian metro in order to survive. In the evening, this Romanian goes back to a Plain-Saint-Denis shantytown, on the outskirts of Paris. Stella's words, hopes, smiles and combat to treat her sick husband... Vanina Vignal filmed them all. This is a humble first documentary with the director sketching the portrait of a strong yet fragile woman.

Supported by Bobigny during Périphérie's structure "Film-makers in Residence", Stella begins her adventure on the cinema screen with the Cinéma du Réel festival.

Mariam Diop

Radio or Tv interviews, go on Stella's website <http://www.stellalefilm.com>

Stella's Broadcasting on FRANCE 6

<http://television.telerama.fr/tele/emission.php?onglet=critique&id=6959445#cmtposter>

Monday the 15th of october 2007 - 8.40 pm

Rerun Tuesday the 16th of october 2007 - 3.30 pm

Monday the 31st of march 2008 - 8.30 pm

Rerun Tuesday the 1st of April 2008 - 4.00 pm

Stella's Broadcasting - Inauguration of the new Television canal TVLfree (les Yeux de l'Ouïe)

<http://latelierdesyeuxdelouie.com/spip.php?rubrique27>

Saturday the 27th of september 2008 - 9 pm

Summary

208 words - 1033 characters (spaces not included) - 1238 characters (spaces included)

A shantytown, stuck between the railway tracks and the motorway, in the suburbs close to today's Paris. Stella, an ageless Romanian woman, lives in a caravan with her husband Marcel, a Romanian gypsy, and her sister Gabi. Everyday she goes into town to beg in the metro. The film, however, focuses on her "home", exploring the realities behind the stereotype of a Romanian beggar. We are shown her daily life: washing, cooking, cleaning without running water, sweeping the little area in front of her caravan, leafing through photo albums, reminiscing about the past, praying.

Stella came to France for the love of her husband who needed urgent medical attention: "Marcel would have died if we had stayed in Bucharest, French doctors are the best in the world." Ironically, her efforts to help him undermined her own health, and she had to seek further help.

We learn of her plans for medical treatment, we listen to conversations with neighbours, and memories of her past as a factory worker, whilst witnessing the unavoidable humiliations of her life as a beggar. As the film progresses, the portrait of a more perceptive woman emerges. She eventually decides to go home. Will her house, her family, her friends still be waiting for her?

Short summary

78 words - 390 characters (spaces not included) - 467 characters (spaces included)

Behind the stereotype of the Romanian beggars in the Paris metro, unknown stories are being lived. The film reveals Stella, a prematurely aged former factory worker whose home is a caravan stuck between the railway tracks of the Parisian suburbs. Living with her husband Marcel and her sister Gabi, Stella attempts to patch up her life with the threads of exile and illness, love and memories... She eventually attempts a return, in an illegal minivan, to her homeland.

Cinéma du Réel, short summary

72 words - 345 characters (spaces not included) - 416 characters (spaces included)

Stella, her husband and sister live in a shantytown installed under the motorway in Plaine Saint-Denis just north of Paris. Stella begs in the metro, and the hospital where she goes for treatment is her only contact with society. One of the invisible, illegal immigrants of our cities, she was a factory worker during the Ceausescu regime. She has devoted her life to saving the man she loves. She fights on silently.

Cinéma du reel, web site

131 words - 632 characters (spaces not included) - 762 characters (spaces included)

Every day, Stella begs at the Oberkampf metro station, yet no-one really sees her, just as no-one sees the blind flower-seller in City Lights. Leaving everything behind, she chose to live illegally in France for love of her seriously ill husband Marcel. She was convinced she would find a doctor able to treat him. She succeeded but the backlash is overwhelming and she, in turn, falls ill. Jobless, penniless and with no legal status, she has to finish her course of medical treatment before returning to Romania. While the film renders her anguish and suffering palpable, it also shows a woman who never gives up, who is determined to solve her problems one after the other with the means she has available. Within her exhausted frame, there lies an iron will.

Short Intention

230 words - 1018 characters (spaces not included) - 1245 characters (spaces included)

Stella is a Romanian woman living with her husband in a shantytown located in the Parisian suburb of Saint-Denis, alongside the Eurostar railway tracks. In order to survive, she begs in the metro - at the "Oberkampf" station.

Who is Stella? Why did she come to France? What did she leave behind in Romania? How did she adapt to living in a shantytown? How did she come to the decision to beg? What does she want out of life, what are her projects... her dreams? As I asked myself these questions, I decided to go and film her. I completely immersed myself into Stella's life. Determined not to fall into quaint clichés, I took all the time I needed to translate her reality into images. I offered her a space within which to express herself and she has occupied it in an honest, subtle, sensitive manner. And so Stella allowed me to touch on the myth of the Eastern European immigrant to better deconstruct it.

STELLA is at the same time the story of a worker baffled by the chaotic history of her home country, of a lover endangering her own life in order to save that of her man, of an immigrant rejected but cured by her country of 'refuge'... and, above all, STELLA is the story of an ordinary woman, a woman like us, who never stops dreaming.

VANINA VIGNAL - Direction, image and sound

“Because of my films, people often think I have Romanian origins, which I haven’t. But, there have been important random connections with this country. At the age of fifteen I met a Romanian woman who had fled her totalitarian country. Among her exiled fellow countrymen, a playwright, and his saying: “When this play is produced, I want you for this part.” He did not forget his promise and his play was staged at the Vasile Alexandrii Theatre of Iasi, in Romanian Moldavia. The neighbour was still the Soviet Union, and fragile Romania was shyly opening up to the world after a speedy “revolution” the country had had no time to digest. It was at this time I first came into contact with Romania, where I arrived bringing with me all the clichés the media had been feeding us since December 1989. It was a tremendous shock. The better I understood the lives of the people around me, the less I knew about this country; my convictions about Eastern Europe were steadily shattered...”

Vanina Vignal was born in France. She trained as an actress at the Jacques Lecoq International School of Theater and Movement, and the National Theatre Conservatory of Romania. She has worked extensively in theatre, which has given her a subtle perception of drama embedded in common lives. She then trained as an assistant editor and assistant director, before turning to her own projects. Among other things, she speaks fluent Romanian, which gives her direct access to the people she has chosen to film.

STELLA is Vanina Vignal’s first film as a director. Her second film **On each side (ex 4 women of Bucharest)**, has received the *Louis Lumière/Villa Médicis hors les murs* grant, has been selected for the *Forum of European Documentary Filmmakers at the Bourges International Script Writers Festival*. This film is in production with Mille et Une films (France).

These films are part of a trilogy about Romania : after **Stella**, which deals with the working class, **On each side** focuses on the lower middle class (which the director is most familiar with) and the third film will be about the ruling class that was ousted in 1948.

Vanina Vignal also achieved in 2007 a film for ARTE, **Dimi** (with the character that inspired the third film of her future trilogy). It has been broadcasted on Arte France and Germany on the 10th of april 2008 (prod. Les Films d’Ici).

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STELLA - Technical list

French Production - 2006 - Colour - 77 minutes - Video

Gauge 4/3 (or 1,66) - Stereo - 25 im/s - Running Time: 1hr 16' 46''

Languages: Romanian and French

Original version - Version with French subtitles - Version with English subtitles

Masters Support: Digital Beta

Screenings Format: Beta Sp or Digital Beta

This film has obtained a writing and a development production grant(s) from the French CNC
(Centre National de la Cinématographie)

Image - Sound - Direction	Vanina Vignal
Editing	Mélanie Braux
Sound editing	Sébastien Savine - Pamplemousse Sound Creation
Mixing	Gildas Mercier - Pamplemousse Sound Creation
Grading	Guillermo Fernandez - Sylicone
Translation/Adaptation	Louise Williams and Vanina Vignal
Dvd sleeve design	Julien Berthoud
Poster design	Emmanuel Tête
Produced by	OSTINATI
Distributed by	OSTINATI
With the help of	PERIPHERIE - Center of Cinematographical Creation, Cinéastes en résidence, in partnership with the Seine St Denis County Council
With the support of	Centre National de la Cinématographie (writing grant, development grant, Cosip)
And of	Procirep and Angoa-Agicoa

Nota Bene - STELLA was entirely shot in DV with a Sony PD 170, apart from the journey, which was shot with a digital photo camera in "video" mode. Thus the possible "desynchronisation" impression, as the latter shoots 30 images per second.

PERIPHERIE - Cinéastes en résidence - Jeanne Dubost

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People who appear in STELLA

Stella	Stella Margean
Marcel	Marcel Margean - Stella's husband
Gabi	Gabi Moldoveanu - Stella's sister

and,

in St Denis (93), France

Nelu Moldoveanu	Stella's brother - Playing backgammon
Razvan Epure	Gabi's son - French class student - Dancing with his mother
Matileanca Ciobotaru	Marcel's cousin - Learning to sew
Caroline Damiens	Voluntary French teacher
Raphaëlle Morel d'Arleux	Voluntary French teacher
Little Sarah	The pope won't chop her finger off
Cocos Bancuta	Cutting Marcel's hair
Little Malvina Ichim	Washing her trousers on the sofa
Birta Ichim	Malvina's father - Playing backgammon
Little Prinsi	Sarah's girlfriend
Nuti	Sarah's mother - Sweeping under the motorway
Verona and Isabela	Back from Robespierre school fair
Mihai Stan	In charge of hygiene in the shantytown - French class student

in Paris

Sylvie Doucet	Professor at the Institute of odontology and stomatology and maxillofacial surgery at the Pitié Salpêtrière Hospital
Romain de Pape	Student who made Stella's dentals
Romain Popelut	The other student

in Braila, Romania

Stella Caraman	Stella's neighbour, looked after her flat
Apostol Caraman	Stella Caraman's husband - In overalls
Stefane Ciocirlan (fane)	Stella's neighbour
Doïna Moldoveanu	Stella's older sister
Zana Margean	Marcel's mother

FESTIVALS

(October 2008)

- . *Cinéma du réel, International Documentary Film Festival*
Patrimony award - Prix du Patrimoine - Paris - March 2007
- . *Documentary film Festival DocumFest - Timisoara - Roumania - November 2008*
- . *Document 6 - International Human Rights Documentary Film Festival*
Glasgow - Scotland - October 2008
- . *Festival International de films Documentaires CRONOGRAF - Chisinau, Moldavia Republic*
may 2008 - Second Prize Cadro , « for the ability to catch in images a topic hero of our days »
- . *International Festival of Documentary Film and Visual Anthropology*
ASTRA FILM SIBIU 2007 - Roumania - October 07
- . *Festival de Cine Documental DOCSDF - Mexico - September 07*
- . *Yerevan International Film Festival GOLDEN APRICOT - Armenia - July 08*
- . *International Festival of Films on Tribal Art and Culture - IFFTAC - February 2008*
- . *5e printemps Balkanique, INSOLITE ROUMANIE - Caen, France - April/june 2008*
- . *WORLD FILM, Festival of visual culture - Tartu - Estonia - March 08*
- . *UN TOUR D'EUROPE DU DOC - Rencontres Européennes du cinéma documentaire*
Paris - December 07
- . *Les semaines du Cinéma Documentaire - Institut Français de Bucarest - Roumania - January 08*
- . *Cinébanlieue festival "Femmes dans la cité" - Saint-Denis - November 07*
- . *Résistances Festival - Foix - France - July 07*
- . *Songes d'une nuit DV Festival - Paris/St Denis - France - June 07*
- . *ItinErrance Festival - Paris - France - May/june 07*
- . *Lassalle Festival « images of the power » - France - April 07*
- . *cARTfilm Festival - Iasi, Roumanie - April 07*
- . *Week of the social Cinema - Audincourt - France - March 07*

Special screenings, exhibitions

. **Month of the documentary film 08 - November 2008**

Association CINE BREIZ - Rostrenen - 04th of november

L'Apostrophe - Chartres - 12th of november

Cinéma Le concorde - Nantes - 13th of november

Cinéma Le Cin'Hoche - Bagnolet - 19th of november

. En présence de Stella Margean, de Gabi Moldoveanu (sa soeur) et de Vanina Vignal
Organisée par les artistes de **La Cartonnerie (Paris XXe)**, et par le collectif **les Yeux dans le monde**
Saturday the 28th of june 2008 - 6.00 pm

. **La maison Belgo-Roumaine ARTHIS**, en collaboration avec **RIC de Foyer - Association dont la problématique globale est l'intégration des populations d'origine étrangère, dont les roms de Bruxelles** - Friday the 2nd of may 2008 - 5.00 pm

. Espace Jacques Prévert, Aulnay-sous-Bois
En partenariat avec "PERIPHERIE", centre de création cinématographique
Wednesday the 19th of march 08 - 8.30 pm

. **Month of the documentary film 07**

« **Films coup de cœur** » of the **Brittany documentary cinéma coordination**
Comptoir du Doc, Daoulagad Breizh, Double Vue

Many screenings and Q&A's in Brittany in november 07

. **Month of the documentary film 07**

Fnasat-Gens du voyage - Paris - November 2007

. **Comptoir du Doc** and it's cycle "**Histories of immigrations**" - October 2007

Maison Verte de Villejean (Rennes)

Cinéma l'Eckmühl (Penmarch)

. Médiathèque Jacques Duclos (Pierrefitte) - October 07

. **Les Jeudis du Docu** - « **the invisibles** » cycle - Péniche cinéma le Baruda, Paris, may 07

. **Cinéma du réel "hors les murs"**

Screenings and Q&A's around Paris - March and april 07

Cinéma l'Etoile (La Courneuve)

Espace Khiasma (Les Lilas)

Espace 1789 (St Ouen),

Cinéma Paul Eluard (Choisy-le-Roy)

. **Exhibition "Shanty towns, History in Seine St Denis (1954-1974)",**

within the exhibition "**here is the work, builders in Seine St Denis**" - France - February 07



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