



AMSTERDAM

AMSTERDAM  
FILM  
MEETING  
2025

4-7

DECEMBER

To make a film today, independently and insistently with one's own hands, is to reclaim the image and the means by which it comes into being. Walter Benjamin once suggested that true political art emerges when artists seize the tools of production from the apparatus that would otherwise dominate them. In a time when images seem to have lost their weight, the independent filmmaker is either a hopeless romantic, or a last revolutionary. They produce, in defiance of cynicism, new worlds of sensibility and form.

This meeting, now in its second year (already a minor miracle), continues to wager on that freedom, insisting that cinema, despite everything, remains a collective dream worth sustaining. We are privileged to do this again, to keep carving out a few nights where cinema can be as fragile as it is aggressive.

Take the journeys of Rita Azevedo Gomes and Jackie Raynal, unfolding across decades; or, the spirit of Jean-Luc Godard, Francis Savel and Carlos Reichenbach, hovering above this edition — continents apart yet animated by the same belief that cinema must think, and even burn.

We are equally honoured to share recent films by Racornelia, Marta Mateus, Mourad Ben Amor, and Clémence Hébert, cinemas which, we feel, are testing limits anew. Furthermore, gazing towards our host cinema's past (Filmhuis Cavia), we propose to reactivate the 16mm reels of Fred Pelon (local filmmaker and cultural agitator) once resting in the archive of this very room.

Elsewhere, within Expanded Cinema Trajectories, we turn to the radical experiments of Malcolm Le Grice in memoriam, whose practice, here re-enacted, asks what happens to the moving image when the maker's presence fades. Amid so much injustice, exhaustion and distraction, we gather to look, to listen, to learn.

*AMFM Team*

FORWARD

## THURSDAY 4

OPENING NIGHT  
*Filmhuis Cavia*

20:30 **FOGO DO VENTO**  
**(Fire of Wind)**  
Marta Mateus,  
2024, 74 min.

## FRIDAY 5

*Filmhuis Cavia*

18:00 **BAMSSI**  
Mourad Ben Amor,  
2025, 26 min.

21:00 **FRÁGIL COMO O MUNDO**  
**(Fragile as the World)**  
Rita Azevedo Gomes,  
2001, 90 min.

## SATURDAY 6

*Filmhuis Cavia*

**MACDO** 11:00  
Racornelia,  
2025, 117 min.

**A VINGANÇA DE UMA  
MULHER (A Woman's  
Revenge),** 14:00  
Rita Azevedo Gomes,  
2012, 100 min.

**DEUX FOIS** 16:00  
**(Twice Upon A Time)**  
Jackie Raynal,  
1968, 75 min.

**FUCK THE POLIS** 18:00  
Rita Azevedo Gomes,  
2025, 74 min.

EXPANDED CINEMA TRAJECTORIES #1  
*De Kempenaerstudio*

21:00 **After Manet After Giorgione**  
**- Le Déjeuner sur l'herbe**  
Malcolm Le Grice  
1975, 60 min.

**Horror Film 1**  
Malcolm Le Grice  
1971, 21 min.

AFTERHOURS  
*Filmhuis Cavia*

23:30 **ÉQUATION À UN INCONNU**  
**(Equation to an Unknown)**  
Francis Savel,  
1980, 100 min.

# SUNDAY 7

*Filmhuis Cavia*

11:00 **SCÉNARIOS**

Jean-Luc Godard,  
2024, 18 min.

**EXPOSÉ DU FILM ANNONCE DU  
FILM SCÉNARIO**

Jean-Luc Godard, 2024, 34 min.

14:00 **DRÔLE DE PAYS  
(Strange Land)**

Clémence Hébert, 2015, 24 min.

**KEV**

Clémence Hébert, 2018, 47min.

16:00 **LA NUIT DE L'OURS  
(Night of the Bear)**

Jackie Raynal, 2004, 26 min.

**HOTEL NEW YORK**

Jackie Raynal, 1984, 63 min.

**JUST A LONELY BOY -  
*Compilation***

Fred Pelon,  
1999 - 2005, 70 min.

**CLOSING NIGHT**  
*Filmhuis Cavia*

**O IMPÉRIO DO DESEJO  
(Empire of Desire)**

Carlos Reichenbach,  
1981, 100 min.

18:00

21:00



FILMMAKERS  
IN  
FOCUS

*Frágil Como o Mundo*, 2001, 90 min.  
*A Vingança de Uma Mulher*, 2012, 100 min.  
*Fuck the Polis*, 2025, 74 min.

Portuguese cinema has long cultivated a taste for the literary and the metaphysical, for theatrical mise-en-scène, for words spoken as if in a trance. Rita Azevedo Gomes belongs to this lineage, though her work stands apart with a singular sensibility. Her films inhabit time as memory inhabits the mind: fragmented, elliptical.



In her most recent, collaboratively made film, *Fuck the Polis*, Gomes returns to Greece and to herself. More akin to some of her earlier films that flirt with the documentary form, this work is an act of inner transformation. In 2007, after being told she was ill, she set off alone for the Greek islands. Fifteen years later, she retraced that journey, this time accompanied by friends. It is a voyage between past and present, but also between the film they are making together and the literary vein that runs through it: the reading of a short story written by yet another friend, itself inspired by Azevedo's previous voyage.

*Frágil como o Mundo* tells another story of passage: that of two adolescents, Vera and João, fleeing the strictures of society to live their impossible love within nature's embrace. What unfolds is a world sustained by poetry and by the textures of landscape. The causes of their separation matter less than the way Gomes renders their longing apart. Shifts between black & white and colour mark the movement between dream and awakening, but never where one expects them to be.

With *A Vingança de uma Mulher*, Gomes turns Barbey d'Aurevilly's 19th-century tale into a chamber piece of velvet and shadow. Through a single confession, a woman recounts her revenge, and cinema reveals its own artifice. Like Oliveira (but also like Rohmer, and Rivette) before her, Gomes works through the gesture of staging a film that is at once out of its time and contemporary.



*Deux Fois*, 1968, 72 min.

*Hotel New York*, 1984, 63 min.

*La Nuit de l'ours*, 2004, 26 min.

In the history of cinema, there are those figures that, in their own personal trajectory, seem to incarnate the movements and modulation of the filmmaking that they traverse. Never coming to the foreground, they remain discreet figures, voyagers, moving through the decades like an undercurrent, interacting with those that would shape the face of the times, while remaining 'cult', or lesser-known themselves. Jackie Raynal is one of those figures. She enters cinema in 1958, as an extra in Otto Preminger's *Bonjour Tristesse*. She studies literature and takes up photography, in 1962 she co-directs her first film, *Merce Cunningham*.

She trains as an editor, working with Jean-Daniel Pollet, Éric Rohmer, but also Claude Chabrol and Jean-Luc Godard. She is a founding member of the short-lived Zanzibar group, a loose collective of filmmakers comprising, among others, Sylvina Boissonas (the patron of the group), Philippe Garrel, Serge Bard and Olivier Mosset.

In 1968, she finishes her first film: *Deux Fois*. Five years later, Raynal moves to New York, where she becomes the programmer and director of a number of important and influential cinemas. As Jonathan Rosenbaum writes of Raynal's influence in the US, she "has been more responsible than any other individual for the exposure [...] of major films by Chantal Akerman, Scott B and Beth B, Marco Bellocchio, Marguerite Duras, Jean-Luc Godard, Ulrike Ottinger, Yvonne Rainer, Jacques Rivette, and Wim Wenders, among many others."

*Deux Fois*, filmed during a 9-day long trip to Barcelona, is entirely edited in-camera. None of the filmed material has been discarded – Raynal's minimalist radicalism prompted Peter Wollen to call her a "pioneer of the unedited long take." In *Deux Fois*, a series of sequences unfold that deconstruct cinematographic illusionism and narrative construction. "A feminist manifesto and an unfinished diary of a love story" (according to the director herself), the film is one of the most powerful encapsulations of the liberatory spirit

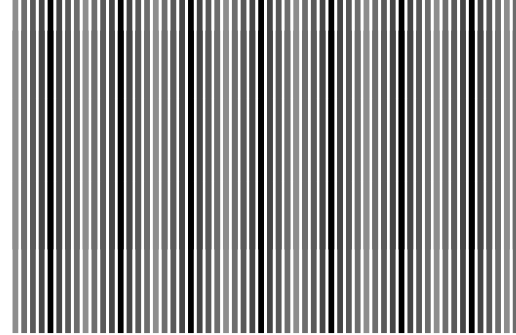
of '68.' Again, Raynal: "*Deux Fois* could also be called 'We were 20 and we were free.' The actors in this spontaneous film – I was going to say Polaroid film – are none other than Francisco Viader, a renowned theatre director and actor, Sylvina Boissonnas, the film's financier, André Weinfeld, our director of photography who had been the director of photography for Philippe Garrel's sublime *Marie pour mémoire*, Néna Baratier, who freed herself from editing by "editing" all the shots, and myself, the filmmaker of this utopia."





*Hotel New York* includes what might be the greatest cinematographic representation of a post-screening discussion in the history of this art. “One day in New York, I leave my linen in a little Chinese laundry. Then I forget it for a few weeks. When I get back there, there is no laundry, the building has been destroyed! The idea of my sheets, disappearing forever with the laundry, haunted me. This experience has been the starting point for the script of ‘Hotel New York.’ I wanted to write and direct this movie to show that everything is transitory here below. Things move and are immediately replaced, much more than in Europe. The story was born from my own experience and my impressions as a foreigner. It is a dramatic comedy.” – Jackie Raynal

In *La Nuit de l'Ours*, Raynal again stars as a director, and shoots the shooting of a film. Revolving around an odd plot, a nineteen-century countess is raped by a bear, *La Nuit de l'Ours* constructs a vertiginous mise-en-abyme, satirising contemporary filmmaking, and its obsessions with finance and vanity.





# OPENING NIGHT

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Thursday 4  
20:30 | Filmhuis Cavia

*Fogo do Vento*, 2024, 74 min.

*Fogo do Vento* is the feature debut of the Portuguese filmmaker Marta Mateus. Tracing the paths taken with her short film, *Barbs, Wastelands*, it is a materialistic film after Bertolt Brecht. Like her previous work, *Fogo do Vento* is a tale of community, of a community of peasants that work the land. Mateus' films are always deeply connected to the places they are shot in, here the vineyards of Alentejo in southern Portugal. It is harvest season and as the grapes are cut, in the blistering dry heat, blood is spilled, and mixes with the wine. Out of this intoxicating moment, myth is birthed, and the film unfolds. As the peasants share bread and wine and memories, time

dissolves and opens: a spectre appears, of a dictatorship whose poison can still be found in the soil of the country, whose disappeared still haunt the consciousness of the present. Mateus' film is a political one, not just in its evocation of the Salazar regime, but also on a more profound level, embracing a politics of gesture and a profound attachment to the earth and the millions of species and natural phenomena that inhabit it. It is earth that gives birth to the means of revolution, and it is for earth that revolution is a necessity.



**Macdo**, 2025, 117 min.



Tapping the oneiric dual veins of telenovela and unmistakably domestic magnetic tape video MACDO begins as an ostensibly placid Christmas Eve in Mexico City in the 1990s, but submerged in the warmth of the scene sits a festering aggression. Mexican multidisciplinary artist Racornelia trained classically in dance and music during their childhood and made their first feature almost entirely under their own steam. Beyond its strangeness and boldness the film probes the systems of abuse inherent in love, family, image-making and nation with urgency and emotion.

**Bamssi**, 2025, 26 min.



Made in a dialogue between cousins, one in Mahdia, Tunisia, and the other in Brussels, Belgium, in **Bamssi**, Mourad Ben Amor and Fairuz Ghammam present filmmaking as a collaborative act of seeing, sharing, and showing the world. Screens, distance, dust roads, violent winds, and the grace of what is always to hand.

*Drôle de Pays*, 2015, 24 min.

*KEV*, 2018, 47min.

Two films that unfold in the fragile realm where human beings appear to one another. In Clémence Hébert's filmic research practice, relation is always a political and poetic act: to see, and to let be seen.



In *KEV*, Hébert turns her camera toward a young man existing at the edges of language: once a child, found locked in a bedroom, his only companions are the rays of sunlight filtering through the blinds. Now a teenager, he lives with a form of autism so profound that most institutions have turned him away. The filmmaker chooses to accompany rather than explain. Filmmaker and subject invent their own form of dialogue. She, who is gifted with speech and he, who lives without.

In *Drôle de Pays*, people and places reveal themselves only through time spent together. Twelve young people, each living with psychic fragility, journey through the Moroccan desert. The vastness of the landscape mirrors the inner expanse of their solitude and imagination. The filmmaker films where words falter.



*Scénarios*, 2024, 18 min.

*Exposé du film annonce du film "Scénario"*, 2024, 34 min.

On the 13th of September 2022, the news broke that Jean-Luc Godard had passed on. In a gesture emblematic of the director's unrelenting creativity, and as a final act of defiance, his passing did not put an end to his filmmaking. Just days before voluntarily ending his life, Godard had completed a film which — in pure Godardian stubbornness and trickery — is actually two films.

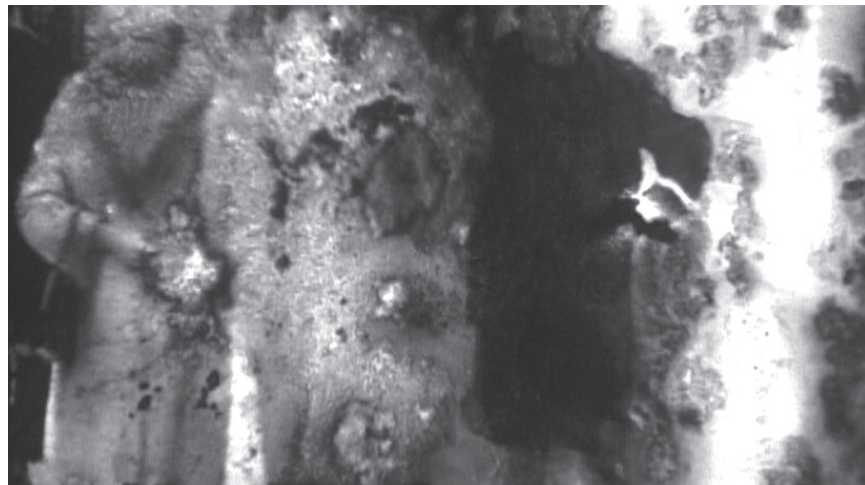
*Scénarios and Exposé du film annonce du film "Scénario"* form a diptych that enters into dialogue, diverges, and finally reconciles, moving through the images that constitute the director's self-portrait. A life lived with images,



through them, reconstituted by them — ending on a laconic smile, a last look back. Our screening will take place just a few days after what would have been Jean-Luc Godard's 95th birthday, marking the first time these films are shown in the Netherlands.

***Just a Lonely Boy***, 1999 - 2005.  
 Images From Yesterdays, 12 min.  
 Old Squatter / New Squatter, 10 min.  
 The Dutch Act, 5 min.  
 The Shootist, 3 min.  
 Thoracic Surgery, 3 min.  
 Fashion Mold, 3 min.  
 New Babylon, 10 min.  
 Fireworks Mold, 5 min.

Beginning his journey in film by travelling to El Salvador and Nicaragua in the 1980s to document the revolutionary movements of the time, Fred Pelon later returned to Amsterdam, where he became immersed in the world of experimental cinema. Working across various formats, Pelon developed a practice grounded in tactile engagement with the film material. His works often combine found footage with his own original images, later subjected to processes of scratching and decay, allowing mold and other substances to transform the emulsion over time.



Pelon is the founder of Roze Filmdagen and the organiser of the legendary Vivipara Expanded Cinema nights at Cavia in the early 2000s, a series that became a touchstone for Amsterdam's underground film community. By the late 1990s, he had devoted himself fully to his practice at Atelier Eyedion, a collective dedicated to hands-on film experiments.

***Just A Lonely Boy***, the title of the programme chosen by Pelon himself, brings together 16mm reels and digital transfers from that period. Projected from within the cinema room using three 16mm projectors and one bipped unit, the presentation evokes the raw spirit of Pelon's Vivipara nights and his enduring commitment to both the medium and the community that sustains it.



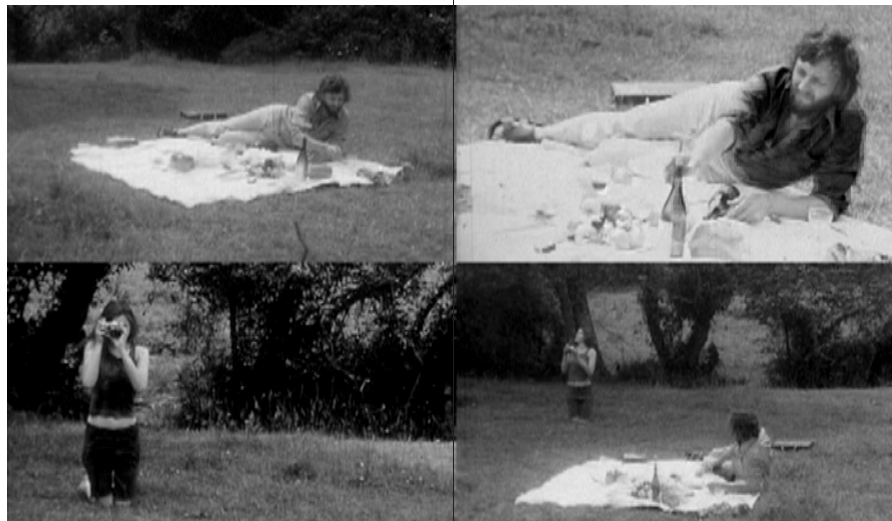


Saturday 6  
21:00 | De Kempenaerstudio

**EXPANDED  
CINEMA  
TRAJECTORIES**

***After Manet After Giorgione - Le Déjeuner sur l'herbe***, 1975, 60 min. (4 x 16mm).  
***Horror Film 1***, 1971, 21 min. (3 x 16mm).

Following the great success of the expanded cinema night of last year's edition, this year, we return with two screening-performances celebrating the British filmmaker and theorist Malcom Le Grice in memoriam, combining the history of experimental filmmaking, art history, and performance.



With *Expanded Cinema Trajectories*, AMFM opens an ongoing space for revisiting and reimagining the live dimensions of film. The central question of this programme is how works of expanded cinema can endure when their authors are no longer present to perform them.

Originally trained as a painter, Le Grice would become one of the leading voices of independent filmmaking in England, when he co-founded the London Film-Makers' Co-Op in the late 1960s and used his positions as a teacher at Saint Martin's School of Art and Goldsmiths, University of London, to introduce art students to film-making.

As a filmmaker, Le Grice was one of the central figures of the materialist film movement that formed in the UK, as a reaction to and in dialogue with the structural filmmakers of the United States and Canada. *Castle One* (1966), which Peter Gidal considers the "most powerful film I'd ever seen," and *Berlin Horse* (1970) are seminal examples of Le Grice's profound preoccupation with the mechanisms of the cinematographic apparatus, exploring the different temporalities that exist between the pro-filmic and the film-as-screened.



In *Horror Film 1*, Le Grice performed with three overlapping coloured light projections, transforming his own shadow into image, surface, and interference pattern. Troubling the common temporalities of performance, AMFM will present a re-enactment of Le Grice's performance, staged by Betija Zvejniece. As different temporalities collide – the time of the pro-filmic, the historicity of the performance as one of the key works of the 1970s, and the present, channeled through the body of the performer – questions of the preservation and continuity of experimental film emerge.

Le Grice summarised *After Manet After Giorgione - Le Déjeuner sur l'herbe* as follows: "A picnic staged and shot in one day with four performers who also shoot the film with four cameras. The film is then projected from four projectors creating a developing comparison between the actions of the protagonists." Le Grice had each camera operated by one of the actors appearing in the film: Annabel Nicolson, Gill Eatherley, Willian Raban and Le Grice himself. The artist becomes a performer and the performers become stakeholders in creating the final piece. This playful work is partly a record of an event, documenting a lunch on the grass, after Manet's famous painting of 1863, and the Giorgione/Titian 1509 painting before that.

# AFTERHOURS

Saturday 6  
23:30 | Filmhuis Cavia

*Équation à un Inconnu*, 1980, 100 min.

*Équation à un Inconnu* is simultaneously a defining moment and an obscure episode of gay erotic cinema. Its director, Francis Savel – an artist who worked largely within the margins of 1970s and 80s French New Wave and adult film production – sets his images to a pulsing synth score.



In the film, we follow a young motorcyclist through a series of erotic encounters that circle around desire, memory, and the search for another, the “unknown” of the title. As noted by Lawrence Garcia, the film “premiered at the Dragon Club, a now-shuttered gay porn cinema that once counted Roland Barthes among its regular patrons.” The year that followed would bring the first recorded cases of AIDS, giving Savel’s elegy of bodies an unintended prophetic weight.

This restored 16mm print, commissioned by filmmaker Yann Gonzalez in 2016 from the original negative and printed in the Netherlands, screens now for the first time in Amsterdam, on loan from the Cinémathèque française and Gonzalez himself, who will introduce the film in person.

*Co-presented with the Porn Film Festival Amsterdam.*



# CLOSING NIGHT

Sunday 7  
21:00 | Filmhuis Cavia

*O Império do Desejo*, 1981, 110 min.

For many, there exists nowhere in the world a cinematography as diverse and anarchic, as that of Carlos Reichenbach (1945–2012). Born in Porto Alegre and raised in São Paulo, Reichenbach was a poet of the peripheral, whose films traverse exploitation, melodrama, and political allegory with feverish intelligence. His cinema is a cinema of collisions.



Reichenbach loved the female body, but never naively: self-aware of the machinery of male desire, he folds it back upon itself, subverting the gaze through his characters' words, freedoms, and performances. In a sense, *O Império do Desejo* embodies what an entire generation made to be the essence of Brazilian cinema: "full of philosophical outbursts, pretentiously artistic." Here, the cinema of precarity has a lesson to teach us, that the greatest films are made with few resources and a wild imagination.



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COLLECTION

<NVA

AE amsterdams  
fonds voor de  
kunst



**MOURAD BEN AMOR**  
**RITA AZEVEDO GOMES**  
**JEAN-LUC GODARD**  
**CLÉMENTINE HÉBERT**  
**MALCOLM LE GRICE**  
**MARTA MATEUS**  
**FRED PELON**  
**JACKIE RAYNAL**  
**CARLOS REICHENBACH**  
**RACORNELIA**

AT  
FILMHUIS

CINEMA