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dossier

Musique : du corps à l'objet

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Cinéma du réel, rétrospective

Shelly Silver

inédit

Marie-Hélène Lafon

interview

Mídia Ninja, les médiactivistes du Brésil 2.0



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1. *suicide*, 2003
2. *in complete world*, 2008
3. *Former East/Former West*, 1994
4. *TOUCH*, 2013
5. *5 lessons and 9 questions about Chinatown*, 2009

© Shelly Silver

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THREE QUESTIONS FOR

Maria Bonsanti
artistic director of *Cinéma du réel*

1 When did you first discover the work of Shelly Silver?

During the preparation of the 2013 festival, the selection committee told me about a film, *TOUCH*. We didn't hesitate to include it, despite its hybrid form. It's a film of the real, not a documentary in the classical sense. Its link with documentary is in its testimonies. The idea of a retrospective in 2015 came up naturally when I learned that Shelly was working on a new film – a film about Silicon Valley, this world of appearances that seems to only exist in interior design magazines. It features Shelly's method, a path between reality and imagination. If the film is not finished in March, we will present it as a work-in-progress along with comments by the artist. All other screenings will be accompanied by exchanges with prominent personalities from the world of cinema and the humanities, around this very committed work, which questions both the world and the concept of genres. It is in this sense that we will speak of documentary.

2 Precisely, does an artist so marked by video art have a place in a documentary film festival like *Cinéma du réel*?

It's a question of definition and it's also a very subtle line that we may have already crossed with *TOUCH*, at least for the international competition.

Cinéma du réel has always shown fiction in its parallel programming. This allows us to look at documentary cinema in a different way and it's here that we can show the dialogue and exchange between the different cinema languages. What interests us is how to tell the real. Shelly Silver is a contemporary artist. Some of her films, like *Meet the People*, are pure fictions. That's what documentary is all about, it's about writing but being open to reality.

3 In the retrospective, will films be separated: documentaries on one side and fictions on the other?

There will be no separation. In fact, there is none, because in her documentaries Shelly often introduces a subjectivity that doesn't exist in her fictions. Even in her more documentary films, such as *Former East/Former West*, she puts herself in as "I". This is something she does very well, mixing the private and the imaginary through the subjects that touch her, especially as a woman. For her, all films, fictions or documentaries are born from questions she asks herself. Her work forms an inseparable whole. It's fluid and I want to respect this fluidity in the programming.

Interview by **Arlette Alliquié**, Bpi