

SCREEN INTERNATIONAL

- Review ran ahead of San Sebastian premiere Sept 17th – [Link to Review](#)
- Indie Sales feature - [Link to Feature](#)
- Cineart deals - [Link to Feature](#)
- Cannes climate section - [Link to Feature](#)
- Cannes 2021 line-up guide - [Link to Feature](#)

VARIETY

- Initial International Sales Exclusive – [Link to Feature](#)
- “The Kids Are Alright”, photocall pic included in Cinema for Climate Feature – [Link to piece](#)
- Flore interview with Lise Pederson - [Link to Feature](#)
- New Cannes environmental sidebar - [Link to Feature](#)

DEADLINE

- **Deadline Video Lounge + Photos** - Marion, Flore and Melati completed interview with Joe Utichi. Additional photos taken with Mary and Mohamed - [Link to Video Feature](#)
- Cannes daily week 2 - [Link to E-Newsletter](#)
- International Insider: Cannes week 2 - [Link to Feature](#)

THE HOLLYWOOD REPORTER

- New Cannes environmental sidebar - [Link to Feature](#)

LE FILM FRANCAIS / CANNES MARKET NEWS

- Preview piece [Link to piece](#)
- Carpet coverage, image of Marion, on 11th July - [Link to Feature](#)
- Interview with film team – [Link to piece](#)

OFFICIAL FILM FESTIVAL COVERAGE:

- Bigger Than Us feature - [Link to Feature](#)
- Special screenings Bigger Than Us - [Link to Feature](#)
- Climate sidebar - [Link to Feature](#)

PANELS

- **American Pavilion**
Marion, Flore, Melati & Mary participated in an American Pavilion panel about the film and climate change.



CANNES FILM FESTIVAL – PRESS JUNKET

Palais des Festival (Terrasse Audiovisuelle) – July 9, 10 & 11, 2021

TV

- **US/INTL – Al Jazeera English**
Victoria Baux completed interview with Marion & Mary on July 9 - [Link to Feature](#)
- **UK – BBC Arabic/Culture**
Sam Asi completed interview with Marion & Mary and Flore & Melati on July 9 - [Link to Feature](#)
- **INTERNATIONAL - BBC World News**
Tom Brook interviewed Marion, Mary, Flore & Melati on July 9 - [Link to Feature](#) (BIGGER THAN US included at 12:14 & 13:14)
- **JAPAN – NHK**

Shoko Koyama interviewed Marion & Mary and Flore & Melati on July 11 – **Virginie Pinon in contact with French distributor for release date but should be contacted by Japanese distributor when local release date confirmed.** Contact: virginie@nhk.fr

- **ITALY – TG2 / TG3 / Rai News 24**

Luciana Parisi completed interview with Marion & Mary and Flore & Melati on July 9 – [Link to Feature](#)

- **ITALY – TG5 News Bulletin / Iris TV Note Di Cinema**

Daniele Besana completed interview with Marion & Mary and Flore & Melati on July 9 – **ran on TV, no link available.**

- **SWITZERLAND – TV Magazine**

Raya Abi Rached completed interview with Marion & Mary and Flore & Melati on July 9 – **local distributor holding pieces until time of local release.** Contact: Raya Abirached rayaabirached@gmail.com

- **POLAND – TVP**

Artur Zaborski completed interview with Marion & Mary on July 9 – **local distributor holding pieces until time of local release.** Contact: Artur Zaborski artur.zaborski@yahoo.com

- **GERMANY – BR Kino Kino / ARD TTT**

Florian Kummert completed interview with Marion & Mary and Flore & Melati on July 9 – [Link to Feature](#)

- **GERMANY – ZDF Kulturzeit**

Tania Lossau completed interview with Marion & Mary and Flore & Melati on July 9 – [Link to Feature](#)
(BIGGER THAN US section at 10:08-12:40)

- **GERMANY – ZDF Heute Journal**

Sabine Schulz completed interview with Marion & Mary and Flore & Melati on July 9 – [Link to Feature](#)
(BIGGER THAN US section 18:10 – 20:00)

- **AUSTRIA – ORF-TV**

Tiziano Arico completed interview with Marion & Mary and Flore & Melati on July 9 – [Link to Feature](#)
(starts at 13:15)

PRINT ROUND TABLES

- **TRADE – Cannes Market News**

Liza Foreman completed print roundtable interviews with Marion, Melati, Flore and Mary – [Link to Feature](#)

- **VARIOUS – Total Film (UK) / Filmink (Australia) / The National (UAE) / South China Morning Post (Hong Kong)** James Mottram completed print roundtable interviews with Marion, Melati, Flore and Mary – **holding articles until time of local release.** Contact: James Mottram james_mottram@hotmail.com

- **SPAIN – Agencia Efe**

Marta Garde completed print roundtable interviews with Marion, Melati, Flore and Mary – [Link to Feature](#)

- **SPAIN – ABC / Tulris / Vogue / Glamour**

Maria Estevez completed print roundtable interviews with Marion, Melati, Flore and Mary – **confirmed cover pending release date, will need lots of lead time when Spanish release date is set.** Contact: Maria Estevez mariateamstvz@gmail.com

- **ITALY – Natural Style**

Ilaria Rivarino completed print roundtable interviews with Marion, Melati, Flore and Mary – **outlet working with Marion’s reps directly for cover art.** Contact: Ilaria Rivarino i.ravarino@yahoo.it

- **ITALY – Tu Style**

Valeria Vignale completed print roundtable interviews with Marion, Melati, Flore and Mary – **Cover ran August, [Link to Cover + Separate Link to Feature](#)**

- **ITALY – Donna Moderna**

Valeria Vignale completed print roundtable interviews with Marion, Melati, Flore and Mary – **Cover interest, holding for release date, Italian distributor to reach out once they are ready.** Contact: Valeria Vignale valeriavignale@yahoo.it

- **ITALY – D Repubblica**

Liana Messina completed print roundtable interviews with Marion, Melati, Flore and Mary – **MLPR connected outlet Photo editor with Marion’s reps directly for cover art and to confirm run timing closer to Italian release.** Contact: Alfredo Albertone dphotoeditor@repubblica.it

- **ITALY – Vanity Fair / Il Sole 24 Ore.it**

Cristiana Allievi completed print roundtable interviews with Marion, Melati, Flore and Mary - **holding article until time of local release per Marion’s reps. Cristiana wanted additional quotes to distinguish her interview from D Repubblica which Marion’s reps declined. Pending Italian release timing and if/when D Repubblica runs, this should be revisited but she may not be able to run the piece without unique answers.** Contact: Cristiana Allievi Cristiana.allievi@gmail.com

- **ITALY – Io Donna**

Marialaura Giovagnini completed print roundtable interviews with Marion, Melati, Flore and Mary – **[Link to Flore focussed Feature](#), an additional feature is holding a Marion focused piece to run close to release.** Contact: Marialaura Giovagnini Marialaura.Giovagnini@rcs.it

- **ISRAEL – Yedioth Ahronoth Daily / YNET**

Amir Kaminer completed print roundtable interviews with Marion, Melati, Flore and Mary – **holding until time of local release.** Contact: Amir Kaminer kaminera@bezeqint.net

- **SWITZERLAND - SonntagsZeitung / TagesAnzeiger**

Matthias Lurf completed print roundtable interviews with Marion, Melati, Flore and Mary – **holding until time of local release September/October.** Contact: Matthias Lurf matthias.lurf@tamedia.ch

- **SWITZERLAND – J-mag.ch**

Firouz Pillet completed print roundtable interviews with Marion, Melati, Flore and Mary - **[Link to Feature](#) + [Link to Followup review](#)**

- **POLAND – Gazeta Wyborcza**

Anna Tatarska completed print roundtable interviews with Marion, Melati, Flore and Mary - **local distributor holding pieces until time of local release.** Contact: a.tatarska@gmail.com

- **POLAND – Papaya Rocks**
Mateusz Demski completed print roundtable interviews with Marion, Melati, Flore and Mary – **local distributor holding pieces until time of local release**. Contact: m.demski@interia.eu
- **POLAND – Newsweek**
Karolina Pasternak completed print roundtable interviews with Marion, Melati, Flore and Mary - **local distributor holding pieces until time of local release**. Contact: karolina.pasternak@newsweek.pl
- **POLAND – Kino**
Kuba Armata completed print roundtable interviews with Marion, Melati, Flore and Mary – **holding article until time of local release**. Contact: kuba.armata@gmail.com
- **GERMANY – Frankfurter Allgemeine Sonntagszeitung (Sunday edition) / Madame / NZZ Sonntag**
Mariam Schaghghi completed print roundtable interviews with Marion, Melati, Flore and Mary – **holding until time of release per local distributor**. Contact: mariam@schaghghi.com
- **GERMANY – ARD Radio**
Marie Schoess completed print roundtable interviews with Marion, Melati, Flore and Mary plus a 1:1 interview with Flore – [Link to Feature](#)
- **BELGIUM – Vertigo**
Steven Tuffin completed print roundtable interviews with Marion, Melati, Flore and Mary – **local distributor holding pieces until time of local release**. Contact: steven@vertigoweb.be
- **BELGIUM – DE MORGEN**
Lieven Trio completed print roundtable interviews with Marion & Melati only due to scheduling conflicts – **local distributor holding pieces until time of local release**. Contact: lieven.trio@gmail.com

1:3 INTERVIEWS WITH FLORE, MELATI AND MARION

- **UK – The I**
Kaleem Aftab completed a 1:3 interview with Flore, Melati & Marion – **holding until time of local UK release**. Contact: kalaftab@gmail.com
- **US – Film School Radio**
Mike Kaspar interviewed Flore & Melati on July 9 via zoom. [Link to Feature](#)

OFFICIAL REVIEWS OUT OF CANNES

All reviews were embargoed until July 10, 7.30pm CEST following the official screening.

- **FILM THREAT – 6/10 Positive**
<https://filmthreat.com/reviews/bigger-than-us/>
- **EYE FOR FILM – 3 Star, Positive**
<https://www.eyeforfilm.co.uk/review/bigger-than-us-2020-film-review-by-sunil-chauhan>
- **CLAPPER LTD (US) – Mixed**

<https://www.clapperltd.co.uk/home/cannes-2021-bigger-than-us>

- **J-MAG.CH (Switzerland) – Positive**

<https://j-mag.ch/cannes-2021-bigger-than-us-de-flore-vasseur-est-presente-dans-la-section-ephemere-le-cinema-pour-le-climat-du-festival-de-cannes/>

CANNES FILM FESTIVAL – ALL CONSUMER PRESS BREAKS

Please see below for links to all consumer press breaks which ran on behalf of **BIGGER THAN US** from most recent to oldest.

IO DONNA

<https://www.iodonna.it/personaggi/star-internazionali/2021/07/15/flore-vasseur-la-mia-crociata-con-marion-cotillard/>

Flore Vasseur: My crusade with Marion (Cotillard)

ZDF HEUTE JOURNAL (BTU features at 18:10 – 20:00)

<https://www.zdf.de/nachrichten/heute-journal/heute-journal-vom-15-juli-2021-100.html>

Daily Journal: Weather disaster in the west - The extent of the damage in North Rhine-Westphalia and Rhineland-Palatinate; "Cinema for the Climate" - a new section in Cannes

TG3 ITALY

<https://fb.watch/72fyvncdMG/>

Marion Cotillard and the "Greta Generation"

TALKING MOVIES – BIGGER THAN US included at 12:14 & 13:14

<https://www.dropbox.com/s/743ef1rsvvier18/Cannes%202021%20WN%20Final.mp4?dl=0>

Cannes Film Festival Highlights

BR MEDIA THEK

<https://www.br.de/mediathek/video/kinokino-13072021-glanz-und-glamour-in-cannes-av:60af72938a3d5a0007e29ee8>

Glanz und Glamour in Cannes

ARD RADIO

<https://www.dropbox.com/s/7077rjq5uyi7lnx/ARD%20Radio%20BTU%20interviews.MP3?dl=0>

Bigger Than Us Interviews

WE FORUM

<https://www.weforum.org/agenda/2021/07/movies-climate-change-awareness/>

Action! How movies are helping young people fight climate change and other global challenges

SOCIAL MEDIA LEAKED

<https://socialmedialeaked.com/watch-all-the-cannes-2021-trailers-available-for-festival-films-part-1/>

Watch: All the Cannes 2021 Trailers Available for Festival Films – Part 1

FRENCH VOGUE

<https://www.vogue.fr/culture/article/cannes-2021-films-documentaires-ecologie-cinema-pour-le-climat>

Cannes 2021 : 3 films sur l'urgence écologique que l'on a aimés

IPA NEWSPACK

<https://ipanewspack.com/2021/07/cannes-film-festival-2021-glitters-amidst-pandemic-restrictions/>

Cannes Film Festival – 2021 Glitters Amidst Pandemic Restrictions

NEWS WEP

<https://newswep.com/bigger-than-us-the-youth-documentary-bande-annonce/>

Bigger than us: the youth documentary

BBC NEWS

<https://www.youtube.com/watch?v=7OjcChcSjSE>

<https://www.facebook.com/BBCnewsArabic/videos/342166984125882/>

<https://www.instagram.com/tv/CRREtFDHN7T/>

A strong presence of stars and cinematic masterpieces at the Cannes Film Festival after an absence of more than two years

PEOPLE CINE NEWS

<https://www.youtube.com/watch?v=4m9HVNtSgQE>

Bigger Than Us: Trailer

W MAGAZINE

<https://www.wmagazine.com/beauty/cannes-film-festival-red-carpet-best-beauty>

All the Outstanding Beauty Looks at the Cannes Film Festival

MADAM FIGARO

<https://madame.lefigaro.fr/celebrities/video-bande-annonce-documentaire-bigger-than-us-planete-climat-presente-au-festival-de-cannes-150721-197424>

"Bigger Than Us", rencontres autour du monde avec une jeunesse qui agit pour réparer la planète

DEWI MAGAZINE

<https://www.dewimagazine.com/profile/melati-wijsen-bersinar-terang-di-cannes-film-festival-ke-74>

Melati Wijsen Bersinar Terang di Cannes Film Festival ke-74

LINTERN AUTE

<https://www.linternaute.com/cinema/evenement/2557380-stars-plus-belles-robres-glamour-les-plus-belles-photos-du-festival-de-cannes-2021/2558616-vanessa-paradis>

Marion Cotillard monte le tapis rouge en tant que productrice

ORANGE VIDEO STREAMING

<https://video-streaming.orange.fr/cinema/decouvrez-bigger-than-us-avec-marion-cotillard-et-mary-finn-CNT000001CwSou.html>

Discover Bigger than Us, with Marion Cotillard and Mary Finn

PAUDAL

<https://www.paudal.com/2021/07/15/cannes-film-festival-2021-tuxedos-shellfish-and-crustaceans/>

Cannes Film Festival 2021: tuxedos, shellfish and crustaceans

AL JAZEERA ENGLISH

<https://www.youtube.com/watch?v=s6jlvMKk3Cw>

Cannes Film Festival goes green

J:MAG

<https://j-mag.ch/cannes-2021-bigger-than-us-de-flore-vasseur-est-presente-dans-la-section-ephemere-le-cinema-pour-le-climat-du-festival-de-cannes/>

Cannes 2021: Bigger Than Us, by Flore Vasseur, is presented in the ephemeral “Cinema for the climate” section of the Cannes Film Festival

HET PAROOL

<https://www.parool.nl/wereld/klimaatactiviste-melati-wijsen-20-speelt-hoofdrol-in-documentaire-we-kunnen-niet-meer-terug-naar-normaal~b71f8734/>

Climate activist Melati Wijsen (20) plays a leading role in documentary: ‘We can no longer go back to normal’

ALGEMEEN DAGBLAD

<https://www.ad.nl/binnenland/nederlandse-activiste-melati-speelt-hoofdrol-in-klimaatfilm-we-moeten-iets-doen-nu~a54fb947/>

Dutch activist Melati plays a leading role in climate film: ‘We have to do something. Now!’

TOYS MATRIX

<https://toysmatrix.com/a-closer-look-at-marion-cotillards-winning-cannes-looks/>

A Closer Look at Marion Cotillard’s Winning Cannes Looks

E2 INDIA

<https://e2india.com/news/entertainment/climate-change-tops-agenda-at-cannes-festival-this-year/>

Climate Change Tops Agenda at Cannes Festival this Year

DAILY ADVENT

<https://www.dailyadvent.com/news/19b3a32c20203b3d4d8b14e39d2da039-Marion-Cotillard-Doc-Director-Flore-Vasseur-on-Bigger-Than-Us>

Marion Cotillard Doc Director Flore Vasseur on ‘Bigger Than Us’

INTER REVIEWED

<https://interreviewed.com/marion-cotillard-doc-director-flore-vasseur-on-bigger-than-us/>

Marion Cotillard Doc Director Flore Vasseur on ‘Bigger Than Us’

PEOPLE

<https://people.com/celebrity/star-tracks-wednesday-july-14-2021/?slide=e1caf4a1-039e-44bd-98bb-328f043a870d#e1caf4a1-039e-44bd-98bb-328f043a870d>

Nicolas Cage and Alex Wolff Attend the *Pig* Premiere, Plus Maria Bakalova, Jason Derulo & More

VOGUE

<https://www.vogue.com/slideshow/marion-cotillard-cannes-film-festival-looks>

A Closer Look at Marion Cotillard’s Winning Cannes Looks

IKON LONDON MAGAZINE

<https://www.ikonlondonmagazine.com/bigger-than-us-in-cannes/>

Marion Cotillard: Bigger Than Us in Cannes

NEWS.IN-24

<https://news.in-24.com/lifestyle/news/81730.html>

Marion Cotillard in Cannes: after the cyclist, she dares...the overalls!

IMAGES

<https://images.dawn.com/news/1187990/filmmakers-activists-call-for-climate-efforts-in-cannes>

Filmmakers, activists call for climate efforts in Cannes

THE KOREA TIMES

https://www.koreatimes.co.kr/www/art/2021/07/398_312000.html

Filmmakers, activists call for climate efforts in Cannes

BRUT

<https://www.brut.media/us/international/how-a-child-activist-changed-an-indonesian-law-b27729c9-5489-4abe-a3d9-d4e48b7d91f9>

How a Child Activist Changed An Indonesian Law

TODAY

<https://www.todayonline.com/world/filmmakers-activists-call-for-climate-efforts-cannes>

Filmmakers, activists call for climate efforts in Cannes

FLIP BOARD

https://flipboard.com/topic/marioncotillard/marion-cotillard-on-youth-activism-doc-bigger-than-us-this-desire-for-change/a-p99v_LmgRIKnpU6-RqO7CQ%3Aa%3A139472410-c5acd82ac7%2Fdeadline.com

Marion Cotillard on youth activism doc 'Bigger Than Us': "This Desire for Change is a Fuel to Action"

DAWN

<https://images.dawn.com/news/1187990/filmmakers-activists-call-for-climate-efforts-in-cannes>

Filmmakers, activists call for climate efforts in Cannes

WNCY

<https://wncy.com/2021/07/11/filmmakers-activists-call-for-climate-efforts-in-cannes/>

Filmmakers, activists call for climate efforts in Cannes

PEOPLE'S WORLD

<https://www.peoplesworld.org/article/cannes-2021-the-best-lack-conviction-the-worst-filled-with-passionate-intensity/>

Cannes 2021: The best lack conviction, the worst filled with passionate intensity

VN EXPLORER

<https://vnexplorer.net/filmmakers-activists-call-for-climate-efforts-in-cannes-a2021263833.html>

Filmmakers, activists call for climate efforts in Cannes

CELEB MAFIA

<https://celebmafia.com/marion-cotillard-bigger-than-us-photocall-at-the-festival-in-cannes-2858545/>

Marion Cotillard On Youth Activism Doc 'Bigger Than Us': "This Desire For Change Is A Fuel To Action" - Cannes Studio

GEEKY CRAZE

<https://geekycraze.com/marion-cotillard-interview-bigger-than-us-deadline/>

Marion Cotillard Interview 'Bigger Than Us' - Deadline

SHUTTERSTOCK

<https://www.shutterstock.com/editorial/entertainment/'bigger-than-us'-photocall%2C-74th-cannes-film-festival-2021-07-10>

Bigger Than Us photocall 74th Cannes Film Festival

FASHION SIZZLE

<https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes->
[\<https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes-photocall/>](https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes-photocall/)

Marion Cotillard Wore Chanel For The Cannes Film Festival 'Peaceful' Premiere & 'Bigger Than Us' Photocall

JUST JARED

<https://www.justjared.com/2021/07/10/marion-cotillard-steps-out-in-stripes-for-bigger-than-us-cannes-photo-call/>

Marion Cotillard Steps Out in Stripes for 'Bigger Than Us' Cannes Photocall

RFCA

<https://www.redcarpet-fashionawards.com/2021/07/11/marion-cotillard-wore-chanel-for-the-cannes-film-festival-peaceful-premiere-bigger-than-us-photocall/>

Marion Cotillard Wore Chanel For The Cannes Film Festival 'Peaceful' Premiere & 'Bigger Than Us' Photocall

MONEY CONTROL

<https://www.moneycontrol.com/news/trends/entertainment/cannes-film-festival-2021-filmmakers-reflect-on-the-struggles-of-people-in-a-pandemic-hit-world-7153311.html>

Cannes Film Festival 2021: Filmmakers reflect on the struggles of people in a pandemic-hit world

MODERN TIMES

<https://www.moderntimes.review/all-the-documentaries-competing-for-the-2021-cannes-loeil-dor/>

All the documentaries competing for the 2021 Cannes L'Oeil d'Or

VOGUE FRANCE

<https://www.vogue.fr/mode/article/festival-de-cannes-marion-cotillard-chanel-haute-couture-tapis-rouge>

Cannes Film Festival: in the Chanel workshops to discover the secrets of Marion Cotillard's haute couture dress

MODERN TIMES REVIEW

<https://www.moderntimes.review/modern-times-online/>

Cannes Docs - Marché du Film announces full Doc Day programme

NEWS IN 24

<https://news.in-24.com/lifestyle/news/amp/75357>

Marion Cotillard, her beautiful statement about Guillaume Canet

PRESS FROM

<https://pressfrom.info/us/news/entertainment/-767978-marion-cotillard-his-beautiful-statement-about-guillaume-canet.html>

Marion Cotillard, her beautiful statement about Guillaume Canet

FILM FESTIVALS

https://www.filmfestivals.com/blog/cannes/74th_festival_de_cannes_cinema_for_the_climate

74th Festival de Cannes: Cinema for the climate

CINEUROPA

<https://www.cineuropa.org/en/newsdetail/406309>

Indie Sales sees six of its films selected for Cannes

THE BUSINESS OF FILM (email blasted to all subscribers) – full text found below

The Environment & How Youth See The Future Is At The Heart & Focus Of The Festival de Cannes 2021

THE VIDE TIMES

<https://thevidetimes.com/rahul-jains-documentary-on-new-delhis-rising-pollution-stamps-its-mark-on-cannes-film-festival/>

Rahul Jain's documentary on New Delhi's rising pollution stamps it's mark on Cannes Film Festival

TIMES OF INDIA

<https://timesofindia.indiatimes.com/entertainment/english/hollywood/news/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar/articleshow/83658939.cms>

Film on New Delhi's pollution menace Festival's new sidebar

VAUGHAN TODAY

<https://www.vaughantoday.ca/seven-films-with-an-environmental-theme-at-the-74th-cannes-film-festival/>

Seven films with an environmental theme at the 74th Cannes Film Festival

SPECTATOR

<https://spectator.com.au/2021/06/cannes-goes-off-the-planet/>

Cannes goes off the planet

CBNC

<https://cbnc.com/cannes-bound-marion-cotillard-docu-travels-to-key-territories/>

Cannes-Bound Marion Cotillard Docu Travels to Key Territories

NEWS IN 24

<https://news.in-24.com/news/71226.html>

Seven films with an environmental theme at the 74th Cannes Film Festival

HEAD TOPICS

<https://headtopics.com/us/cannes-bound-marion-cotillard-documentary-travels-to-key-territories-teaser-unveiled-exclusive-20600256>

Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

ECONOMIC TIMES

<https://economictimes.indiatimes.com/magazines/panache/delhis-air-pollution-documentary-to-be-a-part-of-climate-issues-section-at-cannes/articleshow/83662086.cms>

Delhi's air pollution documentary to be a part of climate issues section at Cannes

DEV DISCOURSE

<https://www.devdiscourse.com/article/entertainment/1618564-film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar>

Film on New Delhi's pollution menace part of Cannes Film Festival's new sidebar

KSH VID

<https://www.kshvid.com/delhi-air-pollution-documentary-to-be-a-part-of-climate-issues-section-at-cannes/>

Delhi Air Pollution Documentary To Be A Part Of Climate Issues Section At Cannes

NEWS BOOKMARKS

<https://live.newsbookmarks.com/india-news/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>

Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

THE ALIKE

<https://thealike.com/blog/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>

Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

TRUTH UNFOLD

<https://truthunfold.com/entertainment/movies/a-film-on-new-delhis-pollution-is-now-a-part-of-the-74th-cannes-film-festival-of-cinema-for-the-climate/>

A film on New Delhi's pollution is now a part of the 74th Cannes Film Festival of Cinema for the Climate

ADVANCE GUIDE

<https://advanceguide.co.uk/film-about-new-delhis-pollution-threat-is-part-of-cannes-film-festivals-cinema-for-the-climate/>

Film about New Delhi's pollution threat is part of Cannes Film Festival's Cinema for the Climate

NEWS STICHER MEDIA

<https://www.newsstichedmedia.com/post/canes-festival-will-premiere-six-different-documentaries-that-produces-activism>

Cannes Festival will premiere six different documentaries that produces activism

HEAD TOPICS

<https://headtopics.com/us/louis-garrel-laetitia-casta-film-the-crusade-selected-as-cannes-adds-environmental-films-to-line-20600742>

Louis Garrel, Laetitia Casta Film 'The Crusade' Selected as Cannes Adds Environmental Films to Line-Up

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<https://celebrity.land/en/environment-in-focus-in-new-cannes-sidebar-the-hollywood-reporter/>

Environment in Focus in New Cannes Sidebar – The Hollywood Reporter

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<https://desi123.com/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>

Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

WEB WIRE

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Cinema for the climate

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Louis Garrel, Laetitia Casta Film 'The Crusade' Selected as Cannes Adds Environmental Films to Line-Up

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Cannes Film Festival 2021: from Louis Garrel to Cyril Dion, seven films for a special climate selection

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<https://theindianawaaz.com/shocking-docu-on-delhi-pollution-makes-it-to-cannes-special-section/>

'Shocking' docu on Delhi pollution makes it to Cannes Special section

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Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

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'Shocking' Delhi pollution documentary makes it to Cannes Special section

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Film on Delhi's pollution menace to be screened at Cannes

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Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

INDIA SHORTS

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Louis Garrel's 'The Crusade' among Cannes' first 'climate cinema' selection

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<https://www.cineuropa.org/en/newsdetail/406146>

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<https://goodwordnews.com/the-cannes-film-festival-unveils-a-special-climate-selection-cinema/>

The Cannes Film Festival Unveils a Special Climate Selection Cinema

YAHOO!

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Film on New Delhi's pollution menace part of Cannes Film Festival's new sidebar

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Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

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<https://oltnews.com/cannes-film-festival-puts-climate-change-on-the-big-screen-the-pavlovic-today>

Cannes Film Festival puts climate change on the big screen – The Pavlovic Today

BIGGER THAN US *CANNES 2021* TRADE PRESS BREAKS

DEADLINE

International Insider: Cannes Week Two; Europe Joins SPAC Frenzy; Brits Invade Emmys

By **Jake Kanter**

July 16, 2021 4:04am

<https://deadline.com/2021/07/international-insider-cannes-i2po-spac-emmys-1234791532/>

Hello, and welcome to International Insider, I'm Jake Kanter. As the Cannes Film Festival draws to a close, join me in reflecting on the past week's film and TV news. Want to get in touch? I'm on jkanter@deadline.com. And to get this delivered every Friday, [sign up here](#).

CANNES WEEK TWO



Testing times: Cannes was inevitably going to have a high-profile brush with coronavirus, and sure enough it came last weekend when we revealed that [Léa Seydoux's attendance was in doubt](#) due to her testing positive in Paris. She [canceled on Wednesday](#), meaning the Croisette was robbed of its rendezvous with an actress showcasing four features at the fest, including Wes Anderson's *The French Dispatch* and Arnaud Desplechin's *Deception*. Generally, though, organizers did a good job of containing the virus, with [our Tom Grater learning](#) that the dreaded spit tests were producing an average of just three positives a day. Many delegates have been impressed by Cannes' efficiency on Covid protocols, and are delighted to be back on the circuit again.

Making a splash: One of the week's high points was the premiere of *The French Dispatch*. Seydoux may have been sequestered in Paris, but Timothée Chalamet, Tilda Swinton, Owen Wilson, Bill Murray, Adrien Brody, and Anderson himself all made the plane. They declined a press conference amid rumors Anderson was reluctant to face Scott Rudin questions, but the pic garnered a nine-minute standing ovation, during which Swinton surreptitiously [pinned her seat reservation sign](#) to the back of *Call Me By Your Name* star Chalamet. The cast photocall also [launched a thousand memes](#), with Twitter users finding Chalamet, Anderson, Swinton, and Murray's contrasting styles irresistible. These were viral moments that bettered [Adam Driver going up in smoke](#) a week earlier. As for the film itself, our [reviewer Todd McCarthy did not seem entirely convinced](#), with what sounds like an indulgent affair, but did remark that the three-act feature is "Anderson in full flower, one that only grows in a rarified altitude."

In reviews news, our chief film critic Pete Hammond took in Sean Penn's *Flag Day*, which tells the story of a unique bond between a daughter (played by Penn's actual daughter Dylan) and a messed-up but charismatic father (Penn himself), who spent years in prison for a bank robbery. The verdict: *Flag Day* is a "solid and worthwhile effort for him [Penn] both as actor and director. But first and foremost, it will be remembered as a dazzling showcase for the acting talents of his daughter." Hammond also watched the "raw, naked, and intense" British romantic drama [Mothering Sunday](#), featuring *The Crown*'s Josh O'Connor in full birthday suit, while he enjoyed rising Japanese director/writer Ryusuke Hamaguchi's "brooding and introspective" [Drive My Car](#).

Creating headlines: Oliver Stone was in town being his usual unfiltered self. He [sat down with Tom](#) to expound on the U.S. being an "empire in fear" as he sees "censorship" clashing with the American Dream. He [doubled down during a press conference](#) on Tuesday, during which he argued that American financiers appear reluctant to support films about U.S. political history after he turned to the UK to fund his documentary *JFK Revisited: Through the Looking Glass*. Todd McCarthy said the pic is "riveting" and won him round to Stone's "impassioned, obsessive and tirelessly researched views on one of the most devastating and consequential crimes of modern times." Todd wasn't the only one convinced by Stone's passion piece — Altitude [shopped the film to France's L'Atelier Distribution](#) this week.

In other deals news, indie distributor and streamer MUBI continued its remarkable Cannes buying spree, taking the rights from The Match Factory to Apichatpong Weerasethakul's Swinton-starring Cannes Competition drama *Memoria* for Germany, Italy, Latin America, and India. [Andreas Wiseman had the scoop](#). Tom also revealed that [MUBI signed a multi-territory deal for Sebastian Meise's second feature Great Freedom](#), which premiered in Un Certain Regard.

Over in our Cannes Studio, the big guns were on the sofa. [Matt Damon](#) stopped by to discuss Tom McCarthy's *Stillwater*, while [Josh O'Connor talked about getting his kit off](#) in *Mothering Sunday*. **Other guests included [Marion Cotillard](#), who opened up about *Bigger Than Us*, a new documentary she executive produces from director Flore Vasseur, which explores the social movement of young people fighting for change in the 21st Century.**

All eyes on Saturday, when the fest culminates with the Palme d'Or awards. Jodie Foster and Italian director Marco Bellochio will be among those collecting honors at the closing ceremony.

EUROPE JOINS SPAC FRENZY



Power players: After a long and distinguished career at WarnerMedia, Paris-based German executive Iris Knobloch (pictured) is joining the SPAC frenzy. Together with powerful partners at Artemis, a holding company backed by François-Henri Pinault, the billionaire French businessman married to Salma Hayek, she is planning to launch I2PO in a €275 million (\$325M) listing on Euronext Paris next week. [Full story.](#)

SPAC 101: For those unfamiliar with SPACs, it's a short way of saying special purpose acquisition company. These so-called "blank-check" vehicles are basically shells that go public to look for private companies to buy. Selling to a SPAC is generally seen as an easier and cheaper route to an IPO. Wall Street has been going nuts for the financial vehicles, but as Knobloch tells me, it's relatively unexplored territory in Europe. Indeed, she says I2PO is the first European SPAC targeting the entertainment space, and she is the first woman to run such a company on the continent.

Shopping list: Knobloch says she already has a list of acquisition targets in mind. She will be looking to partner with streaming firms in video, music, and podcasting, while gaming is another area of focus. Knobloch is not, however, examining film and TV production. "We're looking at companies that own media IP. It's really the step before the content production," she adds.

The long game: This is no ephemeral get-rich-quick scheme — Knobloch says she wants to build I2PO into a genuine European powerhouse. "We are all in it for the long run. The idea is really to build a European champion," says the former WarnerMedia president of France, Benelux, Germany, Austria, and Switzerland. "Our desire is to partner with the owners, the founders, and management teams and do the journey together with them."

BRITS INVADE EMMYS



Crowning glory: Tuesday's Emmy Awards nominations provided the perfect snapshot of the UK's outsized influence over Hollywood tastemakers. Britain's crowning achievement was, well, *The Crown*, which tied with *The Mandalorian* as the most nominated show in the race. Meanwhile, a new queen of UK television has emerged in the shape of Michaela Coel, who has three nominations to her name in acting, directing, and writing categories for her blistering series *I May Destroy You*. The BBC/HBO show has nine noms in total, making its snub at the hands of the Hollywood Foreign Press Association all the more bewildering.

Rule Britannia: Even if the show is not made on British shores, it will almost certainly feature British talent, judging by many of the top contenders. To that end, stars including Kate Winslet (*Mare of Easttown*), Hugh Grant (*The Undoing*), Paul Bettany (*WandaVision*), Ewan McGregor (*Halston*), and Regé-Jean Page (*Bridgerton*) carpet the Emmy nominations list like icing on a Victoria sponge. [Check out the full nominations right here.](#)

Good timing: It's a reminder that the UK's TV biz is truly something to be celebrated. It is an astonishing creative and economic success story. That is worth remembering as the industry braces for a defining period, during which the future level of the BBC license fee will be agreed upon, a decision will be made about privatizing Channel 4, and decades-old media legislation will be reformed.

THE ESSENTIALS



🏠 **International box office:** Disney/Marvel's *Black Widow* began weaving its web in 46 material offshore markets this session, ending the weekend with an international box office debut of \$78.8M. [Nancy Tartaglione has the details.](#)

☹️ **RIP Renée Dorléac:** The French actress and mother of actresses Catherine Deneuve, Françoise Dorléac, and Sylvie Dorléac, died aged 109 in Paris. [Full obit.](#)

🇮🇹 **Euro 2020 ratings:** Italy's triumph over England in the Euro 2020 final was watched by a peak audience of 31 million viewers in the UK, making it one of the most-watched TV moments in the country's history. [Full story.](#)

🔫 **Pistols at dawn:** Danny Boyle's much-anticipated FX Sex Pistols biopic *Pistol* has run into the moshpit of a band at war, as it has emerged that John Lydon wants to block use of the band's music in the series. [Go deeper.](#)

🗣️ **On the move:** International production veterans Shebneem Askin and Michael Rifkin have been appointed co-heads of Sony Pictures International Productions. [Nancy had the scoop.](#)

📅 **Diary date:** The BBC Studios Showcase will take place online for a second time in 2022 amid continued uncertainty over international travel during the pandemic. The event is slated for February 28-March 2, 2022.

🎬 **Trailer dash:** We revealed the good-looking first trailer for Jacques Audiard's anticipated Cannes Film Festival movie *Paris, 13th District (Les Olympiades)*, which debuted this week on the Croisette. [Watch here.](#)

AND FINALLY...



Brilliant Bill: Cannes is as much a catwalk as it is a celebration of cinema, and there has been a certain thrill in seeing a sprinkling of Hollywood glamour back at the Palais des Festivals, which has doubled as a Covid vaccination center until very recently. If there is one film at the fest stuffed full of dedicated followers of fashion, then surely it is Wes Anderson's *The French Dispatch*. And so it proved at the pic's photocall on Tuesday, which gave us Tilda Swinton, resplendent in a dazzlingly sharp Haider Ackermann suit, and Timothée Chalamet in an understated tie-dyed Elara tee. But the eye was inevitably drawn to a certain Bill Murray, who shirked the chic and opted for a VERY LOUD print on his Hawaiian shirt, and matched it with a fedora hat and some infinitely practical On sneakers. Only those charging around the Croisette all day in Cannes' sweltering heat will truly appreciate Murray's sartorial selections. Bill, we salute you!

DEADLINE

Marion Cotillard On Youth Activism Doc ‘Bigger Than Us’: “This Desire For Change Is A Fuel To Action” – Cannes Studio

By **Joe Utichi**

July 11, 2021 4:13am

<https://deadline.com/video/bigger-than-us-cannes-interview-marion-cotillard/>



Marion Cotillard, who already saw in the opening night premiere of *Annette* in Cannes, yesterday celebrated the release of *Bigger Than Us*, a new documentary she executive produces from director Flore Vasseur, which explores the social movement of young people fighting for change in the 21st Century. And the pair stopped by Deadline’s Cannes studio yesterday with 20-year-old activist Melati Wijsen to discuss a generational shift that has become a global movement.

Wijsen’s activism started when she was just 12 years old, fighting to eradicate single-use plastics on her home island of Bali. She is the film’s anchor point, traveling across the planet to meet like-minded young people who have all tackled injustice in their communities, campaigning on behalf of oppressed peoples and helping institute change.

“What is going on right now, this movement has no name, but it’s so powerful,” said Cotillard. “When I was a kid, our generation, they always said when it was dark hours, they would have the perspective of, ‘It’s going to get better one day in the future.’ Today, Melati’s generation, they don’t know if it’s going to get better, and it’s not going to get better if we don’t do anything about the situation, and the impact human beings have had on the planet.”

Bali eventually did institute a ban on single-use plastic bags on the island. As Melati says, summing up the message of the film: “It proves that kids can do things. It goes beyond pointing fingers and demanding, but young people are leading by example.”

For more from the team behind *Bigger Than Us*, check out the video above.

MARQUES & FILMS

PRODUCT PLACEMENT

74^e FESTIVAL INTERNATIONAL DU FILM CANNES

1. Marion Cotillard accompagne le film *Bigger than U* de Flore Vasseur. Elle est en coproductrice avec la réalisatrice et Denis Carot.
2. L'équipe du film *De son vivant* en compétition officielle: Lou Lamy, Oscar Morgan, Melissa George, Cécile de France, Benoît Magimel, la réalisatrice Emmanuelle Béart, Catherine Deneuve, Clément Duclot, Gabriel Sara et les producteurs François Kraus et Denis Pivau-Valenciennes.
3. Isabelle Adjani que l'on peut voir actuellement dans *Sœurs* de Yamina Benguigui.
4. Retour triomphal de Catherine Deneuve. Sa dernière apparition remonte à 2019 lorsqu'elle a remis la Palme d'or au Sud-Coréen Bong Joon-ho pour son film *Parasite*.
5. Camélia Jordana, membre du jury de la Semaine de la critique.
6. Ramzy Bedia, Raphaëlle Doyle, Constance Roussau, Jules Benchetrit, le réalisateur Samuel Benchetrit, Vanessa Paradis, Gustave Kervern et Bruno Podalydès en haut des marches pour *Cette musique ne joue pour personne*, présenté à Cannes Premières.

74^e FESTIVAL INTERNATIONAL DU FILM CANNES

le film français
11 juillet 2021

DAY 7 & 8

12-13 July 2021

'ANGER FUELED ENERGY' FOR PRODUCER COTILLARD

FRENCH actor Marion Cotillard serves as a producer on the youth activism title *Bigger Than Us* which is brought to Cannes and directed by French reporter and filmmaker, Flore Vasseur.

The film follows a young activist traveling to destinations outside of the first world, areas that are often plagued by challenges that include poverty, corruption, pollution and now, also, climate change.

The film puts the spotlight on these young activists, a cause which Cotillard was willing to put her weight behind when she was approached by Vasseur a few years ago.

"When Flore spoke to me about her project, it was before youth activism erupted. Then suddenly, Greta Thunberg started her protest. It started to spiral into an energy of connection between young people," Cotillard told reporters in Cannes.

Cotillard has long been interested in this subject. "When people asked me as a young actress what matters, this mattered to me. It's 25 years ago. It wasn't talked about. I read books – I had to understand why all this waste was happening. I had to educate myself," she said.

The film follows 18-year-old Melati who has been fighting plastic pollution, which is ravaging Indonesia. And like her, a generation is rising up to confront these problems. Around the world teenagers and young adults are fighting for human rights, the climate, freedom of expression, social justice, access to education or food. With dignity and often alone or against the odds, and sometimes risking their lives and safety, they protect, denounce or aim to care for others and the earth. In the film Melati meets some of these youngsters.

Cotillard added: "I had to use the attention I had to give a voice to people that don't have it. I have energy. That energy comes from the fact that the anger I had created energy, and this energy is already there. It was never sleeping. I'm glad it's there, and I can use it to put the focus on Flore and other young activists showing us the way." +

Liza Foreman

Denis Carot

Producteur

► ***Bigger than Us* de Flore Vasseur, que vous produisez via Elzévir Films et que JourzFête distribuera le 22 septembre, a été présenté hier dans la section éphémère Le Cinéma pour le climat. Est-ce sa place la plus logique au regard du sujet du film ?**

Absolument, et j'adorerais d'ailleurs que cette sélection soit conservée pour les prochaines années. Mais *Bigger than Us* ne traite pas que du climat, il aborde plus largement l'engagement des jeunes. On suit ainsi un Syrien immigré au Liban

qui a créé une école dans un camp, une Écossaise qui s'occupe à Lesbos de réfugiés, une malawite qui a fait changer la constitution pour porter l'âge légal du mariage de 15 à 18 ans... Et toutes ces problématiques, d'une manière ou d'une autre, interagissent.

► **Pour accompagner la sortie du film, Boulanger va acheter 100 000 places pour les offrir à 100 000 jeunes...**

Avec JourzFête, nous considérons que l'objectif principal est de faire en sorte que les jeunes viennent voir le film en salle. Notre obsession était donc de trouver des moyens de les y amener par la thématique, par le fait que leurs pairs sont à l'écran, mais aussi de manière plus marketing, promotionnelle. C'est le patron de Boulanger, Étienne Hurez, qui a eu cette idée et a contacté Flore directement. Pour nous, c'est évidemment formidable et cela a un double impact : c'est un soutien au public jeune, mais aussi aux salles de cinéma.

► **D'autres actions sont-elles imaginées ?**

Nous souhaitons que les jeunes aillent voir ce film, mais aussi qu'ils puissent s'engager ensuite. Pour ce faire, nous allons mettre en place tout un dispositif avec un site internet dédié, des associations partenaires... L'association Makesense va, elle, créer des parcours d'engagement pour ces jeunes, afin d'organiser d'autres projections, voire carrément de rentrer en contact avec des associations, des ONG..., sur les thématiques qui les intéressent. Nous voulons aller plus loin que la "simple" sortie du film.

► **Avez-vous d'autres projets ?**

Nous tournons deux films cette année : le premier long métrage de fiction de Gilles Perret, tiré de son documentaire *Ma mondialisation*, et *Avant l'effondrement*, premier long de la romancière Alice Zeniter et de Benoît Zeniter. ♦ **Kevin Bertrand**



- email blasted to all subscribers

Bold Entrepreneur-Turned-Filmmaker on Her Road to Making Marion Cotillard-Produced Climate Change Doc

Jul 14, 2021 5:01am PT

By Lise Pedersen

<https://variety.com/2021/film/global/marion-cotillard-flore-vasseur-bigger-than-us-1235019530/>



Courtesy of Indie Sales

French director Flore Vasseur has opened up about her journey from high-flying entrepreneur in New York City to filmmaker whose feature debut “Bigger Than Us,” co-produced with Marion Cotillard, premiered at Cannes’ new sidebar dedicated to climate change.

It all started when the then 24-year old Vasseur witnessed the 9/11 attacks from her office in NYC.

“It was one of those life-changing moments, it tears away everything you believe, everything that you are. I had this intuition that there was a tangible reason why we were receiving these bombs and that I was contributing to this with my lifestyle, my ideas, my values. What I felt was not fear, but shame.”

Her quest to find answers took her to Afghanistan on a contract with the World Bank. “I was super happy, I thought I was going to make a change, but when I got there I realized that all the money sent to Afghanistan to help rebuild the country was going straight back into the pockets of people like me.”

Speaking with disconcerting humility and sincerity at Cannes Doc Day, Vasseur explains that her feeling of shame was compounded by this experience which confirmed her desire to turn to journalism.

She wrote four books, including award-winning investigative journalism best-sellers on trading, finance, corruption and social justice. Her work took her to Edward Snowden, whom she calls “the most important of all whistle-blowers,” and with whom she made a documentary. But, still, she felt her work didn’t have a true impact. Her calls to action were falling on deaf ears. Until she met young environmental activists Isabel and Melati Wijzen.



Bigger Than Us

Courtesy of Indie Sales

“These girls were mesmerizing, awesome, they had this ingenuity, this passion, this drive, when I met them I realized there is something in kids that instills change. It was in 2016, before the Greta phenomenon. The protagonists you see in my doc are veterans of their own art, they started at the age of 12.”

Melati Wijsen became the film’s ambassador, traveling the world to record the stories of young activists.

“I just want kids to have new role models,” says Vasseur. “To be able to connect to stories where they feel this is for them, not adults preaching, but real concrete examples of people like them doing big or small things, and changing lives, wherever they are. This trend of young people taking action, and not asking for the permission, is everywhere.”

A chance meeting with Marion Cotillard at a social activism event brought Vasseur the backing she needed to make the film come to life.

“Marion saved my life. I was pushing this film so hard, I almost went bankrupt. It took me a while, but the person who believed I could do this was Marion. We immediately connected. I elevator pitched her and it worked,” she says with a smile. “She opened all the doors, the film would never have been the same without her,” says Vasseur. Co-produced with Cotillard and Denis Carot (“Home”, “Douce France”), “Bigger Than Us” is set to open in French theaters on Sept. 22.



Bigger Than Us

Courtesy of Indie Sales

[Link to piece](#)

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07.11.2021

CINEMA FOR THE CLIMATE

The Kids Are All Right



Mary Finn, Marion Cotillard, Meiko Wittman and Mohamed Al Jouhad attend Saturday's photo call for the environmental documentary "Bigger Than Us," directed by Flora Vasseur. Indie Sales is representing the doc at Cannes.

MARKET CONTINUED FROM P1

"All the major U.S. buyers are here for all the competition entries, and they're active," said Stuart Ford, CEO of the production and finance entity AGC Studio. "There have been deals. Obviously, for the international buyers, we had the virtual market, but I get the impression there's plenty of follow-through going on here. Generally, I think that the wheels are turning, and this has been a really constructive exercise."

While optimistic, Ford did concede this was "a slightly more sedately paced festival." Sources at top agencies expected several high-profile deals to close before the end of next week. There's no shortage of pedigree product for sale, a mix of finished films and pre-production packages.

Directors including Alexander Payne, Todd Haynes, Todd Solondz and Andrea Arnold are selling their wares. Movies with marquee names such as Natalie Portman, Julianne Moore, Sean Penn, Dakota Johnson and Ewan McGregor are up for grabs. An interesting observation from

Ford noted the ongoing struggle for indie productions to obtain pricey COVID-19 insurance, which can eat as much as 20% of already-lean budgets. It directly impacts mid-budget films, which will not be able to raise pre-sale financing without bankable stars.

On the international front, Asian companies have seen a limited physical presence at the Marché. While partly due to travel restrictions, buyers in territories including Japan are banning travel at the express advice from leadership or parent owners.

The larger fear in these markets, according to knowledgeable insiders, is that border closures and quarantine conditions will prevent travel for many months to come. That could adversely affect the region's fall film festivals in Busan and Tokyo, as well as November's American Film Market and Singapore's ATF. Those lucky enough to walk the Croisette think it lends a competitive advantage.

"As a buyer, you're more special if you're here on the ground," said Rocket Science boss Thorsten Schumacher. "You have an edge

over your competitors. When it gets really serious, you have to be there."

Schumacher has been championing the independent model in Cannes, but streamers will continue to be key players as the industry claws its way out of the pandemic. Without studios and the SVODs, productions won't be able to nimbly adapt to ongoing coronavirus outbreaks and ever-changing protocols.

Many territories in Asia are suffering third or fourth waves of COVID, forcing film and TV shutdowns. Australia's unexpected new coronavirus wave has led to dramatic precautions. Still the region seems to be booming. Thailand, a major destination for mid-size run-away shoots, has also closed its borders. Some are continuing or are expecting to go ahead (like Apple and Paramount's "Shantaram," for instance).

With the threat of production shortage and pipeline disruption for the indie players, the stakes may prove too high.

Patrick Frater, Manori Ravindran, and Christopher Voarlias contributed to this report. 📍

GENTILE CONTINUED FROM P1

"It's a beautiful script that will explore whether love can heal our wounds and our inner demons, and it will also be a film about sacrifice," said Gentile, who cited Sam Mendes' "Revolutionary Road" as a reference. The feature debut will start shooting in the fall.

"Et maintenant, le feu" will also mark the feature debut of Fikri, a journalist-turned-filmmaker, whose first short, "Deux minutes trente," is expected to world premiere at a festival this fall.

While Fikri's short tells the story of a young man who was killed in the hands of the police, his debut feature, "Et maintenant, le feu," will center around the aftermath of the crime and follow the victim's sister as she embarks on a battle to obtain a fair trial for her late brother, as well as raise media attention around the case.

The movie will explore the divisions within the victim's family and the obstacles facing the woman on her quest for justice, said Bastien Daret, Arthur Goisset and Robin Robles at TopShot Films, which is co-producing the film. The helmer worked for many years at French newspaper L'Humanité, where he covered many cases of police brutality. Although the film is fiction, it was inspired by what he witnessed through his work on these cases.

The film is in post with "Free-style," directed by Didier Barcoff and starring Marina Fois and Benjamin Voisin. Elle Driver is handling sales. The company is also getting ready to shoot "Madame de Sévigné," a period drama to be directed by Isabelle Brocard with Karin Viard. 📍

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IT'S A BEAUTIFUL SCRIPT THAT WILL EXPLORE IF LOVE CAN HEAL OUR WOUNDS AND INNER DEMONS. — MICHAEL GENTILE

VARIETY (3); GENTILE (2); FIKRI (1); HUMANITE (1); PHOTOGRAPHY (1)



NEWS

THE BUZZ OF THE DAY

GENDER BIAS LEVELLING OUT AT THE FESTIVAL, BUT THERE IS STILL WORK TO BE DONE

EVERY time the Oscars come around there are cries of discrimination against women filmmakers. Even in 2021, after a few years of MeToo, the annual awards ceremony could be considered guilty of a certain lack of inclusion. In the nominations alone there were no women included for the Cinematography honour. Nominees for Best Editor were 20% women, Best Adapted Screenplay, 29%, Best Screenplay, 40%, Best Picture, 30% and Best Director, 40%. Only in the Documentary Feature category did women pull ahead at 54%. So Cannes often comes as a breath of fresh air as we continue to witness conscious efforts to correct this bias in the film industry. For 2021, Jodie Foster is Guest of Honour at the Festival and recipient of the Honorary Palme d'Or, in recognition of "a brilliant artistic journey and a unique personality with a modest yet strong commitment to some of the major issues of our time". Considered a "friend of the Festival", she first walked the red carpet in May 1976 at just 13 years old. She was there to support Martin Scorsese's *Taxi Driver* and went home with a Palme d'Or. Now, 45 years later, she's back for another one. "Cannes is a festival to which I owe so much, it has completely changed my life," she said ahead of her arrival in the city. "Cannes is a film festival by auteur-filmmakers who honour artists. And I greatly appreciate that." Recognition of women exists on some of the smaller stages in Cannes too. French actor Mélanie Thierry is President of the 2021 Camera d'Or jury that will award a first feature film selected at the Festival de Cannes. "Nothing is as fragile

or as miraculous as a first movie. This testifies to the courage and the faith of all the directors who, after such a long period of exclusion, succeeded in providing us with a window on the outside world," she said. "It is a huge honour and a joy for me to be the President of the Camera d'Or. These are trying and uncertain times, the cinema is above all arts the one most fitted to help us understand them. I hope that we will give this award to a first film which shall stand through the passing of time, a film directed by one of tomorrow's greatest filmmakers."

Another French actor, Isabelle Huppert – who opened the Cour d'honneur at the Palais des Papes at the Avignon Festival just before coming to Cannes – joins Jodie Foster as one of the leading names in cinema to be giving a "Rendez-vous with..." masterclass this year in Cannes. The two women join Matt Damon, Marco Bellocchio and Steve McQueen in that prestigious line-up. Positive discrimination has been applied in the formation of the jury for the Short Films competition. Three men and three women make up the jury that will be awarding the Short Film Palme d'Or to one of the 10 films in competition, and three Cinfondation prizes to the best of the selected films by film-school students; and there is no jury president.

Of the 15 films selected, the following are from women directors: *Catwoman* by



Zuzana Kirschnerová of the Czech Republic: *Katniss* by Germany's Hanna Slak; *Caro* by Greece's Evi Kalogiropoulou; *Parle-Moi de 1985* by Zala Seurat of Lebanon; and *White Road* by Russia's Ella Mambrova. Men are also outnumbered, three to two, in the Director's Fortnight jury. And presence in the Cinema For The Climate selection. Titles include *Manchester by the Sea* (Aloise Water) by Aissa Maïga of Niger; *Thani Uli* by Flore Vasseur and *La Panathène des Nègres* by Marie Amigues.

The Official Selection jury under President Spike Lee comprises five women and three men – of seven nationalities, from five continents. The five women are: Mati Diop, a director from France/Senegal; Mylène Farmer, singer, songwriter from Canada/France; Maggie Gyllenhaal, actor, producer, screenwriter, director from the US; Jessica Hausner, director, producer, screenwriter from Austria; and Melanie Laurent actor, director, screenwriter from France. They join Lee, Brazilian director, screenwriter, producer Kleber Mendonça Filho; French actor Tahar Rahim; and Korean actor Song Kang-ho. However, a gender bias remains in the Official Selection. Of the 24 films, just four are by women directors. So there's still work to be done. ▶

Julian Newby

Of the 24 films they will be judging, just four are by women directors.

SCRIPTOFILM, A COLLABORATIVE PLATFORM

SCRIPTOFILM, a first-of-its-kind online platform dedicated to the marketing of audiovisual content, is making its debut at this year's Marché du Film. Supported by the Agence Universitaire de la Francophonie, and following a detour at Silicon Valley to refine its contours, the platform is now offering screenwriters, directors, producers, investors and buyers a common space in which they can not only communicate, but also close online deals. Seamless and secure, the marketplace has successfully passed the creation phase, just in time with the great comeback of the Cannes Film Festival. "Scriptofilm offers an intuitive and fluid solution to accelerate the process of establishing contacts and collaborating on the creation of the works of tomorrow, whether it is for collaboration purposes or acquisitions", said Gaëlle Fayad, entrepreneur and specialist in the 7th Art, who has earned a PhD in Cinema Economics from Bordeaux Montaigne University. The founder of the startup also runs Jay Dreams, a consulting agency dedicated to film industry professionals. Scriptofilm's booth is located in the Riviera, K8. ▶

WHAT'S HAPPENING WITH THE WOMEN IN UKRAINE?

ONE OF the sessions to be held at the Ukraine Pavilion will focus on the role of women in the country's industry. Titled So, What Do You Think is Happening With Women in the Ukrainian Film Industry?, the session focuses on the "vital role" that women play at every level in the industry in Ukraine.

During the presentation, at 16.00 on July 12, delegates will also discuss "the social responsibility of film in overcoming gender stereotypes, promoting equality and respect for human rights". And a Ukrainian film that gets its world premiere in the Critics' Week selection, reflects some of the issues. The feature film *Olga*, from the director and screenwriter Lise Grappe, tells the story of a 15-year-old gymnast who is torn between Switzerland, where she trains for the European Championships in preparation for the Olympic Games, and Ukraine, where her mother, a journalist, is covering the events of the Euromaidan – a wave of demonstrations and civil unrest in Ukraine, which began on the night of November 21, 2013, with public protests in Maidan Nezalezhnosti square in Kyiv. Ukrainian partner on the Swiss/French/Ukrainian co-production is Frontis Film. Among the many projects presented at the Ukraine Pavilion is a new portal, *locations.com.ua*, which presents a wide range of filming locations in the country. The new online project is presented in Cannes by independent NGO, the Ukrainian Motion Picture Association. The programme of events also includes presentations from the Odessa International Film Festival and the Molodist Kyiv International Film Festival. The Ukraine Marché du Film Pavilion is financed primarily by the country's State Film Agency, and organised by the Ukrainian Motion Picture Association, the Film Industry Association of Ukraine, the Ukrainian Film Academy, FILM.UA and other film-related organisations and production companies. ▶ Julian Newby



Olga by Lise Grappe

Indie Sales builds strong Cannes slate after challenging two years

BY **MELANIE GOODFELLOW**

10 JULY 2021

<https://www.screendaily.com/features/indie-sales-builds-strong-cannes-slate-after-challenging-two-years/5161490.article>



SOURCE: INDIE SALES
NICOLAS ESCHBACH

It has been eight years since Nicolas Eschbach left the corporate comfort of French commercial broadcasting giant TF1, where he was head of sales and acquisitions, to launch independent company Indie Sales in May 2013. “We announced the company in Cannes and spent the festival working on acquisitions for our first slate. Then we headed to Toronto with *Moomins On The Riviera* and Jean-Pierre Améris’ *Marie’s Story*,” recounts Eschbach.

This year, the company has arrived with one of its strongest Cannes line-ups to date. Eschbach and his team — led by sales and marketing executive Florencia Gil and Simon Gabriele, who oversees acquisitions and works on sales — are handling sales on six Cannes titles.

Strong contenders



SOURCE: INDIE SALES
'FRANCE'

In official selection, it has Bruno Dumont's Competition film *France*, starring Léa Seydoux as a celebrity reporter who tries to withdraw from the public eye; buzzed-about debut feature *Playground* by Laura Wandel, which world premiered in Un Certain Regard; and Flore Vasseur's environmental documentary *Bigger Than Us*, executive produced by Marion Cotillard. In the parallel sections, it represents Directors' Fortnight title *Magnetic Beats* and Critics' Week opener *Robust*, starring Gérard Depardieu and Déborah Lukumuena, as well as true-crime drama *Bruno Reidal: Confession Of A Murderer*.

"We had been talking to buyers for three weeks already by the time we got here, thanks to the Pre-Cannes Screenings," says Eschbach. "We

didn't show our Cannes films, preferring to wait for the festival to get the reactions of the press and the industry that's here. The films have come to us via a variety of avenues. Simon Gabriele pilots acquisitions and does the rounds of all the markets and project events. We then all talk it over. I also bring in projects via my network of producers."

Robust, for example, arrived on the slate via Isabelle Madelaine at Dharamsala, for whom Indie Sales previously handled Claire Burger's *Party Girl*, while *France* is lead produced by longtime contacts Jean Bréhat and Rachid Bouchareb at 3B Productions. Denis Carot, who is one of the producers on *Bigger Than Us* alongside director Vasseur and Cotillard, produced *Marie's Story*.



SOURCE: INDIES SALES
'BIGGER THAN US'

Indie Sales' high-profile Cannes comes at the end of a challenging two years for the company. Before the pandemic hit in early 2020, it was rocked by the sudden death of co-founder and producer Eric Névé at the age of 57. Névé, who oversaw Indie Sales production and co-production activities under the banner of sister company Indie Prod, had been a driving force alongside Eschbach at the company.

"It was a very difficult period," admits Eschbach. "Thankfully, Eric's wife Maud Leclair has picked up the baton. She is also involved in production so it works well."

Key productions over the years have included Stefano Sollima's organised-crime thriller *Suburra* with Riccardo Tozzi and Marco

Chimenz at Rome-based Cattleya, and Netflix-acquired drama *The Ruthless* with Angelo Barbagallo at Bibi Film. "I knew Riccardo and Marco from my TF1 days where I handled *Romanzo Criminale*, while Eric had strong ties with Barbagallo," explains Eschbach on the firm's Italian connection.

More recent co-productions include Bosnian director Jasmila Zbanic's *Quo Vadis, Aida?*, which the company also sold. The Oscar-nominated drama, revisiting the events leading up to the Srebrenica massacre, involved producers from nine territories spanning Bosnia & Herzegovina, Austria, Germany, France, the Netherlands, Norway, Poland, Romania and Turkey. "That was a fantastic adventure, which continues because the film is still set to come out in a number of countries in the coming months," says Eschbach.

It was just one highlight of a fruitful 2020 for Indie Sales in spite of the pandemic. "Of course, it was a tough year but some good things came out of it," says Eschbach.

The company forged closer ties with US buyers, selling *Adventures Of A Mathematician* to Samuel Goldwyn, *Quo Vadis, Aida?* to Neon and *Dead And Beautiful* to Shudder. Online releases of *Quo Vadis, Aida?* by Curzon for the UK and Neon in the US saw it head into the upper echelons of the indie streaming charts.

Looking back at the progress of Indie Sales over the last eight years, Eschbach acknowledges it has been a rollercoaster ride, but expresses satisfaction at the same time.

"I learned a lot at TF1, but I've never looked back," he says. "I was 45 when I launched the company. There's something special about creating your own label and building a team. It's great to be independent."



<https://www.festival-cannes.com/en/festival/actualites/articles/bigger-than-us-or-when-the-young-rise-up>



Picture of the movie Bigger than us © 2021 - ELZE VIR FILMS - BIG MOTHER PRODUCTIONS - ALL YOU NEED IS PROD - FRANCE 2 CINEMA

For seven months, the French writer **Flore Vasseur** and Indonesian activist Melati Wijzen criss-crossed the world to meet young activists fighting for the climate and social justice. They had just one question: what is driving you?

What's the story behind *Bigger Than Us*?

I have always been interested in those who try to find solutions. I have met whistleblowers and tried to promote them to make people want to act. But there is still a form of inherent resistance in our societies when faced with the idea of change. I wanted to show what makes people give up everything one day to follow an idea bigger than them. And that this spirit of resistance lies in the most magical part of ourselves: childhood.

How did your work with Melati Wisjen come about?

As early as 2016, I realised that a host of young people like her was rising up without anyone noticing. I fell head over heels when I met her. In this young girl's body I could hear all the wisdom of an Edward Snowden, but I could see her running out of steam. The danger was that her energy would be stifled by the inertia of adults. I suggested that she meet other young activists to give herself the courage to continue.

What's your take on this generation?

I see in them a frankness and lucidity that few adults have. These children were born into the disaster we created. They have seen their parents lose their jobs, the seas polluted, the distress and the looting. All this exploded with their childhood. They were born on the other side of the coin. This is the climate generation, but it is committed to much more than that. They know that everything is interconnected.

You don't express your own opinions on screen...

I didn't want to be the all-powerful adult who comes and barges in with her camera, I wanted to give these young people the opportunity to connect. My aim was to create a framework within which the conversation could take place.

What was your starting point?

It was the idea that the environmental issue is a symptom of a larger problem: a civilisation built on social inequalities. Young people understand very well where they stand.

How did you select these young activists?

It was a lot of work. I didn't want to create the effect of a magic spell, nor did I want to take steps that were dictated by their parents. I needed things to show because we were making a documentary. Many of these activists have been fighting for a very long time and ask for nothing. I wanted to show that this fight comes from their guts.

A word about the shooting?

We filmed for seven months and ended up with 300 hours of rushes. During the shooting, my obsession was to find a way to provoke these encounters and to capture them. There were also real moments of grace. It's a film about the ability to connect on a human level.

Are you working on a new project?

I'm not finished with this film about youth rising up. I'd love to do a sequel. There's nothing more important than telling the generations that are coming up that this fight belongs to them and that it is a great way to live. I'm not sure where this thread is going to take me. But I love the idea that it is bigger than me.

Cineart secures bumper crop of Cannes titles

BY GEOFFREY MACNAB

7 JULY 2021

<https://www.screendaily.com/news/cineart-secures-bumper-crop-of-cannes-titles/5161308.article>

Benelux distributor Cineart, which has offices in Brussels and Amsterdam, is in Cannes with 17 titles in Official Selection already in the bag, a mixture of pre-buys and pick-ups.



SOURCE: ALI N' PRODUCTIONS
CASABLANCA BEATS

They include six Competition titles: Nabil Avouch's *Casablanca Beats*, Asghar Farhadi's *A Hero*, Joachim Lafosse's *The Restless*, Jacques Audiard's *Les Olympades*, Joachim Trier's *The Worst Person In The World* and Nanni Moretti's *Three Floors*.

Cineart has also secured titles in Un Certain Regard (Teodora Ana Mihai's *La Civil*); Cannes Premiere (Mamoru Hosoda's *Belle*, Eva Husson's *Mothering Sunday* and Arnaud Desplechin's *Tromperie*) as well as Valérie Lemercier's *Aline*, *The Voice Of Love*, Ari Folman's *Where Is Anne Frank?* and climate documentaries *Animal* by Cyril Dion and *Bigger Than Us* by Flore Vasseur.

The company has also picked Emmanuel Carrere's Directors' Fortnight title *Between Two Worlds* and

Critics' Week films, *Rien A Foutre* from Emmanuel Marre and Julie Lecoustre and *Une Jeune Fille Qui Va Bien* by Sandrine Kiberlain.

"We always have quite a few [Cannes titles] but this year there were more," explained Marc Smit, Cineart's co-CEO alongside Stephan De Potter.

"We pre-buy a lot and we tend also to focus on these big auteurs. That usually is what Cannes is all about," Smit noted.

He expressed confidence that director-driven art house titles will still find cinema audiences post-pandemic. "But we also have very good VoD deals in place, from premium VoD to transactional and subscription VoD and also pay TV and free TV. The theatrical release is still at the heart of what we do but a large percentage of our business comes from what happens after the theatrical release."

Cannes 2021 line-up guide: Special and Midnight Screenings, Cinema For The Climate titles

BY SCREEN STAFF

1 JULY 2021

<https://www.screendaily.com/features/cannes-2021-line-up-guide-special-and-midnight-screenings-cinema-for-the-climate-titles/5161034.article>

Screen staff preview each of the titles in the Cannes Special and Midnight Screenings and Cinema For The Climate strands.



SOURCE: TANDEM FILMS
'MI IUBITA, MON AMOUR'

Special Screenings

Are You Lonesome Tonight? (China)

Dir. Wen Shipei

Wen's debut feature, starring Eddie Peng and Sylvia Chang, is a thriller revolving around the death of a man knocked over by a car, whose body is mysteriously riddled with bullets. Previously known as *Tropical Memories*, the project received the VFF Talent Highlight prize at the Berlinale co-production market in 2018. The film is produced by Ning Hao's Beijing-based Dirty Monkey Studios, and was released in China on June 12. Wen studied at New York's Columbia University and his short film *The Carpenter* went to Palm Springs International Film Festival in 2016.

Contact: [Antoine Guilhem](#), [Wild Bunch International](#)

Babi Yar. Context (Ukr)

Dir. Sergei Loznitsa

Having previously competed at Cannes with features including *My Joy* (2010), *In The Fog* (2012) and *A Gentle Creature* (2017), and receiving the Un Certain Regard directing prize for *Donbass* in 2018, Loznitsa returns with a special screening of his latest work. Told entirely with archive footage, the film explores the events leading up to the massacre of more than 33,000 Jews in German-occupied Kiev in September 1941. The film is produced by Loznitsa's Atom & Void, with support from The Foundation and Babyn Yar Holocaust Memorial Center.

Contact: [Atoms & Void](#)

Black Notebooks (Isr-Fr)

Dir. Shlomi Elkabetz

Israeli filmmaker Elkabetz returns to Cannes for the first time since the death in 2016 of his sister and creative collaborator Ronit Elkabetz, with a fraternal tribute to her life and work. The larger-than-life actress's numerous credits include *Late Marriage* and *The Band's Visit* but her

defining role was as the unhappily married protagonist battling to secure a divorce from a religious court in *Gett: The Trial Of Viviane Amsalem* — the final film in a trilogy of works she co-wrote and directed with her brother. It premiered in Directors' Fortnight in 2014, after the first film *To Take A Wife* played in Venice in 2004 and the second film *Shiva* opened Critics' Week in 2008.

Contact: [Playtime](#)

H6 (Fr)

Dir. Ye Ye

Chinese artist Ye Ye makes her feature debut with this documentary about Shanghai's No.6 People's Hospital, one of the biggest in the populous Chinese city. The film presents a picture of contemporary Chinese society, told across a gallery of interconnecting stories that follow medical staff, patients and relatives of the sick and dying. Ye Ye is a science graduate and multi-disciplinary artist whose work spans the fine arts, design, special effects, architecture and land art. The film is produced by Jean-Marie Gigon at French production company SaNoSi, which previously presented *Le Grand Bal* at Cannes.

Contact: [Jean-Marie Gigon, SaNoSi Productions](#)

The Heroics (Fr)



Dir. Maxime Roy

Expanding on the world of his award-winning short *Beautiful Loser* (2018), Roy's feature debut is about an ex-junkie struggling to stay clean while being a father both to a new baby and his 18-year-old son. TS Productions previously produced Denis Villeneuve's Oscar-nominated *Incendies* (2010) and Samah Zoabi's *Tel Aviv On Fire*, which debuted in Venice's Horizons in 2018. *The Heroics* will be distributed in France by Pyramide, which also handles international sales.

Contact: [Alberto Alvarez, Pyramide International](#)

Mariner Of The Mountains (Bra-Fr)

Dir. Karim Aïnouz

Brazil-born Aïnouz returns to Cannes after taking the top prize in Un Certain Regard with *Invisible Life* in 2019. Flirting between fiction and documentary, his new film explores the bond between Algeria and Brazil through the lives of his parents, telling the story of a woman from Ceara, northeast Brazil, who falls in love with an Algerian living in the US.

Contact: [The Match Factory](#)

Mi Iubita, Mon Amour (Fr)

Dir. Noémie Merlant

Mi Iubita, Mon Amour marks the feature directing debut of French actress Merlant, who won a Lumiere Award and was César-nominated for her performance in Céline Sciamma's 2019 Cannes Competition title *Portrait Of A Lady On Fire*. She also stars in *Mi Iubita, Mon Amour* as a soon-to-be-married woman who sparks an attraction with a much younger Romany man. The film is produced by Pierre Guyard for Nord-Ouest Films.

Contact: [Films Boutique](#)

New Worlds: The Cradle Of Civilization (Greece-US)

Dir. Andrew Muscato

Documentary filmmaker Muscato (*Mooch, Muhammed Ali: A Life*) brings the party to Cannes with this film set during a concert given by actor Bill Murray and musicians Jan Vogler, Mira Wang and Vanessa Perez one summer evening in Athens. Produced by Muscato's own Connecticut-based Makuhari Media, the film is, according to the festival, "filled with what we love about Bill Murray, what we love about music... and this desire to find oneself after the dark clouds of the global epidemic".

Contact: [Makuhari Media](#)

The Story Of Film: A New Generation (UK)

Dir. Mark Cousins

Belfast-born Cousins' 15-hour *The Story Of Film: An Odyssey* was first broadcast on UK television in 2011, and played in its entirety at that year's Toronto International Film Festival. Now he presents this 160-minute sequel, focusing on world cinema from 2010-21, from Todd Phillips' *Joker* to Apichatpong Weerasethakul's *Cemetery Of Splendor*. Cousins' documentary *The Storms Of Jeremy Thomas* plays in this year's Cinefondation programme.

Contact: [Ana Vicente, Dogwoof Sales](#)

The Year Of The Everlasting Storm (US-Iran-Chile-Thai-UK-Sing)

Dirs. Apichatpong Weerasethakul, Jafar Panahi, Anthony Chen, Laura Poitras, David Lowery, Dominga Sotomayor, Malik Vitthal

One of three films from Neon that plays in official selection (the others being *Memoria* and *Titane*), portmanteau *The Year Of The Everlasting Storm* blends seven personal segments shot during the pandemic. Five of the directors have played Cannes before: *Uncle Boonmee Who Can Recall His Past Lives* Palme d'Or winner Apichatpong (back in Competition this year with *Memoria*), Panahi (*3 Faces*), Chen (*Ilo Ilo*), Poitras (*Risk*) and Lowery (*Ain't Them Bodies Saints*). Neon will release in the US. **Contact:** [The Match Factory](#)

Midnight Screenings



'BLOODY ORANGES'

Bloody Oranges (Fr)

Dir. Jean-Christophe Meurisse

Stage director/writer Meurisse arrives in Cannes from a run with his company Les Chiens de Navarre at Parisian theatre Bouffes du Nord. Following his debut *Apnée* (Critics' Week 2016), his new black comedy — for Mamma Roman and Rectangle Productions — is about a couple out to win a dance competition. The cast includes Blanche Gardin and Denis Podalydes, who are in official selection with Bruno Dumont's *France* and Arnaud Desplechin's *Deception*, respectively.

Contact: [Best Friend Forever](#)

Suprêmes (Fr-Bel)

Dir. Audrey Estrougo

For her sixth feature, France's Estrougo dives into the world of real-life rap music, dramatising the story of two talented young musicians in the socially volatile environs of 1990s Paris who form influential hip-hop band Supreme NTM. *Suprêmes*, which will be distributed in France by Sony Pictures Entertainment, is produced by France's Nord-Ouest Films along with France 2 Cinema and Belgium's Artemis Productions.

Contact: [WTFilms](#)

Tralala (Fr)

Dirs. Arnaud Larrieu, Jean-Marie Larrieu

The eighth feature from writer/director duo the Larrieu brothers, following such films as *Happy End* (2009) and *To Paint And Make Love* (Competition, 2005), is also their first musical. It follows 48-year-old singer Tralala (Mathieu Amalric) who embarks on a search for the Virgin Mary and adopts the identity of a missing guitarist. *Tralala* is produced by SBS Productions, which is also behind Paul Verhoeven's Competition title *Benedetta*.

Contact: [Alberto Alvarez](#), [Pyramide International](#)

Cinema For The Climate



SOURCE: ROUSSLAN DION, BONNE PIOCHE CINÉMA
'ABOVE WATER'

Above Water (Niger-Fr)

Dir. Aïssa Maïga

Born in Dakar but raised in France, actress Maïga (a César nominee in 2007 for *Bamako*) quickly follows up her Canal+ TV documentary *Regard Noir* (co-directed with Isabelle Simeonie, and broadcast in March this year) with *Above Water* (*Marcher Sur l'Eau*). Filmed in Niger from 2018-20, it follows a 12-year-old girl who must walk many miles every day to fetch water — but the building of a well could transform village life.

Contact: Sébastien Cauchon, Orange Studio

Animal (Fr)

Dir. Cyril Dion

Dion and Mélanie Laurent won the best documentary César with 2015's *Tomorrow* (*Démain*), focusing on people's positive solutions and actions on climate change. Dion followed up three years later with *Après Demain*, co-directed with Laure Noualhat. Now he accompanies two teenagers around the world as they investigate potential solutions to species extinction and the collapse of biodiversity.

Contact: Sébastien Cauchon, Orange Studio

Bigger Than Us (Fr)

Dir. Flore Vasseur

Documentary filmmaker Vasseur (2017's *Meeting Snowden*) follows Melati Wijsen, an Indonesian teen who co-founded Bye Bye Plastic Bags with her younger sister and successfully banned plastic bags, straws and Styrofoam on their home island Bali. Wijsen meets up with fellow teens in Rio De Janeiro, Malawi, Lesbos and the Colorado mountains to be inspired how to sustain her action. Marion Cotillard, Denis Carot and Vasseur produce.

Contact: Indie Sales

The Crusade (Fr)

Dir. Louis Garrel

Following a Cannes Critics' Week bow with his first film as director *Two Friends* (2015), and then a Toronto launch for *A Faithful Man* (2018), actor/filmmaker Garrel returns to Cannes, starring opposite Laetitia Casta in a drama about a married couple who discover their 13-year-

old son has been selling the family's valuables to finance a secret ecological project in Africa he believes will save the planet.

Contact: [Antoine Guilhem](#), [Wild Bunch International](#)

I Am So Sorry (China-Fr)

Dir. Zhao Liang

Chinese documentary filmmaker Zhao's most recent features premiered at Venice in 2015 (*Behemoth*, about the environmental impact of heavy mining) and Berlin in 2011 (*Together*, about HIV-positive people in China). He now returns to Cannes, where his film *Petition*, about ordinary folk who petition the Chinese government, played as a Special Screening in 2009. The new film, Zhao's first international project, explores the dangers of nuclear energy.

Contact: [Rediance](#)

Invisible Demons (India)

Dir. Rahul Jain

Jain's *Machines* (2016), an observant documentary portrait of a gigantic textile factory in Gujarat, played Amsterdam's IDFA, Sundance and CPH:DOX, winning several festival prizes including for Rodrigo Trejo Villanueva's cinematography. Now the Indian filmmaker offers this Participant-backed documentary about pollution in New Delhi and the "invisible demons" that are the fine particles in the atmosphere.

Contacts: [Rob Williams](#), [Participant](#); [mk2 Films](#)

The Velvet Queen (Fr)

Dir. Marie Amiguet

Amiguet accompanies wildlife photographer Vincent Munier and adventure writer Sylvain Tesson to the Tibetan Plateau, where they wait patiently for a glimpse of the rarely seen snow leopard. Amiguet's film arrives nearly two years after the October 2019 publication of Tesson's written account, *La Panthere Des Neiges* (also this film's French title), which won the Prix Renaudot French literary award.

Contact: [The Bureau Sales](#)

Cannes profiles by [Nikki Baughan](#), [Charles Gant](#), [Melanie Goodfellow](#), [Elaine Guerini](#), [Jeremy Kay](#), [Lee Marshall](#), [Wendy Mitchell](#), [Jean Noh](#), [Jonathan Romney](#), [Michael Rosser](#), [Silvia Wong](#)



FESTIVAL DE CANNES

<https://www.festival-cannes.com/en/festival/films/bigger-than-us>

SPECIAL SCREENINGS

BIGGER THAN US

Directed by : Flore VASSEUR

Year of production : 2021 Country : FRANCE Length : 95 minutes

SYNOPSIS

For six years, Melati, 18, has been fighting the plastic pollution that is ravaging her country, Indonesia. Like her, a generation is rising up to fix the world. Everywhere,

teenagers and young adults are fighting for human rights, the climate, freedom of expression, social justice, access to education or food. Dignity. Alone against all odds, sometimes risking their lives and safety, they protect, denounce and care for others. The earth. And they change everything.

Melati goes to meet them across the globe. At a time when everything seems to be or has been falling apart, these young people show us how to live. And what it means to be in the world today.

CREDITS

Flore VASSEUR - Director
Flore VASSEUR - Script / Dialogue
Melati WIJSEN - Script / Dialogue
Christophe OFFENSTEIN - Cinematography
Tess BARTHES - Cinematography
Aurélie JOURDAN - Film Editor
Rémi BOUBAL - Music
Jean-Luc AUDY - Sound
Fanny WEINZAEPFLEN - Sound

CASTING

Mary FINN - Personnage
Winnie TUSHABE - Personnage
Memory BANDA - Personnage
Xiuhtezcatl MARTINEZ - Personnage
Rene SILVA - Personnage
Mohamad AL JOUNDE - Personnage
Melati WIJSEN - Personnage

SCREENDAILY

Pre-Cannes Screenings 2021: Market buzz titles from France

BY **MELANIE GOODFELLOW**

18 JUNE 2021

<https://www.screendaily.com/news/pre-cannes-screenings-2021-market-buzz-titles-from-france/5160676.article>



SOURCE: @TF1STUDIO
WHEN GRANNY MEETS GRANDPA

Around two-thirds of France's sales companies will officially participate in the Pre-Cannes Screenings running June 21-25.

There are a variety of gameplans. Companies with mainstream slates and non-festival titles expect to do the bulk of their meetings next week. Those with a combination of both will get the ball rolling on titles across their slates, focusing on buyers who do not plan or are unable to travel to Cannes in July.

Official Selection and parallel sections are strictly not allowed to screen in the Pre-Cannes event but many sellers plan to lay the groundwork for pre-sales. A handful of companies focused purely on festival titles will be sitting out the online event to focus on the physical festival and market in July.

Screen highlights the buzz titles due to be rolled out by French companies next week.

Wild Bunch International will begin talks on **one of its largest Cannes slates to date**, featuring 12 Cannes selections as well as new projects from Jean-Pierre and Luc Dardenne (*Tori And Lokita*) and Arnaud Desplechin (*Brother And Sister*), and portmanteau film *Shining Sex*, a joint work by Lucile Hadzihalilovic, Sion Sono, directorial duo Helene Cattet and Bruno Forzani, Bertrand Mandico and Kleber Mendonça Filho.

Elle Driver launches **pre-sales on Arnaud des Pallières's period thriller *Party Of Fools*** starring Léa Seydoux, Charlotte Rampling and Cécile de France. It will also show the first promo for Thomas Kruithof's political drama *Promises*, starring Isabelle Huppert and Reda Kateb; first images for dystopian drama *The Visitor From The Future* and road movie *Freestyle*; and the first teaser for **Pablo Berger's animated feature *Robot Dreams***. It will also market premiere Tribeca 2021 home-invasion thriller *See For Me*.

Charades will launch **Laurent Tirard's new comedy *Oh My Goodness!***, about five nuns who enter a major cycling race as part of a money-raising scheme, and Sébastien Marnier's upcoming thriller *The Origin Of Evil*, starring Laure Calamy. It will also tease images for Un Certain Regard selection *La Traviata*, *My Brothers And I* and Critics' Week title *Zero Fucks Given*. The slate also features Palme d'Or contender *Petrov's Flu* for which it has already **unveiled the trailer**.

SND unveils two films in pre-production: Eric Barbier's *Tehu* about the adventures of a berber boy and a camel and featuring Charlotte Gainsbourg in the cast; and Anne Le Ny's thriller *Spiral*, starring André Dussollier as a man who accidentally kills his cheating wife and then gets caught in a web of deception and lies. It will also market premiere family animation *Pil's Adventures* and *Song Express* about an Uber-style start-up supplying songs on demand.

Gaumont will **introduce four upcoming films** to the market: ballet school drama *Neneh Superstar*, starring big-screen debutant Oumy Bruni Garrel, Maïwenn and Aïssa Maïga; martial-arts comedy drama *Kung Fu Zohra*; *Belle And Sebastian Next Generation*, a reboot of the popular *Belle And Sebastian* franchise; and *Natural Born Liar*, the latest comedy from

Olivier Baroux who directed the hit *The Tuche Family* trilogy. Its Cannes titles include Mathieu Amalric's family drama *Hold Me Tight* and Valérie Lemercier's long-awaited Céline Dion-inspired *The Voice Of Love*.

Studiocanal will begin sales on psychological thriller *Cat Person*, adapted from Kristen Roupenian's short story which became one of the most downloaded pieces of fiction when *The New Yorker* published it in 2017. Susanna Fogel directs and Nicholas Braun and Emilia Jones are confirmed to star. Other new buzzy projects on its slate include horror-thriller *Baghead*, starring Freya Allan. Cannes titles comprise Marseille-set police thriller *Bac Nord* by Cédric Jimenez and Emmanuelle Bercot's *Peaceful*, both of which screen Out of Competition.

Pathé International kicks off sales on Italian director Emanuele Crialesi's 1970s Rome-set family drama *L'Immensità* starring Penelope Cruz. It is due to start shooting in Rome on July 5. It will also roll out David Moreau's drama *King* about a French brother and sister's quest to get a trafficked lion cub back to Africa. Other upcoming titles include Guillaume Canet's upcoming China-set feature *Asterix & Obelix, The Silk Road* which is currently shooting. At Cannes, it has Paul Verhoven's Palme d'Or contender *Benedetta*.

TF1 Studio kicks off sales on comedy *Two Much For The Job*, starring Melha Bedia and Audrey Fleurot as two teachers competing for the same dream job in Barcelona, and Alexandra Leclère's *Price Of Parenting*, reuniting Josiane Balasko and Didier Bourdon as a couple suffering from empty nest syndrome who pretend they have won the lottery to draw their children back. It will also market premiere *When Granny Meets Grandpa* [pictured], about a grandmother with amnesia who connects with a mysterious man from her past; Philippe Lacheau's superhero spoof *SuperWho?*; and Michèle Laroque's *Dancing On*.



SOURCE: BIZIBI, ROGER ARPAJOU
WILDERNESS THERAPY

Pulsar Content launches **Edouard Deluc's horse trekking comedy *Wilderness Therapy***, starring Pio Marmaï and Philippe Rebot, which is currently shooting in the French Pyrenees. It will also continue pre-sales on biopic *Lady Nazca* and will show a new promo for the Russian crime thriller *The Execution*. It is also handling Critics' Week title *Olga*.

Memento International will focus on the human-trafficking thriller *Catch The Fair One*, which has just world-premiered in Tribeca's US narrative competition to **warm reviews**. It will also launch sales on Israeli director Gidi Dar's animated feature *Legend Of Destruction* which recounts the story of the ruin of Jerusalem's Second Temple, to which *Waltz With Bashir* animators David Polonsky and Michael Faust are attached. At Cannes, it is handling Asghar Farhadi's Palme d'Or contender *A Hero*.

Totem Films will begin talks on its three Cannes titles comprising Palme d'Or contender *Compartment No. 6*, for which it has **just released the trailer**, Un Certain Regard selection

Moneyboys and *Softie*, which will world premiere in Cannes Critics' Week. It will also continue sales on *My Sunny Maad* following its premiere in competition at Annecy.

Urban Distribution International will market premiere live-action and animated feature *Coppelia*, starring celebrity dancer Michaela DePrince, following its world premiere in Annecy, and will also show the first promo for Dutch director Floor van der Meulen's debut feature *Pink Moon*, about a woman who kidnaps her father and takes him on a trip to the mountains after he declares he no longer wants to live. It is also handling the Mexico-set kidnap drama *La Civil* which debuts in Un Certain Regard.

Reel Suspects will market premiere Belgian director Christophe Hermans' drama *The Hive* about three sisters battling to save their self-destructive, bipolar mother, played by Ludivine Sagnier; Russian thriller *Another Name* from Veta Gerskina; coming-of-age horror *We're All Going To The World's Fair*, which premiered at Sundance; and Branko Tomovic's Serbia shot *Vampir*.

Alpha Violet will tease footage of Laura Samani's debut feature *Small Body* ahead of its world premiere in Critics' Week. Set in Italy in 1901, it follows a woman desperate to get her stillborn baby baptised. It also screens Baris Sarhan's Rotterdam 2021 title *The Cemil Show*.

France TV Distribution will show the first trailer for actress Sandrine Kiberlain's debut feature *A Radiant Girl* ahead of its debut in Critics' Week. It will be keeping its other Cannes title, Emmanuel Carrère's drama *Between Two Worlds*, under wraps until its world premiere in Directors' Fortnight. It will also show the first images for Sylvie Audcoeur's psychological thriller *An Ordinary Mother*, starring Karin Viard.

Orange Studio launches sales on Pietro Marcello's upcoming romantic drama *L'Envol*, set in Normandy during the early days of aviation and starring Serge Nicolaï, Juliette Jouan and Louis Garrel. It will also market premiere Sylvie Ohayon's drama *Haute Couture*, about a young thief who is offered a fresh start by the head seamstress for fashion house Dior, and Pan Nalin's Tribeca 2021 title *Last Film Show*. Its Cannes titles comprise Samuel Benchetrit's *Love Songs For Tough Guys* in Cannes Premiere and two films in the new eco section, *Animal* and *Marcher Sur L'Eau*, as well as Cannes Critics' Week title *The Gravedigger's Wife*.

WTFilms will market premiere crime thriller *The Gateway*, starring Shea Whigham, Olivia Munn, Frank Grillo and Bruce Dern; SXSW 2021 horror title *Offseason*, for which Shudder has acquired English-language territories; and female assassin revenge thriller *Moderator*.

Loco Films screens Georgian director Levan Koguashvili's **warmly reviewed Tribeca 2021 title *Brighton 4th*** and will market premiere *The Champion Of Auschwitz* about a Polish boxing champion who was interned in the concentration camp and joined its resistance movement.

Indie Sales market premieres Florence Mialhe's animated feature *La Traversée*, following its world premiere in competition at Annecy. It follows two children separated from their parents and forced into exile by conflict. It will also screen Lebanese director Jimmy Keyrouz's Cannes 2020 label title *Broken Keys*. Cannes 2021 titles on its slate comprise Palme d'Or contender *France*, Un Certain Regard selection *Playground*, *Magnetic Beats* in Directors' Fortnight, Critics' Week titles *Robust* and *Bruno Reidal* and *Bigger Than Us* in the new eco sidebar.

Other Angle Pictures market premieres Mona Achache's *Valiant Hearts*, about six Jewish children who take refuge during the Second World War in Chateau de Chambord. Camille Cottin (*Call My Agent!*) stars.

MPM Premium will market premiere documentary *Into The Wine*, about wine-making in Burgundy as well as Argentinian coming-of-age thriller *Fall Of The Queens*. It is also handling Directors' Fortnight title *Europa*.

Pyramide International market premieres Philippe Béziat's documentary *Gallant Indies*, following its recent festival outings at Hot Docs, Shanghai and Sheffield DocFest. Cannes titles

include Arnaud and Jean-Marie Larrieu's *Tralala* in Midnight Screenings and Maxime Roy's *The Heroics* in Special Screenings. It is also handling Critics' Week closing film *A Tale Of Love And Desire* by Leyla Bouzid.

Bac Films International will show the first promo for French whodunnit *The Murder Party* and market screen thriller *A Decent Man*. At Cannes, it is handling French director Rachel Lang's *Our Men* which is the closing film of Directors' Fortnight.

The Party Film Sales will begin talking to buyers about its Cannes titles, comprising Cannes Première selection *Jane By Charlotte* by Charlotte Gainsbourg and Directors' Fortnight titles *Returning to Reims* and *The Sea Ahead*. It will also market screen a selection of festival films from the first half of the year including Claus Drexel's *Ladies Of The Wood*.

Cité Films market premieres Mathieu Rozé's drama *Azuro* about a group of friends whose annual holiday together is shaken up by the arrival of a mysterious man.

Wide Management will kick off sales on new acquisitions Phil Connell's *JUMP, Darling*, about a rookie drag queen who takes refuge with his grandmother after a setback.

SCREEN DAILY

Louis Garrel's 'The Crusade' among Cannes' first 'climate cinema' selection

BY MICHAEL ROSSER

18 JUNE 2021

<https://www.screendaily.com/news/louis-garrels-the-crusade-among-cannes-first-climate-cinema-selection/5160669.article>



SOURCE: ROUSSLAN DION, BONNE PIOCHE CINÉMA
'ABOVE WATER'

The Cannes Film Festival has revealed the seven titles selected for its first 'cinema for the climate' section – part of a new focus by the festival to address environmental issues.

Comprised of one scripted film and six documentaries, the selection is led by comedy *The Crusade*, by French actor and filmmaker Louis Garrel.

The film revisits the family unit of his 2018 feature *A Faithful Man* and sees Garrel star opposite Laetitia Casta as a couple who discover their teenage son has been secretly selling the family possessions to fund an ecological project in Africa.

Garrel, whose directorial debut feature *Two Friends* played at Cannes in 2015, co-wrote the feature with Jean-Claude Carrière, **who died in February**. Why Not Productions produces and Wild Bunch is handling sales.

The documentaries hail from France, Niger, India and China, and address youth activism, environmental catastrophes and global warming in Africa.

Marion Cotillard has co-produced *Bigger Than Us*, directed by French documentary maker Flore Vasseur, which follows a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. It is being handled by Indie Sales.

Paris-based Senegalese actress Aïssa Maïga has directed *Above Water*, filmed in a Niger village that is a victim to global warming. The documentary centres on a girl that must travel several miles every day to retrieve water and questions how this more widely impacts on education for youngsters in Sub-Saharan African countries.

India's Rahul Jain, whose debut *Machines* won the cinematography award at Sundance and best documentary at Zurich in 2017, returns with *Invisible Demons*, which examines pollution in New Delhi and the 'invisible demons' that are the fine particles associated with this contamination.

France's Cyril Dion, who won the César award for best documentary in 2016 with climate change film *Tomorrow*, returns with *Animal*, in which two concerned teenagers ask questions to better understand the collapse of biodiversity and how we can find concrete solutions.

Some 12 years after *Petition* was presented at a Cannes special screening, Chinese filmmaker Zhao Liang has made *I Am So Sorry*, a documentary about the dangers of nuclear energy, journeying from Chernobyl to Fukushima.

Rounding out the selection, French filmmaker Marie Amiguet makes her directorial debut with *The Snow Leopard*. Setting up her camera on the Tibetan Plateau, she is accompanied by wildlife photographer Vincent Munier and writer Sylvain Tesson as they hope to spot the elusive big cat.

The strand accompanies a renewed commitment to environmental responsibility at the 74th edition of Cannes, which includes 12 commitments to match the 12 days of the festival (July 6-17) This includes using a 50% reduction in paper printing; the use of electric or hybrid vehicles; the total elimination of plastic water bottles; a 50% reduction in the volume of red carpet used; and an environmental contribution of €20 from festival-goers to compensate for their carbon footprint.

THE Hollywood REPORTER

Environment in Focus in New Cannes Sidebar

For its 74th edition, the Cannes Film Festival will screen a selection of documentaries and a feature film focused on climate change.

BY SCOTT ROXBOROUGH

JUNE 18, 2021 3:30AM

<https://www.hollywoodreporter.com/movies/movie-news/cannes-2021-climate-change-sidebar-1234970384/>



Cannes LOIC VENANCE/AFP/GETTY IMAGES

Cannes is going green(er).

For its 74th edition, the Cannes [International](#) Film Festival has launched a new stand-alone section focusing on climate change, featuring one scripted drama and six documentaries centered around environmental issues.

Louis Garrel's feature *The Crusade*, a drama about children who come together to protect the planet, will have its world premiere in the new section. Garrel also stars in the film, alongside Laetitia Casta and Joseph Engel.

One of the documentaries gracing the new section is *Above Water* from Aïssa Maïga, which looks at the impact of global warming on Niger, one of the sub-Saharan African countries hardest hit by drought. Rahul Jain's *Invisible Demons*, which looks at pollution in New Delhi — particularly the “invisible demons” the unseen fine particles in the air that have devastating consequences for the health of locals — I *Am So Sorry* from China's Zhao Liang, which looks at the dangers of nuclear energy, and *Animal* from French director Cyril Dion, which focuses on the collapse of biodiversity worldwide, will also premiere in the new Cannes sidebar.

Other environmental docs that will hit the Croisette include *Bigger Than Us* from Flore Vasseur — a look at young climate change activists — and Marie Amiguet's *La Panthère des neiges*, in which wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson head to the Tibetan Plateau to try and capture, on camera, one of the most elusive big cats left in the wild.

Alongside the new program, Cannes has announced an [environmental action plan](#) to reduce waste and decrease the festival's carbon footprint.

The 74th Cannes International Film Festival runs July 6-17.



Louis Garrel, Laetitia Casta Film ‘The Crusade’ Selected as Cannes Adds Environmental Films to Line-Up

By Naman Ramachandran

<https://variety.com/2021/film/global/cannes-environmental-films-1235000145/>



Rousslan Dion, Bonne Pioche Cinéma - 2021

The Cannes Film Festival has added seven films addressing environmental concerns to its 2021 line-up.

“La Croisade” (The Crusade, France) by actor-director [Louis Garrel](#), stars himself, [Laetitia Casta](#) and Joseph Engel. It was co-written by legendary screenwriter Jean-Claude Carrière who died last year. The festival describes the film as: “A fiction in which the children take the reins to protect the planet. A tale of anticipation equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves.”

In “Marcher sur l’eau” (Above Water, Niger-France), filmed in a village in Niger, director Aïssa Maïga follows a little girl who, while waiting for a well to be built, must travel several kilometres for water every day. The film also explores the question of whether access to water co-relates with access to education for girls in Sub-Saharan African countries.

From India, Rahul Jain, director of Sundance-winning documentary “Machines” (2016), returns with “Invisible Demons,” a shocking documentary about pollution in the ecological hell that is New Delhi, India, and the “invisible demons” that are the fine particles.

Six years after the tremendous success of the César-winning “Demain” (Tomorrow, 2015), the documentary he co-directed with Mélanie Laurent, Cyril Dion is back with “Animal” (France), which sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. “An educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom,” is how the festival describes the film. Some 12 years after “Petition” (2009) was presented at a Cannes special screening, and went on to win awards around the world, Zhao Liang returns with “I Am So Sorry,” a challenging documentary on the dangers of nuclear energy that travels from Chernobyl to Fukushima.

In “Bigger Than Us” (France), documentary filmmaker [Flore Vasseur](#) follows [Melati](#), a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by [Marion Cotillard](#), “Bigger Than Us” introduces the world to young activists fighting for the climate, social justice and fundamental rights such as freedom of expression and access to food and education and is designed as a beacon of positive resilience for young people.

Finally, in “La Panthère des neiges” (France), going well beyond the conventions of the expedition film genre, filmmaker [Marie Amiguet](#) sets up her camera in hopes of seeing a big cat on the Tibetan Plateau accompanied by the wildlife photographer [Vincent Munier](#) and the adventure writer [Sylvain Tesson](#), who describes their time in his book “La Panthère des neiges,” which won the Prix Renaudot in 2019. In the process, they capture the anticipation, silence, passing of the days and strength of nature, and an obvious theme emerges — the beauty of the world.



Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

By [Elsa Keslassy](#)

<https://variety.com/2021/film/global/cannes-bound-marion-cotillard-documentary-travels-to-key-territories-teaser-unveiled-exclusive-1234998069/>

[Bigger Than Us By Flore Vasseur - Teaser](#)

Paris-based banner [Indie Sales](#) has closed deals in key markets for [Flore Vasseur](#)’s environment-themed documentary “Bigger Than Us” which is produced by Oscar-winning actress and activist [Marion Cotillard](#). It will world premiere at Cannes as part of an ephemeral selection of films about the environment.

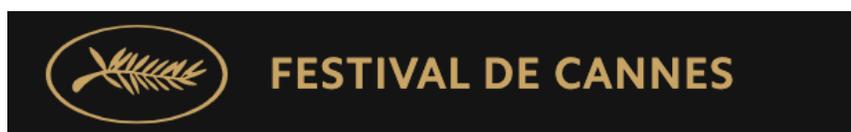
The event documentary has been acquired for Australia & New Zealand (Kismet), the Benelux (Cinéart), Canada (Maison 4:3), Ex-Yugoslavia (MCF Megacom), Germany/Austria (Koch Media), the Middle East (OSN), Poland (Best Film) and Switzerland (Praesens). Jour2Fête will release the documentary in France on Sept. 22.

Shot in Malawi, Lebanon, Brazil, Greece, Indonesia, Uganda and the U.S., “Bigger Than Us” sheds the light on a young generation aged 18 to 25 who are fighting for human rights, freedom of expression, climate, social justice, access to education and food security.

“We are very thankful to the [Cannes Film Festival](#) team for highlighting ‘Bigger Than Us,’ thus bringing attention to a generation already on many fronts to build a better world,” said Nicolas Eschbach, Indie Sales’ co-founder. “We’re already working with our distributors to help coordinate a very impactful release,” added Eschbach.

“Bigger Than Us” is produced by Marion Cotillard for All You Need is Prod, together with experienced producer Denis Carot for Elzévir Films (“Marie’s Story,” “Home”) and Vasseur’s banner Big Mother Productions. Cotillard previously said that she has been involved in environmental and social causes, fighting to raise awareness for a more equitable world for more than 20 years.

Indie Sales will also be at Cannes with Bruno Dumont’s Lea Seydoux starrer “France” which will compete; “Robust,” Constance Meyer’s Paris-set drama-comedy starring Gérard Depardieu and Déborah Lukumuena; Vincent Le Port’s debut feature “Bruno Reidal — Confession of a Murderer;” along with Laura Wandel’s “Playground” with will play in Un Certain Regard.



<https://www.festival-cannes.com/en/press/press-articles/communiqu%C3%A9/articles/cinema-for-the-climate>

Cinema for the climate



[Above Water by Aïssa Maïga © Rousslan Dion, Bonne Pioche Cinéma - 2021](#)

In 2021 and given the urgency of the situation, protecting the environment is at the heart of the Festival de Cannes’ preoccupations, reflected up to its Official Selection. The Selection was already bearing that mark, when in 2007, Al Gore was invited for his documentary *An Inconvenient Truth* that brought him an Oscar and to numerous other films, including those produced by Leonardo DiCaprio.

While the Festival has taken **a series of measures**, the ecology of hope will also feature on the screens of the Croisette. As a way of embodying this commitment, the 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment.

We will discover one scripted film and six documentaries; two journeys of activism for the youth, two tales of catastrophe, news from Africa and an expedition to the farthest reaches of the world to show the Earth’s beauty. In 2021, raising awareness and defending the planet will also take place on the silver screen...

***La Croisade (The Crusade)* by Louis Garrel (France)**

With Louis Garrel, Laetitia Casta, Joseph Engel

This third film from the actor Louis Garrel was co-written by Jean-Claude Carrière who passed away last February. A fiction in which the children take the reins to protect the planet. A tale of anticipation

equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves.

***Marcher sur l'eau (Above Water)* by Aïssa Maïga (Niger-France)**

Between 2018 and 2020, Aïssa Maïga went to Niger to film one of many villages that has fallen victim to global warming. There, she followed a little girl that, while waiting for a well to be built, must travel several kilometres for water every day. Does access to water correlate with access to education for girls in Sub-Saharan African countries? This is another question that is raised in this fascinating film.

***Invisible Demons* by Rahul Jain (India)**

Rising filmmaker Rahul Jain (*Machines*) returns to Delhi and explores the dramatic consequences of India's growing economy through stunning visuals, capturing not only a city in crisis but magnifying our collective climate realities.

***Animal* by Cyril Dion (France)**

Six years after the tremendous success of *Demain (Tomorrow)*, the documentary he co-directed with Mélanie Laurent, Cyril Dion sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. An educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom.

***I Am So Sorry* by Zhao Liang (France - China)**

12 years after *Petition* was presented at a Cannes Special Screening, Zhao Liang has created a new, ambitious and necessary, poetic and challenging documentary on the dangers of nuclear energy. A journey from Chernobyl to Fukushima that makes the disaster seem tangible.

***Bigger Than Us* by Flore Vasseur (France)**

Documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, *Bigger Than Us* introduced us to young activists fighting for climate, social justice and fundamental rights such as freedom of expression and access to food and education. A beacon of positive resilience for young people.

***La Panthère des neiges* by Marie Amiguet (France)**

Going well beyond the conventions of the expedition film genre, Marie Amiguet sets up her camera on the Tibetan Plateau accompanied by the wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson, who describes their time in his book *La Panthère des neiges* which won the Prix Renaudot in 2019. Will they succeed in seeing the big cat? In the process of capturing the anticipation, the silence, the passing of the days and the strength of nature, an obvious theme emerges: the beauty of the world.

BIGGER THAN US

* CANNES 2021 *

REVIEWS

BREAKS



BIGGER THAN US

<https://filmthreat.com/reviews/bigger-than-us/>

By [Hanna B.](#) | July 14, 2021

Bigger Than Us, written and directed by Flore Vasseur, is about 18-year-old Indonesian-Dutch climate activist Melati Wijsen and her young peers from around the globe. They all started being concerned about the state of the planet, their people and community, and raised their voices from a very young age. As a result, this group has successfully changed laws, saved lives, and is recognized as leaders in their field.

Wijsen is a torchbearer against plastic pollution in Indonesia, where she has been successfully fighting for a plastic bags ban with her sister since they were children. The bulk of the film is her journey to other countries to meet her role models and like-minded activists. From Lebanon's refugees camp to Greece's lifejackets graveyard; from Brazil's treacherous favelas to Uganda's remote farms, all the way to America's drilled lands, these Avengers against pollution are advocating for climate action, refugee safety, food security, human rights, free speech, education, and social justice for all.

Melati opines, "It's gonna take a long time, and the thing is, I don't know if we have that time." Everyone interviewed feels the same way. *Bigger Than Us* might make it look like in the past

people did absolutely nothing (but their worst!) or waited for something catastrophic, yet there is no denying every age group deems that change always happens too slowly. Except the newer generations are feeling it more intensely than their predecessor as they are faced with more issues than ever with wider disparities and the devastating effects of global warming. No matter how pricey or high-tech, the “bandage solutions” offered everywhere won’t change anything or save us.



“...these Avengers against pollution are advocating for climate action...”

Regardless of how interesting and compelling the stories present are, the film is, unfortunately, pretty generic. Vasseur’s decision to put one person front and center rather than focusing solely on one story at a time was not the best approach. No matter how inspiring Melati Wijsen is, there is a disconnect between her ideas and her romanticized, privileged view of the world. While that hurts the narrative overall, it is affecting to see these kindred spirits nearly swooning over each other, full of admiration, recognizing themselves in one another even though their battles are different.

Bigger Than Us features an original score that was good at times but proved distracting or did not work as intended by giving the production an ill-suited vibe. This was especially noticeable when coupled with the numerous cliched moments, which look too staged and ready-made for social media to feel authentic. It is almost as if the filmmaker did not understand that these young people’s amazing work speaks for itself. We don’t need an advertisement for a display of solidarity, closeness, and friendship; we need a call to action to save the planet we call home. But, some people, specifically the target demographic of teens and young adults, might appreciate these scenes. Likewise, visually things are a bit uneven. There were quite a few nice shots here and there, but some felt too grandiose for the relaxed and down-to-earth style of the majority of the film.

Nonetheless, one should appreciate *Bigger Than Us* for what it strives to do. Much like Greta Thunberg, Malala Yousafzai, or the Parkland Survivors, Melati Wijsen and her peers are the kind of people you wish you could be. They are the next generation of changemakers, trying to do what those before them could not, and for that, they should be commended. And, if you haven’t already, you should join their fights however way you can.

Bigger Than Us screened at the 2021 [Cannes Film Festival](#).

BIGGER THAN US (2021)

Directed and Written: Flore Vasseur

Starring: Melati Wijsen, Memory Banda, Mary Finn, Rene Silva, Mohamad Al Jounde, Xiutezcatl Martinez, Winnie Tushabe, etc.

MOVIE SCORE: 6/10



"...it is affecting to see these kindred spirits nearly swooning over each other..."



Bigger Than Us



Reviewed by: [Sunil Chauhan](https://www.eyeforfilm.co.uk/review/bigger-than-us-2020-film-review-by-sunil-chauhan) <https://www.eyeforfilm.co.uk/review/bigger-than-us-2020-film-review-by-sunil-chauhan>



"Bigger Than Us uses individuals to show how young people across the globe are stepping in - often against powerful opposition - where authorities aren't."

Greta Thunberg isn't the only teenager taunting governments to do more about the environmental crisis than respond with "beautiful words". Bigger Than Us shows the Swedish activist is one of many, each drawing inspiration from one another, even when fighting very different corners. Connecting the dots in Bigger Than Us is Melati Wijsen, an 18-year-old whose campaign to stop single-use plastic in Indonesia was mounted almost a decade ago – like everyone featured here, her activism began early.

In Lebanon, she meets Mohamad, a Syrian refugee who constructed a school. In Malawi, she hears from Memory, who raised the marriageable age for girls from 15 to 18. Through Rene, in Rio De Janeiro, she learns how he established a newspaper created by and for residents of the favelas. There's also Xiutezcatl, a

fracktivist in Colorado fighting shale gas development, Mary, a British photographer-turned-refugee activist in Greece, and Winnie, whose mission is to restore chemical-free farming practices in Uganda. All seven figures are intrepid, enterprising and steadfast in their fight for a different future. What that world might look like though is anyone's guess. Melati cautions that 95 per cent of Jakarta will be under water by 2050 if climate change continues unabated. She wonders if "nature's giving up on us". Mary meanwhile sees her role as one that state neglect has created, declaring that "none of us should be here". But to their credit, and society's benefit, they are.

Bigger Than Us uses individuals to show how young people across the globe are stepping in - often against powerful opposition - where authorities aren't. But their story isn't just about resistance, or daring to expect more, it's about a simple human need to belong, to want to feel part of a group, as well as a bigger cause, and how the two can overlap. Flore Vasseur isn't that keen on exploring the ins and outs of contemporary activism nor the personalities involved. Her film has a simple aim - to make it look easy. Mostly it succeeds: by the time Melati asks, "Are you the one who looks away or gets involved?", you'd have to be particularly pitiless to be in the first camp.



CLAPPER LTD (US)

<https://www.clapperltd.co.uk/home/cannes-2021-bigger-than-us>

Cannes 2021: Bigger Than Us

Film Documentary Festival Cannes

Written By Carson Timar



Festival de Cannes 2021

While countless projects releasing throughout the year are more than willing to show the catastrophic destruction that humanity has caused on the environment, only a handful of films are willing to give a more positive outlook on the work being done to reverse these effects. Screening as part of the 2021 Cannes Film Festival, *Flore Vasseur's Bigger Than Us* does just this. Following a teenage activist named *Melati* who travels the globe meeting various individuals battling the effects of human-induced climate change and pollution, the film has a clear heart even if the thesis never fully becomes anything that shocking.

Possibly the best piece of the film is its ability to put a face and personality to the concepts it is discussing. While so many films will simply use voiceover with raw footage of the earth and its destruction to convey the film's point, *Bigger Than Us* forces the audience to see and converse with the humanity involved with the topic. This immediately hits closer to home and forces the

audience to care more about whatever is being discussed. It isn't some piece of land the audience has never been to being affected, it is human life that is clearly the best vehicle to find empathy towards the cause who would be on the shelf.

The actual perspectives found also have quite a few standout moments. *Melati* is a perfectly adequate host for the audience to stick with throughout the film and there are quite a few individuals she meets that really do stand out. Specifically, when she meets with young individuals who already are taking the initiative at such a young age to change the world around them, the film can be deeply inspiring, especially for a topic that can make so many feel powerless and hopeless.

Beyond this feeling however, the film can struggle to find much of worth. While *Melati* is personable, she isn't in the position to really push her subjects, and the film itself had seemingly no intention to go much deeper than basic interviews with these people. When it comes to a larger thesis, *Bigger Than Us* simply finds nothing that hasn't already been said before. Whilst this doesn't necessarily make the film totally empty, it does make it feel a bit more forgettable than it should, working better as an introduction to the fight against climate change and pollution rather than an added voice to an already established conversation.

Ultimately, *Bigger Than Us* is fine. It easily could be imagined that this film will find a life in classrooms or community events trying to inspire those who might not necessarily already care about the issues discussed throughout the feature or value their own potential. For those who have seen other media talking about these subjects or in general have a basic understanding of them, *Bigger Than Us* is a passable yet ultimately basic project that doesn't have quite enough of a bite to warrant a full recommendation.

J: MAG

lifestyle and citizenship

<https://j-mag.ch/cannes-2021-bigger-than-us-de-flore-vasseur-est-presente-dans-la-section-ephemere-le-cinema-pour-le-climat-du-festival-de-cannes/>

Cannes 2021: Bigger Than Us, by Flore Vasseur, is presented in the ephemeral “Cinema for the climate” section of the Cannes Film Festival

This Saturday, July 10, 2021, Marion Cotillard (co-producer), Flore Vasseur, Mary Finn ([read the interview there](#)), young Irishwoman, ship captain and activist on the island of Lesbos, Melati Wijsen, young Indonesian activist, Mohamad Alioune, young Syrian activist and Denis Carot, co-producer, were present at the photocall of Flore Vasseur's latest film, *Bigger Than Us* .

Marion Cotillard wished to support and co-produce, out of friendship and conviction, the project of her long-time friend, Flore, dedicated to young activists around the world and their struggles to protect the environment, the world, their world. [Read his interview here](#) .



Bigger Than Us by Flore Vasseur

After her documentary *Meeting Snowden* (2017), director Flore Vasseur comes to the 74th Cannes Film Festival with her new documentary, *Bigger Than Us*. Following young activists from all over the world, accompanied by the young Indonesian Melati Wysjen, eighteen, who goes to meet her peers to discuss their experiences, Flore Vasseur describes their way of protecting the world environment and demonstrates the importance of their actions.

On her island of Bali, Melati Wijzen, who works with the local government to ban the sale of single-use plastic bags, serves as a common thread and a link between the various young activists that Flore Vasseur's documentary allows us to meet, seven in total.

Marion Cotillard was able to support this project without highlighting her person as was the case with Mélanie Laurent on her own ecological documentary, *Demain* (2015), so present that the actress eclipsed the initial intention.

Bigger Than Us, filmed around the world, offers a testimony of a committed and remarkable youth who fight for human rights, climate, freedom of expression, social justice, equality, access to education or food, simply for dignity. From the villages of Malawi to the favelas of Rio, from a school in Syria to the expanses of water and the shores of Jakarta, these young people are standing up to defend their rights to live in a cleaner and more unspoiled planet, for the time being ransacked by a capitalism which robs its wealth and its environment. These young activists show an incredible humanity, an immense maturity and an immeasurable commitment, a commitment "greater than oneself" as the title of the documentary aptly sums it up.

Melati wants to understand how to maintain and continue her action and leads us to observe the tragedy of migrants and their makeshift boats off the island of Lesbos where Mary Finn, who worked there as a volunteer, shows her the atrocious trade that is made on the backs of migrants who buy life jackets of misery, made of simple bubble plastics that are used in parcels, vests that will never support the weight of a human body. Melati continues her journey and goes to attend Native American ceremonies in the mountains of Colorado, in a favela in Rio alongside Rene Silva who noted that the Brazilian media never talked about what is happening in the favelas and created the newspaper "Voz da comunidade".



Melati also allows us to meet Mary, Xiu, Memory, and Winnie, who are working to end the tradition of initiation camps in Malawi during which young girls, barely puberty, are raped by an adult in order to "become a woman", and combating forced marriages and teenage pregnancies. Young activists are unanimous: the solution will unfortunately not come from politicians, more inclined to maintain excessive immediate consumption and freezing in a complete denial of the catastrophes which accumulate across the world and precipitate the blue planet towards its programmed disappearance. if nothing changes. And "the change is us", note these young people. Faced with this inaction and this lack of awareness of governments, these young activists "tell us how to live and what being in the world means", underlines the director.

Adolescents and young adults everywhere are fighting for basic human rights and some of them were still children as young as six when they started their work. The observation made by *Bigger Than Us* is clear: there is an urgent need to act! As Greta Thunberg says at the start of the film: "Everywhere, they are the same promises. They are the same lies everywhere".

Alone against everyone, sometimes at the risk of their lives and their safety, these young activists protect, denounce and treat others like Mohamad Alioude who had built a school for the victims of the war in Syria and with their help. A school destroyed by the government of Bashar Al-Assad! No matter the pressures and oppressions for Mohamad Alioude who, always with the help of the children, rebuilt the school! We follow Melati who explains to schoolchildren, by involving them by asking them their first name, the importance of talking to their relatives, to their friends to carry a message that will spread oil by raising awareness among a growing number of people. Melati, who went to meet them across the globe, is the anchor point of the film, meeting young people, sharing the same ideas that they all fight: injustice in their communities, disparities in luck, weight traditions that keep girls under the yoke of patriarchy. Campaigning on behalf of oppressed peoples and helping to bring about the change that has become imperative, these young activists are a remarkable role model who should inspire generations before them to follow suit and follow their example.

Bigger Than Us is a necessary film, a powerful testimony to these young activists who reveal a committed, conscious and responsible generation, courageous and reckless, which dares to brave the intimidation of lobbyists and governments against them. A youth who shows the way to save our planet!

Firouz E. Pillet, Cannes

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CANNES 2021

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PRESS BREAKS



[HTTPS://WWW.IODONNA.IT/PERSONAGGI/STAR-INTERNAZIONALI/2021/07/15/FLORE-VASSEUR-LA-MIA-CROCIATA-CON-MARION-COTILLARD/](https://www.iodonna.it/personaggi/star-internazionali/2021/07/15/flore-vasseur-la-mia-crociata-con-marion-cotillard/)

15 LUGLIO 2021

CINEMA, STAR INTERNAZIONALI

FESTIVAL DI CANNES 2021

Flore Vasseur: La mia crociata con Marion (Cotillard)

«Se riusciremo a far capire che è davvero cool solo chi ha sensibilità per l'ecologia, vinceremo» dice la regista di *Bigger Than Us*, il documentario ambientalista prodotto dalla star francese e presentato al Festival di Cannes. E qui ricorda il loro primo incontro, tra qualche sbuffo e una sorpresa...

DI MARIA LAURA GIOVAGNINI

«Eravamo a un evento di attivisti, tre anni fa, e tutti si agitavano: “Arriva Marion Cotillard, arriva Marion Cotillard!”. La mia reazione? Sbuffavo, le celebrity proprio non mi interessano» ride oggi Flore Vasseur, regista di *Bigger Than Us*, il documentario ambientalista prodotto dalla star francese e presentato al **Festival di Cannes** nella neonata sezione **Cinema for the Climate**. «È stata lei a rompere il ghiaccio: “Questo è il mio numero, pranziamo assieme domani?”. Mi ha salvato la vita: stavo finendo in bancarotta per questo progetto e invece, improvvisamente, si sono aperte tutte le porte».



Marion Cotillard e Flore Vasseur a Cannes (Getty Images).

Non è una moda

Flore si è decisamente ricreduta sulla questione “celeb”: una causa importante val bene un compromesso... «Se riusciremo a far capire che è davvero cool solo chi ha sensibilità per l’ecologia, vinceremo. E poi **Marion è al di sopra di ogni sospetto, la sua sensibilità non è certo dettata dalla moda: si impegna concretamente da oltre vent’anni, non avete neppure un’idea di quante battaglie ha sostenuto**» dice la regista, sincera e pragmatica. E molto simpatica: «Lo so, lo so, denuncio il capitalismo e poi qui a Cannes mi ci ritrovo in mezzo, però solo dall’interno posso combatterlo» spiega, prevenendo le obiezioni.

«Sono una ex businesswoman: a fine anni Novanta **mi ero trasferita dalla Francia a New York, avevo fondato una società di marketing con grandi risultati**, ma dopo l’11 settembre (ho assistito all’attacco al World Trade Center dalle finestre del mio ufficio) ho capito che non potevo più vivere nello stesso modo. Mi sono sentita quasi in colpa, pensando di aver contribuito in qualche modo, con il mio stile di vita, a una simile tragedia».



Marion Cotillard e Flore Vasseur con le giovani attiviste Melati Wijsen e Mary Finn sul red carpet di Cannes (Getty Images).

Segno del destino

E così è diventata giornalista, ha scritto quattro libri di successo, ha lavorato – anche per un documentario – con Edward Snowden, il noto whistleblower, segnalatore di illeciti, statunitense. «Ma ero arrivata a un punto morto, non avevo più energia. Un giorno stavo parlando con i miei figli (all’epoca avevano 7 e 10 anni), che mi hanno chiesto: “Che vuol dire: il pianeta morirà?”. Lo stesso giorno – segno del destino – **un’amica mi ha mandato un video su Melati Wijsen...** Era il 2016, prima del fenomeno Greta Thunberg. Ho capito che quella dell’ambientalismo poteva essere la mia strada per fare la differenza nel mondo».

È partito così il progetto di *Bigger Than Us*, poi provvidenzialmente supportato dalla Cotillard, incentrato sulla figura di Melati, oggi ventenne. Così giovane, eppure già una veterana: ha iniziato quando aveva 12 anni – assieme alla sorella minore Isabel – a battersi contro il consumo di plastica nella natia Bali.



Melati in una scena di "Bigger Than Us".

«I giovani sono più avanti di noi per quanto riguarda questi temi: sono stati educati diversamente. Per quanto il Covid si sia rivelato una bella sveglia per la mia generazione, un grande acceleratore di consapevolezza: abbiamo finalmente capito che non c'è più tempo per essere pessimisti, come sostiene da anni il ricercatore ambientale Lester R. Brown: dobbiamo agire prima che sia troppo tardi» osserva Vasseur.

In *Bigger Than Us*, Melati viene seguita dalla macchina da presa mentre incontra attivisti suoi coetanei nei quattro angoli del pianeta: dall'Indonesia a Rio, dal Malawi al Colorado e a Lesbo. E non solo di emergenza climatica si parla: questi giovani combattono per i rifugiati, i diritti delle donne, la libertà di parola... E, oltre alla passione, quello che li accomuna è l'azione, senza nulla di velleitario (spesso, un errore di gioventù). «Corrono un unico rischio» avverte la regista: «Quello di abbandonare la lotta perché si sentono soli... Ecco, sta a noi "grandi" far sì che non succeda».



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<https://www.zdf.de/nachrichten/heute-journal/heute-journal-vom-15-juli-2021-100.html>

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today journal from 07/15/2021



heutejournal

With the topics: Weather disaster in the west - The extent of the damage in North Rhine-Westphalia and Rhineland-Palatinate; "Cinema for the Climate" - a new section in Cannes

25 min | 07/15/2021 | UT - DGS

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More from today's journal

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Marion Cotillard and the "Greta Generation"



MARION COTILLARD AND THE "GRETA GENERATION"

 Tg3 World
July 11 · 🌐 · 📺

MARION COTILLARD AND THE "GRETA GENERATION"

"Bigger than Us", the documentary produced by Oscar-winning actress Marion Cotillard, tells the activism of many young people around the world who are committed to defending the environment and human rights. From Indonesia to Greece, it is the "Greta generation".

Luciana Parisi for Tg3 Mondo on 10 July 2021



Watch: All the Cannes 2021 Trailers Available for Festival Films – Part 1

by [Alex Billington](#)

July 20, 2021

Source: [YouTube](#)

Link to Bigger Than Us Trailer: <https://socialmedialeaked.com/watch-all-the-cannes-2021-trailers-available-for-festival-films-part-1/>

VOGUE
PARIS

<https://www.vogue.fr/culture/article/cannes-2021-films-documentaires-ecologie-cinema-pour-le-climat>



Walking on water documentary Assa Maga cannes 2021

LES FILMS DU LOSANGE

This year, the **Cannes Film Festival** was playing it green, by operating for the first time in its history (it was time) an **ecological** turn, in line with the problems of the time. Glamor, yes, but in a (good) conscience, in short. No more plastic bottles at a press conference, no changes to the **red carpet** chain and other short journeys by car. Make way for electric vehicles, recycled decorations and waste limitations. Festival-goers even had to donate an eco-participation of 20 euros, subsequently distributed to carbon offset programs. On the film side, this 74th edition hosted an ephemeral green section, "Cinema for the climate", made up of 7 committed films and documentaries. Here are three that we have seen and loved a lot, to discover soon in theaters.

Walk on water

During 5 trips spread over a year, the actress and director **Aïssa Maïga** planted her camera in the small village of Tatiste located in the north of Niger where the inhabitants suffer daily from the worrying decrease in water, which they must go to draw by walking for kilometers, for lack of drilling that could bring the necessary water located in an aquifer lake which is just under their feet. *Walking on the water* follows the daily life of 14-year-old **Houlaye**, who has to take care of her family, her mother having left to find the resources necessary for their survival, while juggling school and daily walks to recover some water. **Aïssa Maïga** signs a film of rare sensitivity, served by a magnificent photograph, which shows a glaring and cruel reality on the dangers of global warming on the most remote populations.

Walk on Water, by Aïssa Maïga, in theaters November 10, 2021

Bigger Than Us

Directed by **Flore Vasseur** and produced by **Marion Cotillard**, *Bigger Than Us* takes us in the footsteps of **Melati**, 18, who fights against the plastic pollution which suffocates her country Indonesia. The young activist, committed since her childhood, sets out to meet her fellow human beings, all living to defend a cause, while the world seems to be collapsing. From the favelas of Rio to the mountains of Colorado, passing by the island of Lesbos and the remote villages of Malawia, this powerful documentary paints the portrait of a rebellious, humanist and militant youth, in the wake of their spokesperson of **Greta Thunberg**, who fights on a daily basis, sometimes at the risk of his life, for human rights, the climate, freedom of expression or even access to education.

Bigger Than Us, by Flore Vasseur, in theaters September 22, 2021

The crusade

After *The Faithful Man*, **Louis Garrel** and **Laetitia Casta** are reunited in this new film directed by the actor which tells the story of a couple who went on a crusade with their son, **Joseph**, 13, who gave himself for mission to save the planet. **Abel** and **Marianne** then discover that a hundred children around the world, like their son, have raised a certain amount to finance a mysterious project. Funny and moving, a film full of hope to watch with your children to awaken their ecological awareness.

Cannes Film Festival- 2021 Glitters Amidst Pandemic Restrictions

By Dennis Broe

<https://ipanewspank.com/2021/07/cannes-film-festival-2021-glitters-amidst-pandemic-restrictions/>



CANNES, France — It may be a bit cruel starting with Yeats’s summary of his era in his epic poem *The Second Coming*, but unfortunately, it is a somewhat accurate distillation of both the organization and the films of this edition of the world’s leading film festival.

This post-COVID confinement version of the festival featured maximum healthcare restrictions for the Cannes elite and minimum restrictions for everyone else. Thus, to enter the Palais where the competition screenings are held amid the splendor of the red carpet, you are required to have either a QR bar code proving two-shot vaccination in France or a 48-hour COVID test. It is mandatory in France to wear a mask inside, but for the opening ceremony, attended by the French Riviera and global 1 percent, both *Variety* and *Screen* reported that as soon as the lights went out many of the elite removed their masks and were not reminded by ushers to put them back on.

This year the entire festival bureaucracy has moved online, which caused much initial chaos. While the streaming services and their digital monopolies are being kept at a distance, not allowed entry into the main competition, the virtual rules the festival. All tickets are online in a system that often crashes, contains no summary of the 135 films in the festival now that the festival book is eliminated, and short circuits the human contact of waiting on line with other dedicated filmgoers. The online system has, like French organization as a whole, the appearance of elegance while being both inefficient and overly rule-bound. What makes it work is that the French people staffing the festival are able to help as they can, humanizing this mechanization just as they have always done with earlier versions of French bureaucracy, but once the system is automated, those lacking technical expertise are practically useless.

In a rapidly deteriorating world, plagued by multiple pandemics involving climate change, COVID, drugs, inequality, and racism, the usual blather about the sanctity of the auteur—the cinema director—since the films they make are often not confronting these problems, sounds simply like French industry speak. Indeed that’s what it is as the French cinema and theater owners are using this year’s edition to relaunch their films now backlogged from COVID, with over 450 films vying for attention as they are poured onto the market after the lockdown and facing the American streaming services who used the lockdown to launch their films online. Because of the restrictions also, there is very little product or presence here from the BRICS countries of Brazil, Russia, India, China, and South Africa, which together account for 40 percent of the world’s population. This is a major shunting aside of what is supposed to be a global festival.

The best do not lack all conviction, but much conviction is shunted aside or squandered in NGO gobbledegook such as the Chadian director Hahamet-Saleh Haroun, who makes very good films like *The Screaming Man* about poverty in neocolonial African but who told the Western press that he was not Chadian but rather he spoke the global language of cinema. Well-intentioned but somewhat empty also is a special section called Cinema for the Climate. At this point, if that cinema is not exposing the fossil fuel companies or industrialized fishing magnates which are destroying the land and the oceans, it is really engaging in greenwashing, which most often, instead of combatting these companies, proposes individual solutions to the global problem. Emblematic is the film *Bigger Than Us* about a teenager from Bali (Indonesia) whose Bye Bye Plastic campaign got the island to ban plastic bags, straws, and styrofoam cups. Helpful but hardly controversial, and we are beyond the point where planting trees and recycling will solve the problem.

The best entry in terms of films was a fourth-level competition film *The Gravedigger’s Wife* about a Somali villager who has only a shovel to earn his daily bread, which he does by pursuing hearses and offering to bury the dead. His wife has kidney failure and will die if he does not come up with 5000 American dollars, a sum no one he knows possesses. The film is touching about his and her desperation, and in the end, just as all seems lost because a doctor will not perform the operation to save her without the money, a contemporary miracle occurs. The film, which seems to be about individual heroic acts and acts of kindness actually calls attention to the need for a global system of health care, rather than relying on the kindness of strangers, though it stops at merely validating the miraculous individual act. The film originates in the West, and the Finnish-Somali actor Omar Abdi, whose tattered face fits in among the actual villagers, is excellent. His wife is played by a Canadian Somali model, and her bearing and looks are sometimes a jarring reminder of the presence of the Western gaze even in a quasi-neorealist film.

The worst are filled with passionate intensity might have been Yeats’s review of the festival opener *Annette*, which *Le Monde*, doing its part to restore French cinema, gave its highest rating, four stars.

Leos Carax is a talented director who makes “cinema,” films that are, depending on your taste, highly provocative (*The Lovers on the Bridge*) or fairly pretentious (*Holy Motors*). His latest stars Adam Driver and Marion Cotillard as a disparate couple who combine American low art and entertainment—he is a stand-up insult comic whose stage routine, of course, is not funny—with Continental high art as she is an opera singer.

The form of the film is operatic, mostly sung, with soundtrack and idea from the group Sparks. Carax updates the form, in one scene having Driver and Cotillard singing while he pleases her, thus beginning both the film and the festival with the ditty “And so may we start,” the lyrics of which, like most of the songs, are simply a repeat ad nauseam of that line long after it has lost its referential meaning. The film makes use of Driver’s talents and rehearses his past roles, as a robed boxer about to go onstage shot from behind and looking like his Vader character from Star Wars, as out-of-control lover from *Girls in the Sun* sex scene, and as employing his gorgeously melodious voice which was the revelation of *A Marriage Story*.

Onto a Hollywood tragedy, à la the boating death of Natalie Wood often attributed to her husband Robert Wagner, Carax grafts a criticism of the vacuousness of American entertainment in the form of the Driver character’s brutality in his treatment of the underused Cotillard. But the film over-exaggerates the brutality, defining it too often as coarseness rather than as violence, while conversely not showing enough of it in the way Scorsese does in the far better *New York, New York*. It offers Carax’s knowing genre play and thematic overloading as the answer instead of an actual critique of the way French and Continental high art and Hollywood are now moving toward becoming a more seamless whole in which neither allows the real problems of the world an airing. *Annette* is full of sound and fury but signifies little.

Falling into the same category is *The Hill Where Lionesses Roar*, which features three teenagers discontent with their lives in Kosovo, cleansed in this film of all its meaning as brutal site of destruction, with a mosque in the background the only signifier of its history. Instead, the film is mostly about the three teens frolicking, on a hill, in the water, in a hotel. And that’s about the beginning and the end of it.

More interesting, on a similar young girl coming-of-age theme, is the Croatian film *Murina*, which features a 17-year-old caught in a death grip between a domineering father and his seductive former boss, a successful businessman. The father is trying to induce the businessman to invest in a hotel on the prosperous Dalmatian Coast, now a dazzling global resort. The daughter is ultimately able to transcend both the physical violence of the father and the seductiveness of the boss, which since it is empty, is a kind of emotional brutality. However, neither is linked to the history of the brutality of a country with a fascist and ethnic cleansing past which is being erased as it enters the global economy as tourist paradise.

Similarly interesting and limited is the Argentine *The Employer and The Employee*, invoking Hegel’s master and slave dialectic as it plays out in the parallel relationship of the son of a wealthy landowner and the Indian boy he and his father treat as a servant. In the end, the Indian gets his revenge expressed in a bitter smile, but the revenge also dooms him in a way that suggests, incorrectly, that the only way out of this relationship is mutual self-destruction.

The antidote was provided in a passage from a documentary essay *Mariner of the Mountains* about a Brazilian journalist Karim Ainouz who journeys to Algeria in search of his father’s village. He quotes Frantz Fanon’s passage from his essay on violence that says that when the colonized realizes he or she is equal to the colonizer that is the beginning of the end of that relationship. We then see Algerian youth chanting “Murderous Regime” as they come to their own realization about a government that is selling them out. Here the passionate intensity is directed and purposeful, and the conviction of the youth of this generation is sincere. (IPA Service)



Bigger than us: the youth documentary [bande-annonce]

Posted by tkumar1415 July 16, 2021 in Entertainment

<https://newswep.com/bigger-than-us-the-youth-documentary-bande-annonce/>



French writer and journalist Flore Vasseur gives us a second feature documentary.

Flore Vasseur (who is above all a writer and journalist) is the director of the film **Bigger than un**, the documentary of the phmre section "Cinema for the climate", programmed during the Cannes Film Festival on July 10, 2021. Here is its trailer:

The official synopsis: "*Bigger Than Us is a long documentary film shot around the world on wonderful youth fighting for human rights, climate, freedom of expression, social justice, access to education or food. Dignity. From Rio Jakarta, these young people from 18 to 25 years old rise up and carry a magnificent humanity, that of courage and joy, of commitment to greater than oneself. They tell us how to live. And what being in the world today means.*"

An important documentary, on the mobilization of young generations for their country and plant. In addition, the film crew has launched a campaign to educate young people on these essential topics: 100,000 young people (aged 13-27) will be able to preview the film on September 21. What motivate them to mobilize their turn ...

Lefilm will be released in cinemas on September 22, 2021.



A strong presence of stars and masterpieces at Cannes Film Festival after an absence of two years:

<https://www.youtube.com/watch?v=7OjcChcSjSE>

<https://www.facebook.com/BBCnewsArabic/videos/342166984125882/>

<https://www.instagram.com/tv/CRREtfDHN7T/>



Bigger Than Us: bande-annonce

<https://www.youtube.com/watch?v=4m9HVNTsgQE>

W

All the Outstanding Beauty Looks at the Cannes Film Festival

by [Maxine Wally](#) and [Maridelis Morales Rosado](#)

07.15.21

<https://www.wmagazine.com/beauty/cannes-film-festival-red-carpet-best-beauty>

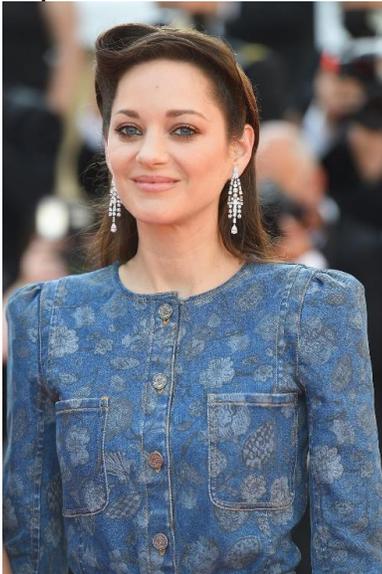


This year's [Cannes Film Festival](#) has held a wealth of newsworthy moments, both on and off the red carpet: Wes Anderson's long-awaited film *The French Dispatch* debuted, and [Tilda Swinton and Timothée Chalamet](#) cozied up in coordinating metallic outfits; look-alikes [Bella Hadid and Carla Bruni](#) twinned during the first premiere of the week; [Marion Cotillard](#) dropped some steamy information about her *Annette* costar Adam Driver, and [Andie MacDowell](#) won the red carpet by wearing her silvery-gray hair *au naturel*. This was one of the first full-on, in-person red carpet events since the beginning of the pandemic—and the celebrities making their first appearances in 18 months responded in kind. The French city abounded with stellar fashion, but let's not forget about the outstanding beauty moments, too. Hadid may have donned golden lungs and a black gown by Schiaparelli Couture, but her hairstyle (a chic, geometric knot that resembled a piece of origami) also stole the show. To celebrate the standout beauty at Cannes, we've put together our favorite looks, from Coco Rocha's intricate braided updo to Sharon Stone's signature short crop. Browse what could become inspiration for your own summer mood board, here.

(Removed other images of other celebrities)

Marion Cotillard

Stephane Cardinale - Corbis/Corbis via Getty Images



"Bigger Than Us", rencontres autour du monde avec une jeunesse qui agit pour réparer la planète

Par [Stéphanie O'Brien](#) • Le 15 juillet 2021

<https://madame.lefigaro.fr/celebrities/video-bande-annonce-documentaire-bigger-than-us-planete-climat-presente-au-festival-de-cannes-150721-197424>

Présenté au Festival de Cannes dans la sélection éphémère «Le cinéma pour le climat», le documentaire part à la rencontre de sept jeunes qui se lèvent pour réparer le monde. Une épopée planétaire galvanisante qui invite chacun à se retrousser les manches.

Droits humains, climat, liberté d'expression, justice sociale, éducation, alimentation... Seuls contre tous, parfois au péril de leur vie et de leur sécurité, ils et elles ont moins de 25 ans et mettent la fougue de leur jeunesse au service de défis plus grands qu'eux.

Réalisé par Flore Vasseur et coproduit par [Marion Cotillard](#) et Denis Carot, le documentaire *Bigger Than Us* convie le spectateur à un voyage autour du monde, à la rencontre de sept jeunes gens qui se battent pour réparer la planète. Dans les pas de Melati Wijsen - activiste de 18 ans à l'origine de l'interdiction des sacs plastiques sur son île de Bali - on embarque pour une odyssée en sept étapes au Liban, Malawi, Grèce, États-Unis, Brésil, Ouganda et en Indonésie.

"On n'a plus le temps pour changer"



L'activiste Melati Wijsen.

Jour2Fête

Dans les favelas de Rio, les villages reculés du Malawi, les embarcations de fortune au large de l'île de Lesbos ou les cérémonies amérindiennes dans les montagnes du Colorado... Au fil de son périple, Melati découvre avec nous les réalités de six autres jeunes, qui comme elle, dénoncent les injustices et l'inaction. Memory, Rene, Mary, Xiu, Xiuhtezcatl, Mohamad et Winnie partagent leurs engagements, leurs réussites mais aussi les épreuves et le découragement.

«Le déclenchement de tout, c'est Melati qui me dit au printemps 2016, alors qu'elle a tout juste 16 ans et que je la filme pour Arte : "On n'a plus le temps pour changer, pour convaincre, pour réparer, pour survivre", raconte la réalisatrice, Flore Vasseur. Alors un an plus tard, quand je lui présente le concept de *Bigger Than Us* et lui dis que j'aimerais le tourner avec elle, elle me met une pression très forte pour que ça aille vite.»

Écrivaine et auteure de plusieurs courts-métrages documentaires (*Meeting Snowden, Et si les enfants changeaient le monde ?*), Flore Vasseur se lance dans l'aventure du long-métrage. Alors qu'elle avance sur son projet, elle fait la connaissance de Marion Cotillard lors d'un événement réunissant des militants écologistes. Connue pour son engagement en faveur de l'environnement, l'actrice est aussitôt séduite par le concept de la réalisatrice, auquel elle s'associe en tant que coproductrice. «Marion a été de toutes les étapes, de tous les coups durs. Combien de fois m'a-t-elle remise en selle, alors que j'étais fatiguée ou découragée, prête à une concession, une facilité. Marion a une présence hors norme. Quand elle est avec toi, tu peux soulever des montagnes», témoigne Flore Vasseur.

Un film fédérateur et galvanisant

Ode à la jeunesse, à la liberté et au courage, *Bigger Than Us* est aussi un hymne à la beauté fragile de la nature. Fédérateur, galvanisant et réaliste à la fois, le film invite chacun, jeunes et moins jeunes, à relever la tête et à se retrousser les manches, pour protéger ensemble la planète Terre.

«Mon rêve le plus fou, c'est que ce film donne envie, à mes enfants, aux copains de mes enfants - et au-delà par cercles concentriques, à un maximum d'enfants ; mais pas que -, de devenir comme Mohamad, comme Memory, comme Melati, comme René, comme Winnie ou Xiuhtezcatl : ancrés dans, avec, pour la vie. De faire partie de cette génération qui se lève pour réparer le monde non pas par peur ni par culpabilité, mais parce qu'ils y trouvent la joie et la liberté», espère Flore Vasseur.

(1) Sortie en salles le 22 septembre.



Melati Wijsen Bersinar Terang di Cannes Film Festival ke-74

Melalui film dokumenter *Bigger Than Us*, Melati Wijsen mendapatkan undangan spesial untuk menghadiri salah satu festival film tertua di dunia ini, menjadi perwakilan Indonesia yang bersinar. 15 Jul 2021

<https://www.dewimagazine.com/profile/melati-wijsen-bersinar-terang-di-cannes-film-festival-ke-74>



Langkah **Melati Wijsen** untuk menebarkan pesan positif soal penghijauan semakin ringan. Kiprahnya dalam menyuarakan kampanye anti plastik di Pulau Bali telah berhasil. Lewat **Bye Bye Plastics**, Melati makin gencar agar upaya yang ia lakukan tak hanya berdampak pada tempat domisilinya semata melainkan hingga ke seluruh pelosok negeri dan secara global.

Impiannya bukan imajinasi belaka. Apa yang ia upayakan membuahkan hasil manis bahkan membawa sesuatu yang tak terduga baginya. Dunia bahkan mengetahui bahwa upaya Melati patut diacungi

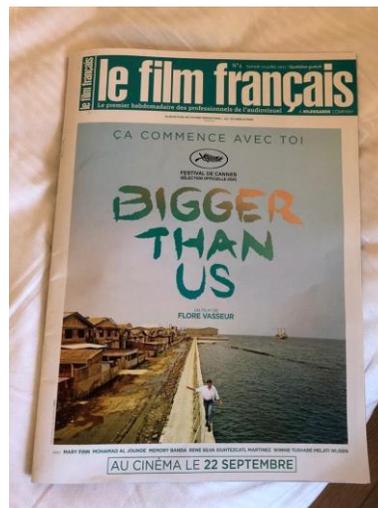
jempol dan mendapatkan perhatian besar. Hingga suatu hari **Marion Cotillard** mengajaknya untuk membintangi film yang diproduserinya dan disutradarai oleh **Flore Vasseur** yang memang amat tertarik pada seni dokumenter.

Film **Bigger Than Us** mengambil sudut pandang yang sesuai dengan realita. Melati Wijsen menjelajah 7 negara yakni Malawi, Lebanon, Brazil, Yunani, Uganda, Amerika, dan Indonesia sendiri. Menyorot masalah dan juga para aktivis muda yang berjuang memberikan dampak positif dengan segelintir kegiatan yang mereka canangkan di negara masing-masing.



Marion Cotillard, Melati Wijsen, dan Flore Vasseur di karpet merah Cannes Film Festival.

Melati bertemu dengan dengan **Mohamad Aljounde** dari Syria, **Mary Finn** dari Yunani, **Xiuhtezcatl Martinez** dari Amerika, **Rene Silva** dari Brazil, **Memory** dari Malawi, dan **Winnie Tushabe** dari Uganda. Di sana Melati mengikuti kegiatan para aktivis lain untuk mendalami peran yang dijalankan oleh mereka.



Poster Bigger Than Us di sampul depan buletin Cannes Film Festival ke-74.

Rasanya bukan hanya karena nama besar Marion Cotillard film ini kemudian diundang untuk mendapatkan jatah pemutaran perdana di Cannes Film Festival. Namun memang isu-isu seperti inilah yang sedang dibutuhkan dunia atas segelintir masalah yang terjadi. Katakan saja pendidikan, kelaparan, kebebasan berpendapat yang dilindungi, dan lain sebagainya. Oleh karena itu, film ini mendapat sambutan yang amat baik bahkan mendapatkan jatah di sampul depan buletin resmi Cannes Film Festival.

Melalui momen ini pula, nama Melati bersinar tak hanya di penjuru negeri namun dunia telah mengakui bahwa Melati adalah sosok muda pemberi dampak yang kiprahnya boleh menjadi contoh bagi para generasi muda lainnya. Ia hadir bersama dengan Marion Cotillard, Flore Vasseur, Mary, Finn, dan Mohamad Aljounde di karpet merah. Mengenakan gaun kuning kenari rancangan **Yogie Pratama** yang juga makin membuatnya bersinar dan membekas di hati masyarakat negeri. **(JE)**.

lintern@ute

<https://www.linternaute.com/cinema/evenement/2557380-stars-plus-belles-robles-glamour-les-plus-belles-photos-du-festival-de-cannes-2021/2558616-vanessa-paradis>



Le 10 juillet 2021, Marion Cotillard a de nouveau monté les marches du Palais des festivals en tant que co-productrice du film Bigger than us.



<https://video-streaming.orange.fr/cinema/decouvrez-bigger-than-us-avec-marion-cotillard-et-mary-finn-CNT000001CwSou.html>



Cannes Film Festival 2021: tuxedos, shellfish and crustaceans

July 15, 2021 in World

<https://www.paudal.com/2021/07/15/cannes-film-festival-2021-tuxedos-shellfish-and-crustaceans/>



A Cannes Film Festival in July is as incongruous as a Tour de France in the middle of winter. The French are on vacation, their heads elsewhere after a long period of confinement. On the Croisette, tuxedos and evening gowns meet the swimsuits and multicolored buoys of vacationers returning from the beach. The glamor of the “biggest international festival in the world” took a serious hit. Especially since, stuck between the Euro football – the projection of *Three floors* the evening of the Italy-England final was, it seems, a heartbreaking for Nanni Moretti – and the Festival d’Avignon, the event struggled to find its way into the media all occupied by the news epidemic alert.

The Covid, which prevented the expected arrival of Léa Seydoux, who tested positive, will also have been at the heart of the only “controversy” of this 74^e edition is to say if times change. A video posted on social networks showing the spectators of the large Lumière theater, mainly without a mask, was enough to instruct the trial of the organizers suspected of not enforcing barrier gestures and the cinema community of believing themselves above the law. In their defense, and if so there were a few holdouts in the screening rooms, a message from Pierre Lescure broadcast before each film recalled the rules in force.

A commitment to the climate

Not enough to spoil the party, which Thierry Frémaux wanted as that of reunion with the cinema although the rooms, far from filling up, showed a lower attendance than usual. Frustrated at having had to cancel the 2020 edition, the general delegate has multiplied events, sections and previews, offering a competition far too bloated not to be unequal. An edition that he wanted to place under the sign of environmental commitment.

As compensation for the parade of large sedans that continue to crisscross the Croisette, a contribution of 20 € was requested from each festival-goer to finance six environmental projects, an appeal was launched to encourage the cinema to act to “fight against the climate change”, and an “ephemeral” section presented documentaries raising awareness of these issues such as *Bigger than us*, signed by Flore Vasseur, a former collaborator of *The cross*, or the new documentary by Cyril Dion, *Animal*. The uncertain weather at the beginning of July reminded us of the urgency. A few drops of rain even fell, just to give festival-goers the illusion of being a little bit in the month of May ...

Cannes 2021 : Bigger Than Us, de Flore Vasseur, est présenté dans la section éphémère « Le cinéma pour le climat » du Festival de Cannes

[Firouz Pillet](#)

[15 juillet 2021](#)

<https://j-mag.ch/cannes-2021-bigger-than-us-de-flore-vasseur-est-presente-dans-la-section-ephemere-le-cinema-pour-le-climat-du-festival-de-cannes/>

Ce samedi 10 juillet 2021, Marion Cotillard (coproductrice), Flore Vasseur, Mary Finn ([lire l'interview là](#)), jeune Irlandaise, capitaine de navire et activiste sur l'île de Lesbos, Melati Wijsen, jeune activiste indonésienne, Mohamad Alioune, jeune activiste syrien et Denis Carot, co-producteur, étaient présents au photocall du dernier film de Flore Vasseur, *Bigger Than Us*.

Marion Cotillard a souhaité soutenir et co-produire, par amitié et par convictions, le projet de son amie de longue date, Flore, consacré à de jeunes activistes à travers le monde et à leurs combats pour protéger l'environnement, le monde, leur monde. [Lire ici son interview.](#)



Bigger Than Us de Flore Vasseur

Après son documentaire *Meeting Snowden* (2017), la réalisatrice Flore Vasseur vient au 74ème Festival de Cannes avec son nouveau documentaire, *Bigger Than Us*. Suivant de jeunes activistes venant d'un peu partout sur le globe, accompagnée par le jeune Indonésienne Melati Wysjen, dix-huit ans, qui part à la rencontre de ses pairs pour échanger sur leurs expériences, Flore Vasseur dépeint leur manière de protéger l'environnement et démontre l'importance de leurs actions.

Sur son île de Bali, Melati Wijsen qui agit auprès du gouvernement local pour interdire la vente de sacs en plastique à usage unique, sert de fil conducteur et de trait d'union entre les différents jeunes activistes que le documentaire de Flore Vasseur nous permet de rencontrer, sept au total.

Marion Cotillard a su apporter son soutien à ce projet sans mettre en avant sa personne comme ce fut le cas de Mélanie Laurent sur son propre documentaire à portée écologique, *Demain* (2015), si présente que l'actrice en éclipsait l'intention initiale.

Bigger Than Us, tourné aux quatre coins de la planète, offre un témoignage d'une jeunesse engagée et remarquable qui lutte pour les droits humains, le climat, la liberté d'expression, la justice sociale, l'égalité, l'accès à l'éducation ou l'alimentation, tout simplement pour la dignité. Des villages du Malawi aux favelas de Rio, d'une école en Syrie aux étendues d'eaux et aux rivages de Jakarta, ces jeunes se lèvent pour défendre leurs droits à vivre dans une planète plus propre et préservée, pour l'instant saccagée par un capitalisme qui spolie ses richesses et son environnement. Ces jeunes activistes font preuve d'une incroyable humanité, d'une immense maturité et d'un engagement incommensurable, un engagement « plus grand que soi » comme le résume si justement le titre du documentaire.

Melati veut comprendre comment maintenir et poursuivre son action et nous entraîne à constater le drame des migrants et de leurs embarcations de fortune au large de l'île de Lesbos où Mary Finn, qui y a travaillé comme bénévole, lui montre l'atroce commerce qui est fait sur le dos des migrants qui achètent des gilets de sauvetages de misère, faits de simples plastiques à bulles que l'on utilise dans les colis, des gilets qui ne supporteront jamais le poids d'un corps humain. Melati poursuit son périple et part assister aux cérémonies amérindiennes dans les montagnes du Colorado, dans une favela de Rio aux côtés de Rene Silva qui a constaté que les médias brésiliens ne parlaient jamais de ce qui se passe dans les favelas et a créé le journal « Voz da comunidade ».

<https://youtu.be/QbTJiAKvw0>

Melati nous permet aussi de rencontrer Mary, Xiu, Memory, et Winnie, qui œuvrent pour arrêter la tradition des camps d'initiation au Malawi durant lesquels les jeunes fillettes, à peine pubères, sont violées par un adulte afin « de devenir femme », et lutte contre les mariages forcés et les grossesses d'adolescentes.

Les jeunes activistes sont unanimes : la solution ne viendra malheureusement pas des politiciens, plus enclins à entretenir la consommation immédiate à outrance et se figeant dans un complet déni des catastrophes qui s'accumulent à travers le monde et précipitent la planète bleue vers sa disparition programmée si rien ne change. Et « le changement, c'est nous », constatent ces jeunes. Face à cette inaction et cette absence de prise de conscience des gouvernements, ces jeunes activistes « nous disent comment vivre et ce qu'être au monde signifie », souligne la réalisatrice.

Partout, adolescents et jeunes adultes luttent pour les droits humains fondamentaux et certains d'entre eux n'étaient encore des enfants âgés d'à peine six ans quand ils ont entamé leur action. Le constat brossé par *Bigger Than Us* est sans appel : il y a urgence d'agir ! Comme dit Greta Thunberg au début du film : « Partout, ce sont les mêmes promesses. Partout, ce sont les mêmes mensonges ».

Seuls contre tous, parfois au péril de leur vie et de leur sécurité, ces jeunes activistes protègent, dénoncent, soignent les autres comme Mohamad Alioune qui avait construit pour les victimes de la guerre en Syrie et avec leur aide une école. Une école détruite par le gouvernement de Bachar Al-Assad ! Peu importe les pressions et les oppressions pour Mohamad Alioune qui, toujours avec l'aide des enfants, a rebâti l'école ! On y suit Melati qui explique aux écoliers, en les impliquant en leur demandant leur prénom, l'importance de parler à leurs proches, à leurs amis pour porter un message qui fera tache d'huile en conscientisant un nombre croissant de personnes.

Melati, partie à leur rencontre à travers le globe, est le point d'ancrage du film, rencontrant des jeunes, partageant les mêmes idées qu'ils combattent toutes et tous : l'injustice dans leurs communautés, les disparités de chance, le poids des traditions qui maintiennent les filles sous le joug du patriarcat. Faisant campagne au nom des peuples opprimés et aidant à instaurer le changement devenu impératif, ces jeunes activistes sont un remarquable modèle qui devrait inciter les générations qui les précèdent à leur emboîter le pas et à suivre leur exemple.

Bigger Than Us est un film nécessaire, un puissant témoignage sur ces jeunes activistes qui révèlent une génération engagée, consciente et responsable, courageuse et téméraire, qui ose braver les intimidations des lobbys et des gouvernements à leur encontre. Une jeunesse qui montre la voie à suivre pour sauver notre planète !



<https://www.youtube.com/watch?v=s6jlvMKk3Cw>

Cannes Film Festival goes green

Het Parool Vrij, Onverceerd

Klimaatactiviste Melati Wijsen (20) speelt hoofdrol in documentaire: 'We kunnen niet meer terug naar normaal'

Climate activist Melati Wijsen (20) plays a leading role in documentary: 'We can no longer go back to normal'

Melati Wijsen speelt de hoofdrol in de documentaire *Bigger Than Us*, die zaterdag in Cannes in première ging. In de film ontmoet ze jongeren die net als zij hun leven wijden aan de toekomst van de aarde. 'Wij zijn de generatie die het verschil gaat maken.'

Sander van Mersbergen 12 juli 2021, 11:15

<https://www.parool.nl/wereld/klimaatactiviste-melati-wijsen-20-speelt-hoofdrol-in-documentaire-we-kunnen-niet-meer-terug-naar-normaal~b71f8734/>



Melati Wijsen in Jakarta, een stad die door bodemdaling langzaam wegzakt. BEELD CINÉART

Hoewel haar ster in klimaatkringen al een paar jaar rijst, werden de inspanningen van Melati Wijsen (20) hier nooit echt opgemerkt, ondanks haar Nederlandse achtergrond. Wijsen is er met haar zusje Isabel verantwoordelijk voor dat op Bali geen plastic tasjes meer mogen worden gebruikt.

Wijsens bekendheid zou weleens een vlucht kunnen nemen. Zaterdag ging tijdens het filmfestival van Cannes een documentaire in première waarin ze de hoofdrol speelt. *Bigger Than Us* (zie kader) laat de ontmoetingen van

Melati zien met zes andere activisten. Ze proberen allemaal ergens op de wereld het verschil te maken. En ze zijn piepjong – de generatie-Greta Thunberg. Wijsen stelt zichzelf voor als fulltime *changemaker*. Ze heeft een Indonesische vader, haar moeder komt uit het Limburgse heuvelgebied. Twintig jaar geleden vestigde het gezin zich in een klein dorpje op Bali, op loopafstand van de oceaan. Als Melati praat over haar jeugd daar, klinkt weemoed in haar stem. “We zijn deels opgegroeid op een boot, waarmee we van eiland naar eiland voeren. Het was zo’n avontuur elke dag. Het kristalblauwe water, het groen van de bomen, de geschilderde kleuren op de gezichten van de mensen die we tegenkwamen, op elk eiland een andere, unieke stam.”

Haar eerste herinneringen aan Nederland zijn ook gekleurd door de natuur. “De geur van gras. Zo fris, rustgevend. En alles was altijd zo schoon, dat staat me nog goed bij. Zelfs de geur van koeienpoep was heel anders dan ik op Bali gewend was.”

Overall plastic

Voor Melati begon haar activisme een jaar of acht geleden, toen ze met haar twee jaar jongere zusje in de oceaan zwom. “Dan voelde je – huuu! – iets langs je heen glijden en bleek het geen dier te zijn, maar een stuk plastic. In de rijstvelden, waar we altijd doorheen fietsten toen we klein waren, moesten boeren voordat ze konden zaaien eerst al het plastic weghalen. Iedereen ziet Bali als het *‘island of beauty’*, met de rijstvelden, vulkanen en bergen, en dat kan het ook zijn. Onze realiteit was echter dat het plastic echt overal was.”

Samen met haar zusje begon ze een campagne om plastic tasjes op Bali in de ban te doen. Isabel was 10 jaar, Melati 12. “We dachten dat het voor het einde van de zomervakantie geregeld zou zijn. Uiteindelijk duurde het zes jaar, maar het is gelukt.”



Melati tijdens een klimaatprotest in de VS BEELD CINÉART NEDERLAND

In de film kijkt Melati op een gegeven moment uit over de Baai van Jakarta. Achter haar de Indonesische hoofdstad, die de komende decennia door bodemdaling dreigt weg te zakken in zee. Staand op de zeewering formuleert ze het gevoel dat ten grondslag ligt aan haar missie. “We zijn opgegroeid met klimaatverandering, met verhalen over genocide en ongelijkheid. Dat is de realiteit waarin wij leven. We zijn weerloos tegen alles wat er gebeurt. We verdrinken, zijn bang, verloren.”

Grote woorden, maar de angst zit diep, zegt ze. Buiten zet een zomerse bui Amsterdam blank. “Net voordat de film werd opgenomen, waren er enorme overstromingen in Jakarta. Duizenden mensen verloren hun huis. In Californië en in de Amazone woedden grote bosbranden. Niemand deed iets. Toen besloot ik dat ik zelf iets moest doen. Met de film wil ik laten zien hoe jonge mensen voor verandering kunnen zorgen. Zij wachten niet totdat ze ouder zijn en toestemming krijgen om iets te doen. Ze leiden door het goede voorbeeld te geven.”

Oliegiganten

In de film is te zien hoe Mohamad in Libanon een school opzet voor Syrische vluchtelingenkindjes, hoe Memory en Winnie in Afrika vechten voor de toekomst van jonge vrouwen, hoe Mary op Lesbos vluchtelingen redt en hoe Rene in Colorado de strijd aanbindt met oliegi-ganten. “We laten zien dat de oplossingen binnen handbereik zijn. We kunnen niet zes jaar wachten, zoals met de plastic tasjes in Bali. Het moet nu.”



Beeld uit 'Bigger Than Us'.BEELD -

De toon van de film is onverholen activistisch. De vraag is of de urgentie ervan ook bij oudere en minder progressieve kijkers aanslaat. “We zien nog steeds dat overheden en bedrijven winst boven de planeet plaatsen. Om dat te veranderen hebben we de steun en de kracht van de oudere generatie nodig. Vaak is de kloof tussen jongeren en ouderen vooral een kwestie van begrip: de tijd nemen om serieus met elkaar te praten.”

Beter dan niks

Haar reis rond de wereld bracht Melati niet alleen maar hoop. “Aan de ene kant voel ik me veel zwaarder. Ik wist niets van kindhuwelijken en voedselveiligheid. De vluchtelingencrisis kende ik alleen oppervlakkig, maar als je ziet en voelt wat er gebeurt...”

Al die ongelijkheid, de pijn die ze tegenkwam, de lelijkheid soms. Ze kan ook gewoon gaan Netflixen. “De overeenkomst tussen mij en de mensen in de film is dat we geconfronteerd met een groot probleem niet weglopen, maar er juist recht op afgaan. Wij kunnen niet terug naar ‘normaal’, wat dat ook moge zijn. Dit is ons normaal. Alles wat we kunnen doen is beter dan niks doen.”

Uiteindelijk, zegt Wijsen, is optimisme een plicht. “Als ik me laat leiden door angst, kan ik niet het werk doen dat ik wil doen. En wat ik heb geleerd van de ontmoetingen met mijn leeftijdgenoten, is dat wij de generatie zijn die het verschil gaat maken. Wij zorgen ervoor dat er oplossingen komen voor de problemen waarmee we kampen. Daar zijn we zelfs al mee bezig.”



Melati Wijsen.BEELD GETTY IMAGES

Melati Wijsen

Ze is geboren in 2001 als dochter van een Nederlandse moeder en een Indonesische vader. Ze noemt zichzelf fulltime changemaker. Met haar zusje Isabel verwierf ze bekendheid met het project Bye Bye Plastic Bags, dat erin slaagde plastic tasjes van Bali te bannen.

In 2018 werden ze door het Amerikaanse tijdschrift Time opgenomen in de top 25 van invloedrijkste tieners. Vorig jaar was Melati een van de sprekers op het World Economic Forum in Davos. Nu zet ze zich in voor Youthopia, een project voor waarbinnen ze jonge mensen kan helpen met concreet gereedschap om zelf een changemaker te worden.

In Nederland komt ze nog vooral voor vakantie, bij haar familie in Limburg.



Poster *Bigger Than Us* BEELD -

Bigger Than Us

De documentaire *Bigger Than Us* ging zaterdagavond in première op het filmfestival van Cannes. De film werd vóór corona opgenomen en is geregisseerd door Flore Vasseur. Dit najaar zal *Bigger Than Us* in de Nederlandse bioscopen draaien. De Franse actrice Marion Cotillard (*Taxi*, *Big Fish* en *La Vie En Rose*) is als producer bij de film betrokken. De makers van *Bigger Than Us* zien in Melati en haar leeftijdsgenoten de vaandel dragers van een generatie die toont 'hoe we moeten leven in een tijd waarin alles uit elkaar lijkt te vallen'. Volgens hen ontvouwt de film 'een magnifieke wereld van moed en plezier, van inzet voor iets wat groter is dan wijzelf'.



Nederlandse activiste Melati speelt hoofdrol in klimaatfilm: ‘We moeten iets doen. Nu!’

Dutch activist Melati plays a leading role in climate film: ‘We have to do something. Now!’

De half-Nederlandse Melati Wijsen speelt de hoofdrol in de documentaire *Bigger than Us*, die zaterdag in Cannes in première ging. In de film ontmoet ze jongeren die net als zij hun leven wijden aan de toekomst van deze aardbol. „Wij wachten niet tot we toestemming krijgen om iets te doen. Het moet nu.”

Sander van Mersbergen 11-07-21, 12:02

<https://www.ad.nl/binnenland/nederlandse-activiste-melati-speelt-hoofdrol-in-klimaatfilm-we-moeten-iets-doen-nu~a54fb947/>



Melati Wijsen (midden) tijdens een klimaatprotest in de VS. © Cinéart Nederland

U heeft wellicht nog nooit van Melati Wijsen (20) gehoord. Hoewel haar ster in klimaatkringen al een paar jaar rijst, werden haar inspanningen bij ons nooit echt opgemerkt, haar Nederlandse achtergrond ten spijt. Toch is ze er met haar zusje Isabel hoogstpersoonlijk verantwoordelijk voor dat op Bali geen plastic tasjes meer gebruikt mogen worden.

Haar bekendheid zou wel eens een vlucht kunnen nemen. Zaterdag ging tijdens het filmfestival in Cannes een documentairefilm in première waarin Wijsen de hoofdrol speelt, als zichzelf. *Bigger than Us* (zie kader), registreert de ontmoetingen van Melati met zes andere activisten. De gemene deler: ze proberen ergens op de wereld verschil te maken. Én ze zijn allemaal piepjong. De generatie Greta Thunberg, zeg maar.

Bigger Than Us

De documentaire *Bigger than Us* ging zaterdagavond in première op het filmfestival van Cannes. De film werd al voor corona opgenomen, en wordt geregisseerd door de Franse regisseur Flore Vasseur. Dit najaar zal *Bigger than Us* in de Nederlandse bioscopen draaien. De Franse actrice Marion Cotillard, bekend van films als *Taxi*, *Big Fish* en *La Vie en Rose*, is als producer bij de film betrokken.

De makers van *Bigger Than Us* zien in Melati en haar leeftijdsgenoten de vaandeldragers van een generatie die laat zien ‘hoe we moeten leven in een tijd waarin alles uit elkaar valt of lijkt

te vallen'. Volgens hen ontvouwt de film 'een magnifieke wereld, een van moed en plezier, van inzet voor iets dat groter is dan wijzelf'.

Tijdens het interview in een restaurant in Amsterdam stelt ze zich in het Engels voor als 'fulltime changemaker'. Wijsen is half Indonesisch (van vaders kant) en half Nederlands. Haar moeder komt uit het Limburgse heuvelgebied. Twintig jaar geleden vestigde het gezin zich in een klein dorpje op Bali, op loopafstand van de oceaan.

Als Melati praat over haar jeugd op Bali, klinkt weemoed door in haar stem. „We zijn deels opgegroeid op een boot, waarmee we van eiland naar eiland vaarden. Het was zó'n avontuur elke dag. Het kristalblauwe water, het groen van de bomen, de geschilderde kleuren op de gezichten van de mensen die we tegenkwamen, op elk eiland weer een andere, unieke stam. Magisch.”



In Libanon met Mohamad, die daar een school stichtte. © Cinéart Nederland

Haar eerste herinneringen aan Nederland worden ook gekleurd door de natuur. „De geur van gras. Zo fris, rustgevend. En alles was altijd zo schoon, dat staat me nog heel goed bij. Zelfs de geur van koeienpoep was heel anders dan ik op Bali gewend was.”

Overall plastic

Voor Melati begon haar activisme een jaar of acht geleden, toen ze met haar twee jaar jongere zusje in de oceaan zwom. „Dan voelde je - húúú - iets langs je been heen glijden, en bleek het geen dier te zijn, maar een stuk plastic. In de rijstvelden, waar we toen we klein altijd doorheen fietsten, moesten boeren voor ze konden zaaien eerst al het plastic weghalen. Iedereen ziet als Bali als het *island of beauty*, met de rijstvelden, vulkanen en bergen, en dat kan het ook zijn. Maar onze realiteit was dat het plastic echt overal was.”

Samen met haar zusje begon ze een campagne om plastic tasjes op Bali in de ban te doen. Isabel was tien, Melati twaalf. „We dachten dat we voor het einde van de zomervakantie geregeld zou zijn.

Uiteindelijk duurde het zes jaar, maar het is wel gelukt.”

Melati Wijsen

Geboren in 2001 als dochter van een Nederlandse moeder en Indonesische vader. Ze noemt zichzelf 'fulltime changemaker'. Met haar zusje Isabel verwierf ze bekendheid met het project Bye Bye Plastic Bags, dat er in slaagde om plastic tasjes van Bali te bannen.

In 2018 werden ze door het Amerikaanse tijdschrift Time opgenomen in de top 25 van meest invloedrijke tieners. Vorig jaar was Melati een van de sprekers op het World Economic Forum in Davos. Nu zet ze zich in voor Youthopia. Het doel: jonge mensen helpen met concreet gereedschap om zelf een 'changemaker' te kunnen worden.

In Nederland komt ze vooral voor vakantie, bij haar familie in Limburg.

In de film kijkt Melati op een gegeven moment uit over de Baai van Jakarta. Achter haar de Indonesische hoofdstad, die de komende decennia door bodemdaling dreigt weg te zakken in de zee. Staand op de zeevering formuleert ze het gevoel dat ten grondslag ligt aan haar missie. „We groeiden

op met klimaatverandering, met verhalen over genocide en ongelijkheid. Dat is de realiteit waarin wij leven. We zijn weerloos tegen alles wat er gebeurt. We verdrinken, zijn bang, verloren.”



Melati Wijsen in Jakarta, een stad die door bodemdaling langzaam wegzakt. © Cinéart Nederland
Grote woorden. Maar de angst zit echt diep, zegt ze, terwijl ze nipt aan een café latte. Buiten zet een plotselinge zomerbui Amsterdam blank. „Net voordat de film werd opgenomen waren er gigantische overstromingen in Jakarta. Duizenden mensen verloren hun huis. In Californië en in de Amazone waren enorme bosbranden. Niemand deed iets. Toen besloot ik dat ik zelf iets moest doen, en met de film wilde laten zien hoe jonge mensen voor verandering kunnen zorgen. Zij wachten niet totdat ze ouder zijn en toestemming krijgen om iets te doen. Ze leiden door het goede voorbeeld te geven.”

Oliegiganten

En dus zien we hoe Mohamad in Libanon een school opzet voor Syrische vluchtelingenkindjes, hoe Memory en Winnie in Afrika vechten voor de toekomst van jonge vrouwen, hoe Mary op Lesbos vluchtelingen redt en hoe Rene in Colorado de strijd aanbindt met oliegi-ganten. „We laten zien dat de oplossingen binnen handbereik zijn. We kunnen niet zes jaar wachten, zoals met de plastic tasjes in Bali. Het moet nu.”



Op Lesbos, met een Syrisch vluchtelingengezin. © Cinéart Nederland

De toon van de film is onverholen activistisch. De vraag is of de urgentie ervan ook bij oudere of minder progressieve kijkers neerslaat. „We zien nog steeds dat overheden en bedrijven winst boven de planeet plaatsen. Om dat te veranderen hebben we de steun en de kracht van de oudere generatie echt nodig. Vaak is de kloof tussen jongeren en ouderen vooral een kwestie van begrip: de tijd nemen om serieus met elkaar te praten.”

Diepe zucht

Haar reis rond de wereld bracht Melati niet alleen maar hoop. „Aan de ene kant voel ik me veel zwaarder. Ik wist niets van kindhuwelijken en voedselveiligheid. De vluchtelingencrisis kende ik alleen oppervlakkig. Maar als je ziet en voelt wat er gebeurt...”

Dit is ons normaal. Alles wat we kunnen doen is beter dan niks doen

Ze slaakt een diepe zucht. Wordt je er niet een beetje moedeloos van, was de vraag. Al die ongelijkheid, de pijn die ze tegenkwam, de lelijkheid soms. Ze kan ook gewoon gaan Netflixen. „De overeenkomst tussen mij en de mensen in de film is dat we geconfronteerd met een massief probleem niet weglopen, maar er juist recht op af gaan. Wij kunnen niet terug naar ‘normaal’, wat dat ook mag zijn. Dit is ons normaal. Alles wat we kunnen doen is beter dan niks doen.”

Uiteindelijk, zegt Wijsen, is optimisme een plicht. „Als ik me laat leiden door angst, kan ik niet het werk doen wat ik wil doen. En wat ik geleerd heb van de ontmoetingen met mijn leeftijdsgenoten is dat wij de generatie zijn die het verschil gaat maken. Wij gaan er voor zorgen dat er oplossingen komen voor de problemen waar we mee kampen. We zijn er al zelfs al mee bezig.”



A Closer Look at Marion Cotillard’s Winning Cannes Looks

By Nick Heyman On Jul 14, 2021

<https://toysmatrix.com/a-closer-look-at-marion-cotillards-winning-cannes-looks/>



It simply wouldn't be the Cannes Film Festival without Marion Cotillard. Almost every year, the French star descends upon the event's famous red carpet in an array of dazzling looks—remember her [backless Dior gown](#) back in 2013?—and this year has been no different. In a series of Chanel ensembles (she's an ambassador for the label), Cotillard has been promoting her new film, *Annette*, which co-stars Adam Driver (it received a [five-minute standing ovation](#) on opening night). While each look is decidedly elegant, what's kept us hooked are her more bolder, more avant-garde choices, from bike shorts to a denim gown.

She began the fashion-filled festival with a bang last week, when she attended the photo call for *Annette* wearing a graphic Chanel logo top, bike shorts, and sculptural wedge shoes. Later, for the film's premiere, Cotillard opted for a more refined ensemble, slipping into a one-shouldered Chanel

gown in silver with a scalloped trim. It was certainly more typical of Cannes, yes, but still a show stopping outfit and one worthy of an A-lister such as herself.

After getting her own film obligations out of the way, Cotillard has continued her Cannes cameos with even more eye-catching fits. For a Chanel dinner last week, she wore a breezy, printed Chanel dress from the resort 2021 collection with a pearl-embellished chain necklace, pink mini Chanel bag, and pointy Mary Jane heels. For the *Bigger Than Us* photo call this weekend, she also pulled out overalls, specifically a nautical, buttoned Chanel style—also from resort—with a striped shirt and statement sunglasses by Stella McCartney.

This weekend, Cotillard joined the growing trend of wearing denim at Cannes for the *Bigger Than Us* premiere. The floor-length dress from Chanel pre-fall was covered in a subtle floral print and buttoned-up to the neck. Sure, a denim gown is tricky to pull off (remember when [Britney Spears did it?](#)), but her dangling crystal earrings elevated the otherwise-casual fabric. Overall, it was the unexpected style choices like these that cemented Cotillard as one of Cannes's best dressed stars this year. And the week isn't even over yet!



Climate Change Tops Agenda At Cannes Festival This Year

<https://e2india.com/news/entertainment/climate-change-tops-agenda-at-cannes-festival-this-year/>

By E2India Last updated Jul 15, 2021 31 0



New Delhi, Jul 14 (Agency) Amid Covid-19 concerns, climate change has emerged as one of the major topics of discussion at the ongoing Cannes film festival. Three years after signing the 50:50 gender parity pledge to make it an inclusive festival, Cannes is addressing environmental concerns that have captured the attention of contemporary society during the coronavirus pandemic. At least two important initiatives taken by the festival this year directly deal with the climate crisis and global warming. The first is the festival's decision to launch a series of measures to reduce the carbon footprint of the festival, which attracts tens of thousands of entertainment industry professionals from around the world. These include transforming more than half of the official fleet into electric and hybrid, total elimination of plastic bottles, 50 per cent reduction in paper printing, 50 per cent reduction in the red carpet, 95 per cent waste recovery, and linking participants' badges with public transport.

The second is the introduction of a new Cinema for the Climate section at the festival as an artistic response to climate change. There are seven films from around the world in the new section, including a documentary

from India, 'Invisible Demons' directed by Rahul Jain, about air pollution in the national capital. "The challenge is huge, but we will and must succeed, each year a little more, each year a little better. Today, we are taking an important and hugely ambitious step. The 74th edition will herald the future for a festival that will last," say Cannes festival president Pierre Lescure and artistic director Thierry Frémaux. There are also other measures to limit and offset carbon emissions taken by the festival this year to make it an environment-friendly global event. Responsible catering using local circuits and fresh seasonal products, environmental contribution from festival to compensate for footprint of event's production, appointment of a scientific committee of independent experts to select reliable and relevant compensation programmes, and environmental contribution of 20 euros (approximately Rs 1800 from festival-goers to compensate for footprint of travel and accommodation are among the new initiatives.

Among the films in the Cinema for the Climate section are 'The Crusade' by French actor-director Louis Garrel about children taking the reins to protect the planet, 'Above Water' by French actor-director Aïssa Maïga on the story of a girl who sacrifices her education to fetch water for her family in a village in Niger, Africa, and 'I Am So Sorry' by Chinese director Zhao Liang, a documentary on the perils of nuclear energy. Other films in the section are French documentary filmmaker Flore Vasseur's 'Bigger Than Us', which follows Melati, a young Indonesian girl fighting against plastic pollution in her country, and 'The Snow Leopard' by French director Marie Amiguet, which was shot on the Tibetan plateau, besides 'Invisible Demons', a documentary on the lives of ordinary people in the air pollution-hit Delhi. The Cannes festival had, earlier, screened several documentaries in the past, including 'An Inconvenient Sequel: Truth to Power' (2017) about the global campaign against the climate catastrophe by former American vice-president Al Gore, which featured India's leadership of emerging countries at the 2015 Paris climate summit.



Marion Cotillard Doc Director Flore Vasseur on 'Bigger Than Us'

By [community99.com](#) | 15d

<https://www.dailyadvent.com/news/19b3a32c20203b3d4d8b14e39d2da039-Marion-Cotillard-Doc-Director-Flore-Vasseur-on-Bigger-Than-Us>

French director Flore Vasseur has opened on her journey from high-flying entrepreneur to New York City filmmaker whose first feature is "Bigger Than Us," co-produced with [Marion Cotillard](#), Premiere of new framed Cannes dedicated to climate change.

It all started when the then 24-year-old Vasseur witnessed the 9/11 attacks from his office in NYC.

"It was one of those life-changing moments, it tore everything you believe in, everything that you are. I had this intuition that there was a tangible reason why we got these bombs and that I contributed in this and my form, my mind, my value. What I felt is not fear, but shame. "

His demand to get answers took him to Afghanistan on a deal with the World Bank. "I was super happy, I thought I was going to make a change, but when I got there I realized that all the money sent to Afghanistan to help rebuild the country went straight back into the pockets of people like me."

Speaking with disappointing humility and sincerity at Cannes Doc Day, Vasseur explained that his feelings of shame were exacerbated by this experience which confirmed his desire to go to journalism.

He has written four books, including award-winning best-selling investigative journalism on trade, finance, corruption and social justice. His work led him to Edward Snowden, whom he called “the most important of all whistle-blowers,” with whom he made a documentary. But still, he felt his work didn’t have a true impact. His call to action fell on deaf ears. Until he met young environmental activists Isabel and Melati Wijsen.

Bigger than us

Courtesy of independent sales

“These girls were fascinating, awesome, they had this intelligence, this passion, this drive, when I met them I realized there is something in children that instills change. It was in 2016, before the phenomenon of Greta The protagonists you see in my doc are veterans of their own art, they started at the age of 12. ”

Melati Wijsen became the film’s ambassador, traveling worldwide to record the stories of young activists.

“I just want kids to have new role models,” says Vasseur. “To be able to connect with stories where they feel this is for them, not adults to preach, but real concrete examples of people like them doing big or small things, and changing lives, wherever they are. action, and not asking for permission, is everywhere. ”

A lucky meeting with Marion Cotillard at a social activist event brought Vasseur the support he needed to make the film come alive.

“Marion saved my life. I pushed this movie so hard, I almost went bankrupt. It took me a while, but the person who believed I could do this was Marion. We immediately connected. I elevated her up and it worked, “she said with a smile.” She opened all the doors, the movie would never be the same without her, “says Vasseur.

Co-produced with Cotillard and Denis Carot (“Home”, “Douce France”), “Bigger Than Us” is set to open in French theaters on 22 September.



Marion Cotillard Doc Director Flore Vasseur on ‘Bigger Than Us’

[Skyred](#) 2 weeks ago

<https://interreviewed.com/marion-cotillard-doc-director-flore-vasseur-on-bigger-than-us/>



French director Flore Vasseur has opened up about her journey from high-flying entrepreneur in New York Metropolis to filmmaker whose characteristic debut “Larger Than Us,” co-produced with [Marion Cotillard](#), premiered at Cannes’ new sidebar devoted to local weather change.

It began when the then 24-year outdated Vasseur witnessed the 9/11 assaults from her workplace in NYC.

“It was a kind of life-changing moments, it tears away every little thing you imagine, every little thing that you’re. I had this instinct that there was a tangible cause why we have been receiving these bombs and that I used to be contributing to this with my way of life, my concepts, my values. What I felt was not concern, however disgrace.”

Her quest to seek out solutions took her to Afghanistan on a contract with the World Financial institution. “I used to be tremendous completely happy, I believed I used to be going to make a change, however once I bought there I noticed that every one the cash despatched to Afghanistan to assist rebuild the nation was going straight again into the pockets of individuals like me.”

Talking with disconcerting humility and sincerity at Cannes Doc Day, Vasseur explains that her feeling of disgrace was compounded by this expertise which confirmed her need to show to journalism.

She wrote 4 books, together with award-winning investigative journalism best-sellers on buying and selling, finance, corruption and social justice. Her work took her to Edward Snowden, whom she calls “an important of all whistle-blowers,” and with whom she made a documentary. However, nonetheless, she felt her work didn’t have a real influence. Her calls to motion have been falling on deaf ears. Till she met younger environmental activists Isabel and Melati Wijsen.

“These ladies have been mesmerizing, superior, that they had this ingenuity, this ardour, this drive, once I met them I realized there’s something in youngsters that instills change. It was in 2016, earlier than the Greta phenomenon. The protagonists you see in my doc are veterans of their very own artwork, they began on the age of 12.”

Melati Wijsen grew to become the movie’s ambassador, touring the world to report the tales of younger activists.

“I simply need youngsters to have new position fashions,” says Vasseur. “To have the ability to hook up with tales the place they really feel that is for them, not adults preaching, however actual concrete examples of individuals like them doing huge or small issues, and altering lives, wherever they’re. This pattern of younger folks taking motion, and never asking for the permission, is in all places.”

An opportunity assembly with Marion Cotillard at a social activism occasion introduced Vasseur the backing she wanted to make the movie come to life.

“Marion saved my life. I used to be pushing this movie so arduous, I virtually went bankrupt. It took me some time, however the one who believed I may do that was Marion. We instantly linked. I elevator pitched her and it labored,” she says with a smile. “She opened all of the doorways, the movie would by no means have been the identical with out her,” says Vasseur.

Co-produced with Cotillard and Denis Carot (“Dwelling”, “Douce France”), “Larger Than Us” is ready to open in French theaters on Sept. 22.

People

Nicolas Cage and Alex Wolff Attend the *Pig* Premiere, Plus Maria Bakalova, Jason Derulo & More

From Hollywood to New York and everywhere in between, see what your favorite stars are up to

By [People Staff](#) Updated July 14, 2021 11:59 AM <https://people.com/celebrity/star-tracks-wednesday-july-14-2021/?slide=e1caf4a1-039e-44bd-98bb-328f043a870d#e1caf4a1-039e-44bd-98bb-328f043a870d>



CREDIT: STEPHANE CARDINALE/CORBIS/CORBIS VIA GETTY

Yes She 'Cannes'

Marion Cotillard attends the *Bigger Than Us* photocall during the 74th annual Cannes Film Festival in France on July 9.

VOGUE

A Closer Look at Marion Cotillard's Winning Cannes Looks

BY [CHRISTIAN ALLAIRE](#)

July 13, 2021

<https://www.vogue.com/slideshow/marion-cotillard-cannes-film-festival-looks>



Photo: Getty Images

It simply wouldn't be the Cannes Film Festival without Marion Cotillard. Almost every year, the French star descends upon the event's famous red carpet in an array of dazzling looks—remember her backless Dior gown back in 2013?—and this year has been no different. In a series of Chanel ensembles (she's an ambassador for the label), Cotillard has been promoting her new film, *Annette*, which co-stars Adam Driver (it received a five-minute standing ovation on opening night). While each look is decidedly elegant, what's kept us hooked are her more bolder, more avant-garde choices, from bike shorts to a denim gown.

She began the fashion-filled festival with a bang last week, when she attended the photo call for *Annette* wearing a graphic Chanel logo top, bike shorts, and sculptural wedge shoes. Later, for the film's premiere, Cotillard opted for a more refined ensemble, slipping into a one-shouldered Chanel gown in silver with a scalloped trim. It was certainly more typical of Cannes, yes, but still a show stopping outfit and one worthy of an A-lister such as herself.

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Below, all of Cotillard's winning Cannes looks so far.



Photo: Getty Images

1/5

In Chanel



Photo: Getty Images

2/5

In Chanel



Photo: Getty Images

3/5

In Chanel



Photo: Getty Images

4/5

In Chanel and Stella McCartney sunglasses



Photo: Getty Images

5/5

In Chanel



Marion Cotillard: Bigger Than Us In Cannes

July 12, 2021

[Tamara A Orlova](#)

[Uncategorized](#)

<https://www.ikonlondonmagazine.com/bigger-than-us-in-cannes/>

French actress [Marion Cotillard](#) is somewhat of a record-setter in Cannes. Back in 2019, she's set a record of films presented – a total of six films over the past five years. This year, the star has added two more notches to her belt.

Along with the opening film [Annette](#), Cotillard also presenter her executively produced 'Bigger Than Us'.

For six years, Melati, 18, has been fighting the plastic pollution that is ravaging her country, Indonesia. Like her, a generation is rising up to fix the world. Everywhere, teenagers and

young adults are fighting for human rights, the climate, freedom of expression, social justice, access to education or food. Dignity. Alone against all odds, sometimes risking their lives and safety, they protect, denounce and care for others. The earth. And they change everything. Melati goes to meet them across the globe. At a time when everything seems to be or has been falling apart, these young people show us how to live. And what it means to be in the world today.



Marion Cotillard at the photocall for “Bigger Than Us” © Rune Hellestad

“What is going on right now, this movement has no name, but it’s so powerful,” said Cotillard in an [interview with Deadline](#). “When I was a kid, our generation, they always said when it was dark hours, they would have the perspective of, ‘It’s going to get better one day in the future.’ Today, Melati’s generation, they don’t know if it’s going to get better, and it’s not going to get better if we don’t do anything about the situation, and the impact human beings have had on the planet.”



Marion Cotillard in Cannes: after the cyclist, she dares... the overalls!

Christy

17 days ago

<https://news.in-24.com/lifestyle/news/81730.html>

For the photocall of the film Bigger than us of which she is co-producer, Marion Cotillard once again played the card of daring by displaying a look that we do not see every day at the Cannes Film Festival.

Definitely, Marion Cotillard is inspired for this 74th edition of the Cannes Film Festival. Tuesday, July 6, the opening day of the ceremony, she had already stood out during Annette’s photocall with an explosive look: bib flanked by acronyms, asymmetrical hairstyle and above all, cycling shorts ... her outfit signed Chanel s ‘was found at the heart of discussions on the Web. This Saturday, the actress did it again with an outfit from the same designer who once again

caught the public's attention. No more cycling shorts, c'is this time dressed in overalls that Marion Cotillard presented to the photocall. The actress had accompanied the latter with a striped t-shirt with sequins, a pair of black high heels and chunky sunglasses with white frames. On the hair side, Marion Cotillard had opted for a semi "wet look" – you know, the wet effect as if you were coming out of the pool – pulled back.

Marion Cotillard celebrates young activists

Bigger Than Us, the documentary film co-produced by Marion Cotillard, shows young people around the world who are committed to causes such as climate, justice, human rights, freedom of expression, access to education or even food. The film, signed Flore Vasseur, is due in theaters on September 22, 2021.



Filmmakers, activists call for climate efforts in Cannes

PUBLISHED 12 JUL, 2021 11:39AM

<https://images.dawn.com/news/1187990/filmmakers-activists-call-for-climate-efforts-in-cannes>



Photo: AFP

Documentary makers and environmental activists including British teenager Bella Lack on Sunday said they hoped to inspire more efforts on climate change, including through several films with hopeful messages presented at the Cannes Film Festival.

The world's biggest cinema showcase is back after a 2020 hiatus due to the Covid-19 pandemic, and has this year highlighted productions with an environmental focus in a special selection.

The festival, which has attracted people from around the world, including big hitting Hollywood stars like Adam Driver and Matt Damon, has also tried to cut back on waste, using some hybrid or electric cars to shuttle people around and replacing its red carpet, which it used to change three times a day, with recycle-friendly material, organisers said.

The world of film could also be an example in other ways, said 18-year-old activist Lack, who appears in *Animal* along with chimpanzee expert Jane Goodall, in a documentary by Cyril Dion shown at the festival.

"People believe that all young people are terrified and motivated by fear... I've actually been motivated by hope and by imagination," Lack told a news conference. "That's what the cinema industry and Cannes can act as, as a vehicle to catalyse the imagination of adults." Other films being presented include *Bigger Than Us*, produced by Oscar-winning actress Marion Cotillard and which features young campaigners from Indonesia to Malawi.

Director Flore Vasseur said the activists had pressured the crew to take steps such as cutting out plastic on set.

“This industry does not have an extraordinary track record on this issue,” Vasseur said. “We’re all on a learning curve, we’re all looking for solutions.” The green selection also included French actor and director Louis Garrel’s *The Crusade*, a fictional comedy about children who sell their parents’ jewellery in their quest to save the planet.

Standing ovation

Catherine Deneuve, who has walked the red carpet at Cannes since the 1960s, said on Sunday she had never been as moved as this year to return to the film festival after the coronavirus pandemic and her stroke in 2019.

The 77-year-old is a pillar of French cinema and still appears in multiple movies. Wearing a black velvet dress and a chunky gold necklace, Deneuve returned to Cannes on Saturday for the premiere of *Peaceful* by French director Emmanuelle Bercot, which is being presented out of the main competition. Deneuve and the crew received a standing ovation, visibly moving the actress. She has appeared infrequently in public after the pandemic forced fashion shows to shift online and Cannes festival organisers to cancel the 2020 edition.

“It was absolutely extraordinary. Until the last minute, we were wondering if it could really take place,” Deneuve told a press conference for the film.

“I’ve known Cannes for such a long time. Each time it’s something very different. But I think maybe I was never as moved as I was yesterday evening, when I entered the theatre and seeing the way the public welcomed the film and myself.” Deneuve was hospitalised in November 2019 in Paris after suffering what her family said at the time was a “limited” stroke.

Asked about tackling *Peaceful* — in which a young man is struck by illness and has to grapple with the prospect of dying along with his mother, played by Deneuve — the actress said the last year of pandemic and her own health scare had affected her.

“A lot of things happened to me during a time that has been quite remarkable,” Deneuve said.

Originally published in Dawn, July 12th, 2021

The Korea Times

Filmmakers, activists call for climate efforts in Cannes

https://www.koreatimes.co.kr/www/art/2021/07/398_312000.html



From left, Paloma Moritz, Marie Amiguet, Cyril Dion, Louis Garrel and Bella Lack attend the press conference for 'Cinema For The Climate' during the 74th annual Cannes Film Festival, in Cannes, France, July 11. EPA-Yonhap

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Brut.

Link To Video - <https://www.brut.media/us/international/how-a-child-activist-changed-an-indonesian-law-b27729c9-5489-4abe-a3d9-d4e48b7d91f9>

How A Child Activist Changed An Indonesian Law

She was 12 years old when she was meeting her country's leaders to demand a plastic ban. Today, eight years later, she's still fighting for the planet. Her story is featured in the documentary Bigger Than Us, screening at this year's Cannes film festival.

07/11/2021 4:57 AM

The logo for 'today' is written in a bold, lowercase, red sans-serif font. A white horizontal bar is positioned above the letters 'o' and 'd'.

Filmmakers, activists call for climate efforts in Cannes

Published JULY 11, 2021

Updated JULY 11, 2021



Red carpet arrivals at the opening ceremony and screening of the film Annette at the 74th Cannes Film Festival in Cannes, France on July 6, 2021.

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Marion Cotillard On Youth Activism Doc ‘Bigger Than Us’: “This Desire For Change Is A Fuel To Action” – Cannes Studio

<https://flipboard.com/topic/marioncotillard/marion-cotillard-on-youth-activism-doc-bigger-than-us-this-desire-for-change/a-p99v LmgRIKnpU6-RqO7CQ%3Aa%3A139472410-c5acd82ac7%2Fdeadline.com>



[Deadline - Joe Utichi • 18d](#)

Marion Cotillard, who already saw in the opening night premiere of *Annette* in Cannes, yesterday celebrated the release of *Bigger Than Us*, a new documentary she executive produces from director Flore Vasseur, which explores the social movement of young people fighting for change in the 21st Century. And the pair stopped by Deadline’s Cannes studio yesterday with 20-year-old activist Melati Wijsen to discuss a generational shift that has become a global movement.

Wijsen’s activism started when she was just 12 years old, fighting to eradicate single-use plastics on her home island of Bali. She is the film’s anchor point, traveling across the planet to meet like-minded young people who have all tackled injustice in their communities, campaigning on behalf of oppressed peoples and helping institute change.

“What is going on right now, this movement has no name, but it’s so powerful,” said Cotillard. “When I was a kid, our generation, they always said when it was dark hours, they would have the perspective of, ‘It’s going to get better one day in the future.’ Today, Melati’s generation, they don’t know if it’s going to get better, and it’s not going to get better if we don’t do anything about the situation, and the impact human beings have had on the planet.”

Bali eventually did institute a ban on single-use plastic bags on the island. As Melati says, summing up the message of the film: “It proves that kids can do things. It goes beyond pointing fingers and demanding, but young people are leading by example.”

For more from the team behind *Bigger Than Us*, check out the video above.



Filmmakers, activists call for climate efforts in Cannes

By Syndicated Content

Jul 11, 2021 | 10:42 AM

<https://wncy.com/2021/07/11/filmmakers-activists-call-for-climate-efforts-in-cannes/>

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(Reporting by Sarah White; Editing by Emelia Sithole-Matarise)

Cannes 2021: The best lack conviction, the worst filled with passionate intensity

July 12, 2021 12:10 PM CDT BY DENNIS BROE

<https://www.peoplesworld.org/article/cannes-2021-the-best-lack-conviction-the-worst-filled-with-passionate-intensity/>



Lou Reed et. al. in Todd Haynes The Velvet Underground

CANNES, France — It may be a bit cruel starting with Yeats's summary of his era in his epic poem *The Second Coming*, but unfortunately, it is a somewhat accurate distillation of both the organization and the films of this edition of the world's leading film festival.

This post-COVID confinement version of the festival featured maximum healthcare restrictions for the Cannes elite and minimum restrictions for everyone else. Thus, to enter the Palais where the competition screenings are held amid the splendor of the red carpet, you are required to have either a QR bar code proving two-shot vaccination in France or a 48-hour COVID test. It is mandatory in France to wear a mask inside, but for the opening ceremony, attended by the French Riviera and global 1 percent, both *Variety* and *Screen* reported that as soon as the lights went out many of the elite removed their masks and were not reminded by ushers to put them back on.

Meanwhile, for the majority of screenings, stocked with lower-level press and students and many of which have now been moved out of Cannes and are a 45-minute bus ride away, there were no health restrictions.

This year the entire festival bureaucracy has moved online, which caused much initial chaos. While the streaming services and their digital monopolies are being kept at a distance, not allowed entry into the main competition, the virtual rules the festival. All tickets are online in a system that often crashes, contains no summary of the 135 films in the festival now that the festival book is eliminated, and short circuits the human contact of waiting on line with other dedicated filmgoers. The online system has, like French organization as a whole, the appearance of elegance while being both inefficient and overly rule-bound. What makes it work is that the French people staffing the festival are able to help as they can, humanizing this mechanization just as they have always done with earlier versions of French

bureaucracy, but once the system is automated, those lacking technical expertise are practically useless.

What used to be the press room still exists but this year there are no computers since the usual sponsor Hewlett Packard dropped out. The room is nothing but a series of electrical outlets and remains most often empty. What a perfect symbol of what has happened to the press over the last decade as hedge funds buy up newsrooms, deplete the staff, and sell off part of the real estate, gutting major papers.

In a rapidly deteriorating world, plagued by multiple pandemics involving climate change, COVID, drugs, inequality, and racism, the usual blather about the sanctity of the auteur—the cinema director—since the films they make are often not confronting these problems, sounds simply like French industry speak. Indeed that’s what it is as the French cinema and theater owners are using this year’s edition to relaunch their films now backlogged from COVID, with over 450 films vying for attention as they are poured onto the market after the lockdown and facing the American streaming services who used the lockdown to launch their films online.

Because of the restrictions also, there is very little product or presence here from the BRICS countries of Brazil, Russia, India, China, and South Africa, which together account for 40 percent of the world’s population. This is a major shunting aside of what is supposed to be a global festival.

The best...

The best do not lack *all* conviction, but much conviction is shunted aside or squandered in NGO gobbledegook such as the Chadian director Hahamet-Saleh Haroun, who makes very good films like *The Screaming Man* about poverty in neocolonial Africa but who told the Western press that he was not Chadian but rather he spoke the global language of cinema. Well-intentioned but somewhat empty also is a special section called Cinema for the Climate. At this point, if that cinema is not exposing the fossil fuel companies or industrialized fishing magnates which are destroying the land and the oceans, it is really engaging in greenwashing, which most often, instead of combatting these companies, proposes individual solutions to the global problem. **Emblematic is the film *Bigger Than Us* about a teenager from Bali (Indonesia) whose Bye Bye Plastic campaign got the island to ban plastic bags, straws, and styrofoam cups. Helpful but hardly controversial, and we are beyond the point where planting trees and recycling will solve the problem.**



The Gravedigger's Wife

The best entry in terms of films was a fourth-level competition film *The Gravedigger's Wife* about a Somali villager who has only a shovel to earn his daily bread, which he does by pursuing hearses and offering to bury the dead. His wife has kidney failure and will die if he does not come up with 5000 American dollars, a sum no one he knows possesses. The film is touching about his and her desperation, and in the end, just as all seems lost because a doctor will not perform the operation to

save her without the money, a contemporary miracle occurs. The film, which seems to be about individual heroic acts and acts of kindness actually calls attention to the need for a global system of health care, rather than relying on the kindness of strangers, though it stops at merely validating the miraculous individual act. The film originates in the West, and the Finnish-Somali actor Omar Abdi, whose tattered face fits in among the actual villagers, is excellent. His wife is played by a Canadian Somali model, and her bearing and looks are sometimes a jarring reminder of the presence of the Western gaze even in a quasi-neorealist film.

Todd Haynes's documentary on and titled *The Velvet Underground* is about a band who had few convictions to begin with. Haynes tells the story of this proto-punk group of misfits, outsiders who railed against the musical establishment, which at that time was the industry's embrace of the hippie era and the Velvet's West Coast avant-garde rivals Frank Zappa and The Mothers of Invention. Their story is told largely in their own words with the avant-garde composer John Cale, whose atonal drone was an essential part of the music, as a major source for the film. The band was supported by Andy Warhol and sometimes described as his marionettes, but the real genius was a drug-addled, bisexual Lou Reed, who was able to channel all of his obsessions into a music that, in its cynical embrace of his truth, linked to the French poets Baudelaire, Verlaine, and especially the tortured youth Rimbaud. At the same time it anticipated the return-to-basics musical revolution that was to come, here symbolized by punk-folkie Jonathan Richman, who saw the band in Boston 75 times and for whom they were his mentor. It's a fascinating recounting of a group of visionary artists, too many of whom, including Reed and the German vocal enchantress Nico, who blazed the path for Debbie Harry and Blondie, died young, victims of a society which did not tolerate their alternate lifestyle.

The worst...



A devilish Adam Driver and a bedeviled Marion Cotillard in Annette

The worst are filled with passionate intensity might have been Yeats's review of the festival opener *Annette*, which *Le Monde*, doing its part to restore French cinema, gave its highest rating, four stars. Leos Carax is a talented director who makes "cinema," films that are, depending on your taste, highly provocative (*The Lovers on the Bridge*) or fairly pretentious (*Holy Motors*). His latest stars Adam Driver and Marion Cotillard as a disparate couple who combine American low art and entertainment—he is a stand-up insult comic whose stage routine, of course, is not funny—with Continental high art as she is an opera singer.

The form of the film is operatic, mostly sung, with soundtrack and idea from the group Sparks. Carax updates the form, in one scene having Driver and Cotillard singing while he pleasures her, and beginning both the film and the festival with the ditty "And so may we start," the lyrics of which, like most of the songs, are simply a repeat ad nauseam of that line long after it has lost its referential

meaning. The film makes use of Driver's talents and rehearses his past roles, as a robed boxer about to go onstage shot from behind and looking like his Vader character from *Star Wars*, as out-of-control lover from *Girls* in the sung sex scene, and as employing his gorgeously melodious voice which was the revelation of *A Marriage Story*.

Onto a Hollywood tragedy, à la the boating death of Natalie Wood often attributed to her husband Robert Wagner, Carax grafts a criticism of the vacuousness of American entertainment in the form of the Driver character's brutality in his treatment of the underused Cotillard. But the film overexaggerates the brutality, defining it too often as coarseness rather than as violence, while conversely not showing enough of it in the way Scorsese does in the far better *New York, New York*. It offers Carax's knowing genre play and thematic overloading as the answer instead of an actual critique of the way French and Continental high art and Hollywood are now moving toward becoming a more seamless whole in which neither allows the real problems of the world an airing. *Annette* is full of sound and fury but signifies little.

Falling into the same category is *The Hill Where Lionesses Roar*, which features three teenagers discontent with their lives in Kosovo, cleansed in this film of all its meaning as brutal site of destruction, with a mosque in the background the only signifier of its history. Instead, the film is mostly about the three teens frolicking, on a hill, in the water, in a hotel. And that's about the beginning and the end of it.



Menacing Croatian patriarchy in Murina

More interesting, on a similar young girl coming-of-age theme, is the Croatian film *Murina*, which features a 17-year-old caught in a death grip between a domineering father and his seductive former boss, a successful businessman. The father is trying to induce the businessman to invest in a hotel on the prosperous Dalmatian Coast, now a dazzling global resort. The daughter is ultimately able to transcend both the physical violence of the father and the seductiveness of the boss, which since it is empty, is a kind of emotional brutality. However, neither is linked to the history of the brutality of a country with a fascist and ethnic cleansing past which is being erased as it enters the global economy as tourist paradise.

Similarly interesting and limited is the Argentine *The Employer and The Employee*, invoking Hegel's master and slave dialectic as it plays out in the parallel relationship of the son of a wealthy landowner and the Indian boy he and his father treat as a servant. In the end, the Indian gets his revenge expressed in a bitter smile, but the revenge also dooms him in a way that suggests, incorrectly, that the only way out of this relationship is mutual self-destruction.

The antidote was provided in a passage from a documentary essay *Mariner of the Mountains* about a Brazilian journalist Karim Ainouz who journeys to Algeria in search of his father's village. He quotes Frantz Fanon's passage from his essay on violence that says that when the colonized realizes he or she is equal to the colonizer that is the beginning of the end of that relationship. We then see Algerian

youth chanting “Murderous Regime” as they come to their own realization about a government that is selling them out. Here the passionate intensity is directed and purposeful, and the conviction of the youth of this generation is sincere.



Filmmakers, activists call for climate efforts in Cannes

12/07/2021

<https://vnexplorer.net/filmmakers-activists-call-for-climate-efforts-in-cannes-a2021263833.html>



From left, Paloma Moritz, Marie Amiguet, Cyril Dion, Louis Garrel and Bella Lack attend the press conference for ‘Cinema For The Climate’ during the 74th annual Cannes Film Festival, in Cannes, France, July 11. EPA-Yonhap

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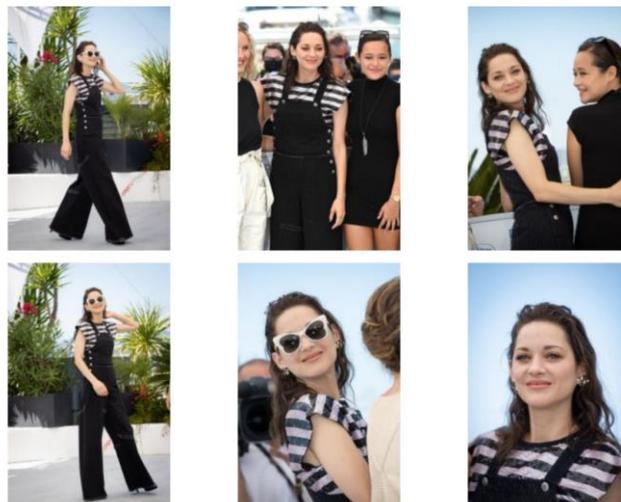
Marion Cotillard – “Bigger Than Us” Photocall at the Festival in Cannes

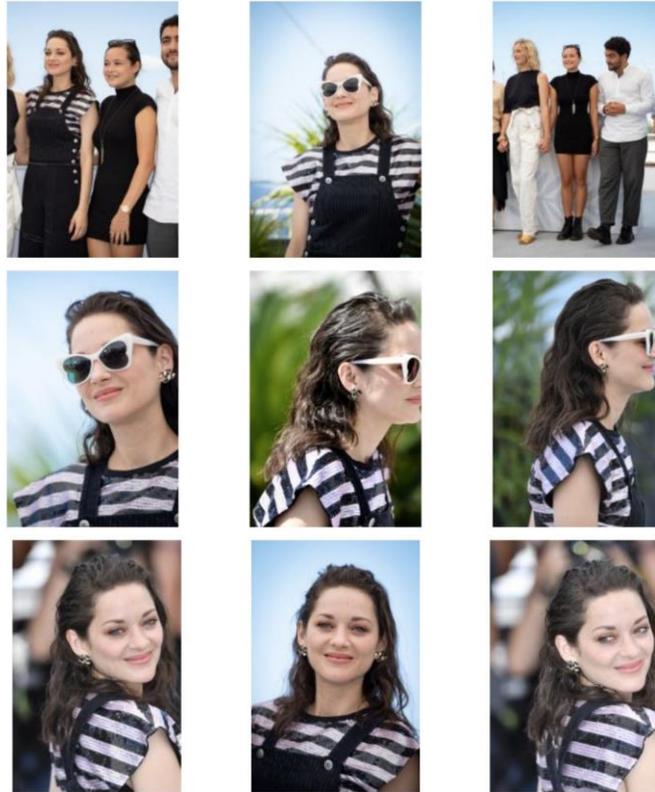
July 11, 2021 by Don Braun

<https://celebmafia.com/marion-cotillard-bigger-than-us-photocall-at-the-festival-in-cannes-2858545/>



Marion Cotillard - "Bigger Than Us" Photocall at the Festival in Cannes 07/10/2021





Geeky Craze

Marion Cotillard Interview ‘Bigger Than Us’ – Deadline

July 11, 2021

<https://geekycraze.com/marion-cotillard-interview-bigger-than-us-deadline/>



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produces from director Flore Vasseur, which explores the social motion of younger individuals preventing for change within the twenty first Century. And the pair stopped by Deadline's Cannes studio yesterday with 20-year-old activist Melati Wijsen to debate a generational shift that has change into a worldwide motion.

Wijsen's activism began when she was simply 12 years outdated, preventing to eradicate single-use plastics on her house island of Bali. She is the movie's anchor level, touring throughout the planet to fulfill like-minded younger individuals who have all tackled injustice of their communities, campaigning on behalf of oppressed peoples and serving to institute change.

"What is going on right now, this movement has no name, but it's so powerful," mentioned Cotillard. "When I was a kid, our generation, they always said when it was dark hours, they would have the perspective of, 'It's going to get better one day in the future.' Today, Melati's generation, they don't know if it's going to get better, and it's not going to get better if we don't do anything about the situation, and the impact human beings have had on the planet."

shutterstock

Bigger Than Us photocall 74th Cannes Film Festival

<https://www.shutterstock.com/editorial/entertainment/'bigger-than-us'-photocall%2C-74th-cannes-film-festival-2021-07-10>

FASHION

SIZZLE

Marion Cotillard Wore Chanel @ "Bigger Than Us" Cannes Photocall

July 10, 2021

<https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes->
[\<https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes-photocall/>](https://fashionsizzle.com/2021/07/10/marion-cotillard-wore-chanel-bigger-than-us-cannes-photocall/)



Marion Cotillard wearing Chanel Resort 2022 while attending the "Bigger Than Us" photocall during the 74th annual Cannes Film Festival



JUST JARED

SAT, 10 JULY 2021 AT 12:39 PM

Marion Cotillard Steps Out in Stripes for 'Bigger Than Us' Cannes Photo Call!

<https://www.justjared.com/2021/07/10/marion-cotillard-steps-out-in-stripes-for-bigger-than-us-cannes-photo-call/>



[Marion Cotillard](#) is celebrating the release of her new movie at the [2021 Cannes Film Festival](#).

The 45-year-old French actress looked super chic as she arrived to the photo call for her film, *Bigger Than Us*, on Saturday (July 10) in Cannes, France.

Marion wore a striped sequin shirt layered under black, flared overalls for her appearance, pairing the look with some fun sunglasses and *Chanel* earrings.

She took some photos with the documentary's stars, [Melati Wijsen](#), [Mohamad Al Jounde](#) and [Mary Finn](#), as well as director [Flore Vasseur](#).

Marion serves as the producer for *Bigger Than Us*, which centers on **Melati**, an Indonesian teenager who has been lobbying for her local government to ban the sale of plastic bags on Bali for six years. The film follows her as she meets other young leaders and activists around the world.

Marion's movie-musical [Annette](#) also made its debut at Cannes and she recently revealed that her co-star [Adam Driver](#) made movie history [with his performance in the craziest way!](#)

Marion Cotillard Wore Chanel For The Cannes Film Festival 'Peaceful' Premiere & 'Bigger Than Us' Photocall

Posted by Catherine Kallon

<https://www.redcarpet-fashionawards.com/2021/07/11/marion-cotillard-wore-chanel-for-the-cannes-film-festival-peaceful-premiere-bigger-than-us-photocall/>



Chanel Pre-Fall 2021

Marion Cotillard attended the 'De Son Vivant (Peaceful)' premiere during the [2021 Cannes Film Festival](#) on Saturday (July 10) in France.

If you're still suffering from anxiety regarding her [last denim outfit on the red carpet at Cannes](#), this **Chanel Pre-Fall 2021** printed denim jacket and maxi skirt might have come too soon for you.

Personally, I think she nailed this look on this occasion.

Denim will never be seen as glamorous due to its informality, but her presentation with **Chanel High Jewels**, and elegant French Roll hairstyle, she proves that it can be.



Chanel not only does denim, but they also do dungarees.

Marion's relaxed style came out to play as she presented the film, 'Bigger Than Us' as a producer earlier in the day.

Call me crazy, but I adore this **Chanel Resort 2022** look. Especially the touch of daytime glamour imbued via the sequin striped top, and the playfulness of the **Stella McCartney** shades.

I would wear this in a heartbeat, and I might just prefer this of the two looks.



Cannes Film Festival 2021: Filmmakers reflect on the struggles of people in a pandemic-hit world

The stirring line-up of films from around the world at the 74th Cannes film festival mirrors a society hit hard by the pandemic, racism, gender injustice and inequalities.

FAIZAL KHAN JULY 10, 2021 / 12:05 PM IST

<https://www.moneycontrol.com/news/trends/entertainment/cannes-film-festival-2021-filmmakers-reflect-on-the-struggles-of-people-in-a-pandemic-hit-world-7153311.html>



American director Spike Lee is the first Black person to head the Cannes competition jury.

"You know what happens to the girls who speak up," a medical college student tells her teacher, who is exhorting her to report sexual harassment by a senior faculty member, in the Bangladeshi film *Rehana Maryam Noor*, screened at the 74th Cannes film festival that began on Tuesday.

Though set in the middle of the last decade, years before the #MeToo movement shook the world, *Rehana Maryam Noor* is Bangladesh's own Me-Too story. Directed by independent filmmaker Abdullah Mohammad Saad, the 107-minute film, shot entirely indoors using pale blue light to show the darkness in the lives of women in a male-dominated society, is also a story of the sub-continent.



Bangladeshi director Abdullah Mohammad Saad's 'Rehana Maryam Noor' is the country's first film in Cannes official selection.

At the Cannes festival, back to the physical format this year after its 2020 edition was cancelled due to the coronavirus pandemic, tales of gender inequalities, racism, war and the pandemic dominate an impressive line-up from around the world. This year, the festival has also introduced a new section, Cinema for the Climate, to voice concerns about climate change and global warming through the powerful medium of art.

Call for gender justice

Premiering on the second day of the festival, *Rehana Maryam Noor*, the sophomore feature of Saad, whose debut *Live From Dhaka* (2016) highlighted the struggles of disabled people in Bangladesh, has set the tone for a growing artistic response to contemporary society's ills and evils after a year-and-a-half of unprecedented tragedy.

Rehana Maryam Noor, the first Bangladeshi film in official selection in Cannes, is joined by such titles as Dutch director Paul Verhoeven's *Benedetta*, the true story of a nun's love affair with another woman in the backdrop of a raging plague in 17th century Tuscany, Italy; French filmmaker Catherine Corsini's *The Divide* set in the backdrop of the Yellow Vests movement in France; *Petrov's Flu* about an epidemic in post-Soviet Russia by Kirill Serebrennikov; Mahmat Saleh Haroun's *Lingui*, the story of a mother in Chad, Africa, battling religious intolerance of abortion rights to protect her pregnant teenage daughter; *Women Do Not Cry*, a Bulgarian film by Mina Mileva and Vesela Kazakova, about their country's decision not to ratify a regional treaty to confront violence against women for fear of eroding traditional values.

Not only sales agents and buyers, but even famous actors and filmmakers are waiting for the films made during the pandemic - irrespective of whether they're in them.

"My heart is full and I am emotional to be back," said American actor Jessica Chastain at the opening of the festival on July 6. "Ten years ago *The Tree of Life* changed my life," Chastain added about the Terrence Malick movie about life and faith, starring herself and Brad Pitt, at Cannes in 2011.

Changes in Cannes

The festival itself has undergone many changes during the pandemic. For the first time in the long history of Cannes, a Black person heads its competition jury. American independent director Spike Lee is the president of a jury that has more female (five) than male members (four). There are 20 films in the official selection that are directed by women, including four in the competition section.

"Each of our relationship with cinema is also changing because we haven't seen much because it is also very particular to watch so many, a wave of cinema after the absence of it," said jury member Mati Diop, the Senegalese-origin French director whose first feature film *Atlantics* won the Grand Prix in Cannes two years ago.

Three years after signing the 50:50 gender parity pledge (half of the festival selection committee members today are women), the Cannes festival is also aiming to make the influential gathering a carbon-neutral event. Electric and hybrid cars are now part of the official festival fleet along with a total elimination of plastic bottles. An efficient waste management plan has been put in place and the use of paper will come down by half this year.



Delhi-born director Rahul Jain's 'Invisible Demons', about the lives of ordinary people in the air pollution-hit national capital, is part of the new Cinema for the Climate section at the festival. Oscar-winning French actor Marion Cotillard, whose new film *Annette* opened the festival on Tuesday, has produced a climate documentary, *Bigger Than Us*, which is part of the Cinema for the Climate section. *Bigger Than Us* follows Melati, an 18-year-old Indonesian girl, who is among the many teenagers like Swedish climate activist Greta Thunberg, who are leading the fight against global warming. *Animal*, another documentary in the section directed by French activist-director Cyril Dion, echoes the sentiments. "Every generation has its fight, here is ours," say the two teenagers battling the collapse of biodiversity in the film.

Focus on the pandemic

A major highlight of the festival, happening in the middle of the pandemic, is an anthology of seven films directed by seven filmmakers in the Special Screenings section.

Dubbed a "love letter to cinema", *The Year of the Everlasting Storm* chronicles the uncertainties of life during the Covid-19 crisis. Shot across the US, Iran, Chile, China and Thailand by seven of today's most important filmmakers, the film will have its world premiere on July 14.

The filmmakers - Jafar Panâhi (Iran), Anthony Chen (Singapore), Malik Vitthal, Laura Poitras and David Lowery (the United States), Dominga Sotomayor (Chile) and Apichatpong Weerasethakul (Thailand) bring on the screen various hues of living, like a new life in an old house, a breakaway, a reunion, a surveillance and reconciliation in an unrecognisable world.

The Cannes film festival runs up to July 17.



One of the highlights of the festival this year is 'The Year of the Everlasting Storm', an anthology of seven films focusing on the pandemic.

All the documentaries competing for the 2021 Cannes L'Oeil d'Or

July 5, 2021 By [Modern Times Review](https://www.moderntimes.review/all-the-documentaries-competing-for-the-2021-cannes-loeil-dor/) <https://www.moderntimes.review/all-the-documentaries-competing-for-the-2021-cannes-loeil-dor/>

All the documentaries competing for the 2021 Cannes L'Oeil d'Or

There will be 27 documentaries competing for the Cannes L'Oeil d'Or in 2021. The festival will also recognise [Frederick Wiseman](#) with the Carrosse d'Or and [Marco Bellocchio](#) with a Palme d'honneur. The jury will reward the creator of the prize-winning documentary on 17 July as part of [Cannes Docs](#) – Marché du Film [Doc Day](#).

2021 L'Oeil d'Or selections

- *The Velvet Underground* (dir. Todd Haynes) – USA
- *Cow* (dir. Andrea Arnold) – UK
- *Jane par Charlotte* (dir. Charlotte Gainsbourg) – France
- *Jfk Revisited: Through The Looking Glass* (dir. Oliver Stone) – USA
- *Marx può aspettare (Marx can wait)* (dir. Marco Bellocchio) – Italy
- *Val* (dir. Ting Poo, Leo Scott) – USA
- *Babi Yar, Context* (dir. Sergei Loznitsa) – Ukraine
- *Machbarot Shchorot* (dir. Shlomi Elkabetz) – Israel
- *H6* (dir. Ye Ye) – France
- *Mariner of the mountains* (dir. Karim Anouz) – Brazil, France, Germany
- *The Year Of The Everlasting Storm* (dir. various) – USA, Singapore, Iran, Chile, Thailand
- *New Worlds: The Cradle of Civilization* (dir. Andrew Muscato) – USA, Greece
- *The Story of Film: A New Generation* (dir. Mark Cousins) – UK
- *Animal* (dir. Cyril Dyon) – France
- *Bigger Than Us* (dir. Flore Vasseur) – France
- *I Am So Sorry* (dir. Zhao Liang) – France, China
- *Invisible Demons* (dir. Rahul Jain) – India, Finland, Germany
- *Above Water* (dir. Maïssa Maïga) – France, Belgium
- *The Velvet Queen* (dir. Marie Amiguet) – France
- *Buñuel: un cineasta surrealista* (dir. Javier Espada) – Spain
- *Flickering Ghosts of Love Gone By* (dir. Andre Bonzel) – France
- *All About Yves Montand* (dir. Yves Jeuland) – France
- *Satoshi Kon, l'illusionniste* (dir. Pascal-Alex Vincent) – Japan, France
- *The Storms of Jeremy Thomas* (dir. Mark Cousins) – UK
- *A Night of Knowing Nothing* (dir. Payal Kapadia) – India
- *Returning to Reims (Fragments)* (dir. Jean-Gabriel Periot) – France
- *Futura* (dir. Pietro Marcello, Francesco Munzi, Alice Rohrwaher) – Italy
- *Ghost Song* (dir. Nicolas Peduzzi) – Italy
- *Soy Libre* (dir. Laura Portier) – France
- *Vedette* (dir. Claudine Bories, Patrice Chanard) – France

VOGUE

Festival de Cannes : dans les ateliers Chanel pour découvrir les secrets de la robe haute couture de Marion Cotillard

À l'occasion de la Cérémonie d'ouverture de la 74ème édition du Festival de Cannes, Marion Cotillard foulait le tapis rouge dans une sublime robe Chanel haute couture. Immersion dans les ateliers de la maison française.

PAR HÉLOÏSE SALESSY

7 JUILLET 2021

<https://www.vogue.fr/mode/article/festival-de-cannes-marion-cotillard-chanel-haute-couture-tapis-rouge>

Marion Cotillard et **Chanel**, c'est une histoire qui commence en 2008, alors qu'elle reçoit le BAFTA de la meilleure actrice en 2008 pour sa performance dans *La Vie en Rose*. À cette occasion, elle porte une sublime robe brodée de sequins, issue de la collection Chanel haute couture automne-hiver 2007-2008.

Mon histoire avec Chanel s'écrit merveilleusement parce que la Maison a aidé à ce que le film de Leos Carax se monte, existe ; qu'il y a aussi Bigger Than Us, et que sans Chanel ce film n'aurait pas existé non plus. C'est émouvant d'avoir à mes côtés cette maison qui m'accompagne dans toutes les étapes de ma vie d'actrice et de productrice.

Depuis, la comédienne et la maison française ont multiplié les projets : **Marion Cotillard** est devenue ambassadrice de Chanel et a notamment prêté ses traits pour la campagne du N°5. Dernier coup d'éclat mode en date ? La Cérémonie d'ouverture du Festival de Cannes 2021 où elle apparaissait dans une création haute couture éclatante, une nouvelle fois signée **Chanel**. Actrice principale du film d'ouverture *Annette* de **Leos Carax**, **Marion Cotillard** assistait au coup d'envoi de cette grand-messe du cinéma dans une longue robe blanche et argent, issue de la collection automne-hiver 2020-2021. Elle sublimait sa silhouette d'une mise en beauté et d'escarpins eux aussi signés Chanel. Côté joaillerie, l'actrice portait des boucles d'oreilles "Dazzling" en or jaune 18K, Béryls et diamants **Chanel Haute Joaillerie**, un bracelet et une bague "Lion Sculptural" en or jaune 18K, quartz et diamants **Chanel Joaillerie**. Découvrez toutes les étapes de confection de sa robe et les préparatifs en marge de la Cérémonie d'ouverture du Festival de Cannes 2021.



Dans les ateliers Chanel pour découvrir les étapes de confection de la robe haute couture de Marion Cotillard

“La haute couture m’a toujours fascinée car c’est plus que de la mode au fond. Cela laisse au designer, en l’occurrence à Virginie, toute la liberté de création car il n’y a pas de limite avec la haute couture. Il y a quelque chose de profondément artistique, et c’est vraiment la personnalité du designer qui s’exprime. La haute couture, c’est l’essence de la Maison. Lorsque j’ai visité les ateliers haute couture en janvier, j’ai été marquée par la passion des personnes qui travaillent pour Chanel, depuis de longues années pour la plupart. Il y a une énergie qui se dégage du savoir-faire et de l’excellence, c’est pour ça que la France reste le pays de la Mode. J’ai aussi été profondément touchée par l’émotion et la joie des couturières qui ont fabriqué la robe que je porte pour la montée des marches d’Annette à Cannes. C’est toujours quelque chose d’assez fort, car d’un coup, elles voient la robe incarnée, mise à la mesure de la personne qui va la porter, quand finalement tout prend sens”, confie **Marion Cotillard**.



Les étapes de confection de la robe Chanel haute couture portée par Marion Cotillard à la Cérémonie d'ouverture du Festival de Cannes 2021 COURTESY OF CHANEL

(removed extra dress shots)

Comment Marion Cotillard se prépare-t-elle pour la montée des marches du Festival de Cannes

?

Quand j’ai vu cette robe pour la première fois en juillet 2020, lors de la présentation intime de la collection haute couture automne-hiver 2020 2021 qui n’avait pas pu défiler, j’ai tout de suite eu envie de la porter. Je ne savais pas encore pour quelle occasion, mais dès qu’on a appris que le festival aurait bien lieu, j’ai pensé que Cannes était le meilleur endroit pour porter une robe si spectaculaire.

Elle a un côté très artistique, très féminin, avec cette matière argent comme coulée sur la dentelle. C'est presque plus une œuvre d'art qu'une robe, et c'est ce qui me plaît par dessus-tout.



Marion Cotillard en Chanel lors du Festival de Cannes 2021 COURTESY OF CHANEL



Vedette, a film by Claudine Bories, Patrice Chagnard

Cannes Docs – Marché du Film announces full Doc Day programme

By [Modern Times Review](#) - July 7, 2021

<https://www.moderntimes.review/modern-times-online/>

Doc Day, the special, day long celebration of non-fiction filmmaking, is the central Cannes Docs – Marché du Film event. This year, on 13 July, Doc Day sees a twelve hour event split into three sessions that features talks workshops, screenings, and more.

Morning Session – 10:00 – 12:00 – Main Stage – Marché du Film

- Opening Words
- **Docs For Change: Contemporary Youth Rising Up & Taking Action w. Flore Vasseur (*Bigger Than US*) in conversation with Laetitia Moreau**
- Women Doc Filmmakers in the A-List Film Festival Circle w. Salome Jashi (*Taming the Garden*), Yael Bitton (editor – *Invisible Demons*), Paula Vaccaro (*Sumerce, Uncle Howard*). Moderated by Biljana Tutorov (CIRCLE Women Doc Accelerator)

Afternoon Session – 15:00 – 17:00 – Main Stage – Marché du Film

- Special Address from the International Coalition of Filmmakers at Risk
- A Conversation with Ezra Edelman (*OJ: Made in America*). Moderated by Joslyn Barnes (Louverture Films)
- Docs-Only-Cinemas No Way?...Yes Way!: First Hand Accounts from DocXchange, the Documentary Exhibitors Collective w. Dale Dobson (Maysles Documentary Center), Chris McDonald (Hot Docs Cinema), Camilla Toschi (Cinema la Compagnia), Elizabeth Wood (Bertha DocHouse), Daniela Elstner (UniFrance)

Closing Screening – 20:15 – 22:00 – Cinema Les Arcades

- *Vedette* (dir. Claudine Bories, Patrice Chagnard) – France



Marion Cotillard, her beautiful statement about Guillaume Canet

Friday 25th June 2021 05:19 PM

<https://news.in-24.com/lifestyle/news/amp/75357>



The actress was Thursday the guest of Yann Barthès in “Quotidien”, slipping some confidences on his projects and mentioning his companion Guillaume Canet.

Marion Cotillard will be at the Cannes Film Festival in a few days for “Annette” by Leos Carax, a musical presented in official competition for the opening ceremony.

Thursday, June 24, 2021, the actress was on the set of “Daily” to talk about this poetic and dark film in which she plays the main role alongside Adam Driver. At the end of the interview, she also revealed that she had finished filming “Asterix and Obelix: The Middle Kingdom”, where she played the role of Cleopatra.

This latest highly anticipated film, scheduled for 2022, is directed by Guillaume Canet. Parent of two children, Marcel (10 years old) and Louise (4 years old), the couple have

been dating for fourteen years and have increased their collaborations in the cinema in recent years. This reunion for “Asterix and Obelix” marks the fifth time that the actor and director directs his companion. Faced with Yann Barthès, the face of Chanel’s number 5 perfume slipped a few tender words about her.

“He’s a director that I love deeply, I love his work, I love the way he works, I love the risks he takes and I have great admiration and respect for him. And it’s always something pretty strong to tour with him, ”she said with a smile and sparkling eyes.

A documentary that she co-produced will also be screened

Marion Cotillard will also be present in Cannes to defend “Bigger Than Us”, a documentary by Flore Vasseur that she co-produces and which is part of the ephemeral section “Cinema for the climate”. The film follows Melati, a young activist from Indonesia. “Like her, a generation is rising to repair the world. Everywhere, adolescents and young adults are fighting for human rights, climate, freedom of expression, social justice, access to education or food. Dignity. Alone against everyone, sometimes at the risk of their life and safety, they protect, denounce and take care of others. Earth. And they change everything. Melati sets out to meet them across the globe. She wants to understand how to hold on and continue her action. From the favelas of Rio to the remote villages of Malawi, from makeshift boats off the island of Lesbos to Native American ceremonies in the mountains of Colorado, Rene, Mary, Xiu, Memory, Mohamad and Winnie reveal to us a magnificent world, that of courage and joy, commitment to greater than oneself. While everything seems or has collapsed, this youth shows us how to live. And what it means to be in the world today, ”we read in the synopsis.

P R O M
Press

Marion Cotillard, his beautiful statement about Guillaume Canet

18:45 25 June 2021

<https://pressfrom.info/us/news/entertainment/-767978-marion-cotillard-his-beautiful-statement-about-guillaume-canet.html>

The actress was Thursday the guest of Yann Barthès in "everyday", sliding some confidences on his projects and mentioning his companion Guillaume Canet.



© Jerome Domine / abacapress.com

Marion Cotillard will be in a few days at the Cannes Film Festival for "Annette" by Leos Carax, musical comedy presented in official competition for the opening ceremony. Thursday, June 24, 2021, the actress was thus on the plateau of "daily" to talk about this poetic and dark film in which it holds the main role at the side of Adam Driver. At the end of the interview, she also revealed that she had finished turning "Asterix and Obelix: the Empire of the middle", where she interprets the role of Cleopatra.

This last expected film, planned for 2022, is directed by Guillaume Canet. Parent of two children, Marcel (10 years old) and Louise (4 years old), the couple has been frequent for fourteen years and has multiplied collaborations in the cinema in recent years. These reunion for "Asterix and Obelix" mark the fifth time the actor and director leads his companion. Faced with Yann Barthès, the muse of Chanel number 5 scent slipped a few tender words about it. "It's a director that I love deeply, I like his job, I like the way he works, I like the risks he takes and I have a great admiration and a great respect for him. And it's always something strong enough to turn with him," she said with a smile and sparkling eyes.

Video: Gala Video - "No room for jealousy": Marion Cotillard evokes his couple with Guillaume Canet. (Gala)

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74th Festival de Cannes: Cinema for the climate

23.06.2021

https://www.filmfestivals.com/blog/cannes/74th_festival_de_cannes_cinema_for_the_climate



Marcher sur l'eau d'Aïssa Maïga © Rouslan Dion, Bonne Pioche Cinéma - 2021

In 2021 and given the urgency of the situation, protecting the environment is at the heart of the Festival de Cannes' preoccupations, reflected up to its Official Selection. The Selection was already bearing that mark, when in 2007, Al Gore was invited for his documentary *An Inconvenient Truth* that brought him an Oscar and to numerous other films, including those produced by Leonardo DiCaprio.

While the Festival has taken a series of measures, the ecology of hope will also feature on the screens of the Croisette. As a way of embodying this commitment, the 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment.

We will discover one scripted film and six documentaries; two journeys of activism for the youth, two tales of catastrophe, news from Africa and an expedition to the farthest reaches of the world to show the Earth's beauty. In 2021, raising awareness and defending the planet will also take place on the silver screen...

La Croisade (The Crusade) by Louis Garrel (France)

With Louis Garrel, Laetitia Casta, Joseph Engel

This third film from the actor Louis Garrel was co-written by Jean-Claude Carrière who passed away last February. A fiction in which the children take the reins to protect the planet. A tale of anticipation equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves.

Marcher sur l'eau (Above Water) by Aïssa Maïga (Niger-France)

Between 2018 and 2020, Aïssa Maïga went to Niger to film one of many villages that has fallen victim to global warming. There, she followed a little girl that, while waiting for a well to be built, must travel several kilometres for water every day. Does access to water correlate with access to education for girls in Sub-Saharan African countries? This is another question that is raised in this fascinating film.

Invisible Demons by Rahul Jain (India)

A shocking documentary about pollution in New Delhi, India, and the "invisible demons" that are the fine particles. Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about.

Animal by Cyril Dion (France)

Six years after the tremendous success of *Demain (Tomorrow)*, the documentary he co-directed with Mélanie Laurent, Cyril Dion sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. An educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom.

I Am So Sorry by Zhao Liang (China)

12 years after *Petition* was presented at a Cannes Special Screening, Zhao Liang has created a new, ambitious and necessary, poetic and challenging documentary on the dangers of nuclear energy. A journey from Chernobyl to Fukushima that makes the disaster seem tangible.

Bigger Than Us by Flore Vasseur (France)

Documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, *Bigger Than Us* introduced us to young activists fighting for climate, social justice and fundamental rights such as freedom of expression and access to food and education. A beacon of positive resilience for young people.

La Panthère des neiges by Marie Amiguet (France)

Going well beyond the conventions of the expedition film genre, Marie Amiguet sets up her camera on the Tibetan Plateau accompanied by the wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson, who describes their time in his book *La Panthère des neiges* which won the Prix Renaudot in 2019. Will they succeed in seeing the big cat? In the process of capturing the anticipation, the silence, the passing of the days and the strength of nature, an obvious theme emerges: the beauty of the world.



CANNES 2021 Marché du Film

Indie Sales sees six of its films selected for Cannes

by Fabien Lemercier

23/06/2021 - France is set for the competition, while *Playground*, *Bigger Than Us*, *Magnetic Beats*, *Robuste* and *Bruno Reidal*, *Confessions of a Murderer* also shine bright on the Croisette

<https://www.cineuropa.org/en/newsdetail/406309>



France by Bruno Dumont

It's a wonderful line-up for by the French international sales agent **Indie Sales**, who are already in action at the Pre-Cannes Screenings (unfolding online from 21 to 25 June) organised by the **Marché du Film** (whose physical version will unspool from 6 – 15 July, as part of the 74th **Cannes Film Festival**). The team led by **Nicolas Eschbach** (who is flanked by **Florencia Gil** and **Simon Gabriele**) is notably selling an impressive contingent of six films selected for the Cannes showcase: three gracing the Official Selection, one in the **Directors' Fortnight** and two in the **Critics' Week** line-up

At the top of the pack is *France* [+] by **Bruno Dumont**, who will be competing in Cannes for the 4th time and travelling to the Croisette for the 9th time since receiving a Special Mention from the *Caméra d'Or* jury in 1997. Starring in the cast of this new opus are **Léa Seydoux**, **Blanche Gardin** and **Benjamin Biolay**, who tell the tale of France de Meurs, a star journalist running between a television set, a distant war and

the hustle and bustle of her busy family life. Her frantic, high-profile world is suddenly turned upside down by a road traffic accident in which she injures a pedestrian. This unexpected irruption of reality calls everything into question. France attempts to slow down and retreat into a simple, anonymous life, but her fame continues to pursue her. Until a mysterious love affair seems to put an end to her quest... Steered by [3B Productions](#), *France* is co-produced by [Arte France Cinéma](#), German outfit [Red Balloon](#), Italian firms [Tea Time Film](#), [Ascent Film](#) and [RAI Cinema](#), and Belgian group [Scope Pictures](#), and will be released in French cinemas on 25 August by [ARP Sélection](#).

Indie Sales is also selling [Playground](#) [+], which is the first feature film by Belgium's **Laura Wandel**, set to be unveiled in the Un Certain Regard section. The film is a [Dragons Films](#) and [Lunanime](#) production which will be distributed in France on 10 November by [Tandem](#), and by [Lumière](#) in Belgium.

Likewise stealing focus in the line-up is a third title which has been chosen for the Official Selection's pop-up section for films on the subject of the environment: **Flore Vasseur's** documentary [Bigger Than Us](#) [+] (which follows seven young activists from all around the world, and which was produced by **Marion Cotillard** by way of [All You Need](#), alongside [Big Mother Productions](#) and [Elzévir Films](#)). Its French release will take place via [Jour2Fête](#) on 22 September.

The [Directors' Fortnight](#), meanwhile, will see Indie Sales wagering on [Magnetic Beats](#) [+], the debut feature film by **Vincent Maël Cardona**. Starring **Thimotée Robart**, **Joseph Olivennes** and Marie Colomb, the movie unfolds in Brittany in the 1980s and sees a group of friends, who are desperate for some excitement in their lives, broadcasting a free radio show from their hometown in the countryside. Jerome takes the lead with his unique charisma, while technical genius Philippe lives in his big brother's shadow. When he's called up for military service, Philippe has no choice but to leave for West Berlin. He's determined to carry on broadcasting but realises he's just lived the last glorious moments of a world on the verge of extinction... Produced by [Easy Tiger](#), [SRAB Films](#) and German firm [Elemag Pictures](#), in co-production with [Port au Prince Film & Kultur Produktion](#), the film will be distributed in France on 10 November by way of [Paname Distribution](#).

Two further titles in the Indie Sales line-up are scheduled to world premiere in Critics' Week, out of competition. Produced by [Dharamsala](#), **Constance Meyer's** [Robust](#) [+] (toplined by **Gérard Depardieu** and **Déborah Lukumuena**) will open the event and will be distributed in France by [Diaphana](#), while **Vincent Le Port's** [Bruno Reidal, Confessions of a Murderer](#) [+], which is produced by [Stank](#) and [Capricci](#) (who are also handling distribution in France in March 2022), is slated for a Special Screening.

Worth a final mention is the agent's intention to kick off pre-sales on **Blandine Lenoir's** [Angry Annie](#) (on which shooting is soon to commence, with **Laure Calamy** and **Zita Hanrot** leading the cast – read our [article](#)) and the online market screenings which are on the agenda at the Cannes Pre-Screenings for **Florence Miailhe's** French-German-Czech animated film [The Crossing](#) [+], which just scooped a Jury Special Mention in Annecy, for [Broken Keys](#) by Lebanese director **Jimmy Keyrouz** (awarded Cannes 2020's Official Selection label and nominated by his country for this year's Oscar) and for [Dead & Beautiful](#) [+] by the Netherlands' **David Verbeek** (discovered in Rotterdam).

THE BUSINESS OF FILM (email blasted to all subscribers) – full text found below

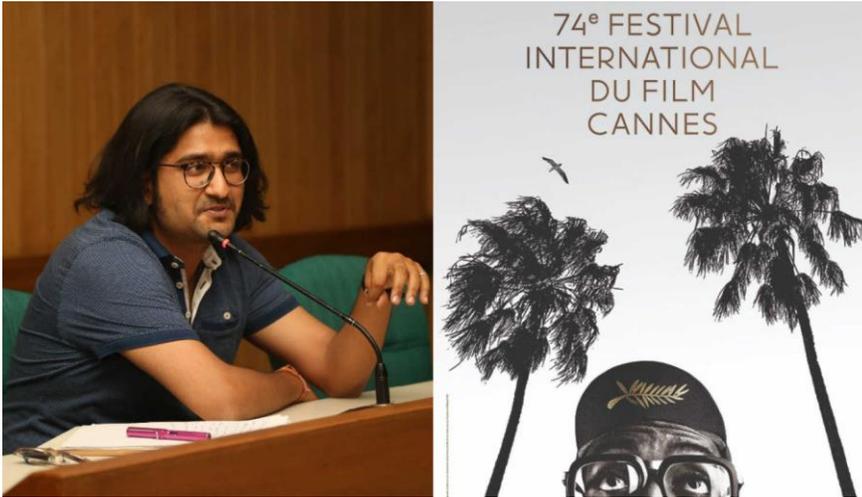
The Environment & How Youth See The Future Is At The Heart & Focus Of The Festival de Cannes 2021



Rahul Jain's documentary on New Delhi's rising pollution stamps it's mark on Cannes Film Festival

By Sriyasha Paul
June 22, 2022

<https://thevidetimes.com/rahul-jains-documentary-on-new-delhis-rising-pollution-stamps-its-mark-on-cannes-film-festival/>



‘Invisible Demon’ - a documentary by Indian filmmaker Rahul Jain is a part of Cannes Film Festival’s new sidebar on climate issues.

Rahul Jain’s Invisible Demons is described as a “shocking documentary” about pollution in New Delhi where the “invisible demons” refers to the tiny particles of pollutants in air.



Official site of the Festival briefs “Rahul Jain’s camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about,” Rahul Jain, is an ace filmmaker from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts. His first film, ‘Machines’ was a documentary based on the factory life at a large textile mill in Gujarat.

The five documentaries in the sidebar section of the film festival are — **Marcher sur l’eau (Above Water)** by Aissa Maiga (Niger-France), **Animal** by Cyril Dion (France), **I Am So Sorry** by Zhao Liang (France – China), **Bigger Than Us** by Flore Vasseur (France) and **La Panthere des neiges** by Marie Amiguet (France).

Film on New Delhi's pollution menace part of Cannes Film Festival's new sidebar

By - PTI Created: Jun 19, 2021, 11:42 IST

<https://timesofindia.indiatimes.com/entertainment/english/hollywood/news/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar/articleshow/83658939.cms>



Indian filmmaker Rahul Jain's Delhi pollution documentary 'Invisible Demons' is part of the Cannes Film Festival's new sidebar on climate issues. Titled 'Cinema for the Climate', the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced Friday.

Jain's 'Invisible Demons' is described as a 'shocking documentary' about pollution in New Delhi and the 'invisible demons' that are the fine particles.

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The line-up also includes French actor-director Louis Garrel's feature film 'The Crusade', a drama about children who come together to protect the planet.

Garrel stars in the film along with actors Laetitia Casta and Joseph Engel.

The five documentaries in the sidebar section are 'Marcher sur l'eau' (Above Water) by Aissa Maiga (Niger-France); 'Animal' by Cyril Dion (France); 'I Am So Sorry' by Zhao Liang (France - China); **'Bigger Than Us' by Flore Vasseur (France);** and 'La Panthere des neiges' by Marie Amiguet (France).

Alongside the new programme, Cannes has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th edition of the Cannes International Film Festival will be held from July 6 to 17.



Seven films with an environmental theme at the 74th Cannes Film Festival

June 19, 2021 Tony Vaughn

<https://www.vaughantoday.ca/seven-films-with-an-environmental-theme-at-the-74th-cannes-film-festival/>

Six documentaries and a feature film will be shown.

The festival announced in April that it would this year move forward with an environmental shift, notably by reducing carbon emissions as well as the amount of waste it typically generates. For example, 60% of the official festival cars will be hybrid or electric, and paper prints will be 50% less.

The only fictional movie that will be shown is *Crusades*, the third feature film directed by French Louis Garrel, in which he also co-stars with Letitia Casta. *Crusades* It tells the story of children who care about the environment and want to save the planet. Jarrel co-wrote the script with Jean-Claude Carrier, who died in February.

Animal, By Cyril Dion, who co-directed the documentary *Tomorrow* With Mélanie Laurent, he will present research on a preteen and teenage girl that proposes solutions in relation to the decline of biodiversity.

Chinese director Zhao Liang discusses nuclear dangers in *I'm so sorry*, who wants to be Flight from Chernobyl to Fukushima, according to a press release of the festival.

For the documentary *walking on water* Director Issa Maiga traveled for two years in Niger. While global warming is causing a lot of damage, Maiga filmed a girl walking several kilometers every day to fetch water.

Marie Amigue, with *snow leopard* He made a documentary about the expedition that inspired Sylvain Tesson's book of the same title.

at *bigger than us* Fleur Vasseur went to meet Melati Wijson, a young Indonesian who campaigned for a ban on plastic bags in Bali.

SPECTATOR | AUSTRALIA

Cannes goes off the planet

Andrew L. Urban

<https://spectator.com.au/2021/06/cannes-goes-off-the-planet/>

Getty Images

Seemingly infected by Thunbergism, the 2021 Cannes Film Festival, set to run from July 6 – 17, has re-imagined itself as a packager of propaganda, with the tag “Cinema for the climate”. Gosh. How enticing.



Here is their pitch and a few entries to be screened.

The 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment ... In 2021, raising awareness and defending the planet will also take place on the silver screen...

Good grief, I doubt we need our awareness raised, but here's what's on the table.

La Croisade (The Crusade) by Louis Garrel (France)

A fiction in which the children take the reins to protect the planet. (*Led by La Thunberg?*)

Animal by Cyril Dion (France)

Cyril Dion sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. (*Concrete, pah!*)

***Bigger Than Us* by Flore Vasseur (France)**

Documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country... introduces us to young activists fighting for climate, social justice.... (*Do we need to continue?*)

***I Am So Sorry* by Zhao Liang (China)**

A new, ambitious and necessary, poetic and challenging documentary on the dangers of nuclear energy. A journey from Chernobyl to Fukushima that makes the disaster seem tangible. (*Sorry? So you should be, peddling primitive alarmism.*)

And while they are at it, the festival blurb announcing these films has the gall to boast – boast! – that in 2007 it screened Al Gore’s misleading orgy of climate alarmism, *An Inconvenient Truth*, as a forerunner to this clutch of crock heading for the Croisette.

Mon Dieu!



Cannes-Bound Marion Cotillard Docu Travels to Key Territories

June 18, 2021

Updated: June 18, 2021 By Variety

<https://cbnc.com/cannes-bound-marion-cotillard-docu-travels-to-key-territories/>



Paris-based banner [Indie Sales](#) has closed deals in key markets for Flore Vasseur’s environment-themed documentary “*Bigger Than Us*” which is produced by Oscar-winning actress and activist [Marion Cotillard](#). It will world premiere at Cannes as part of an ephemeral selection of films about the environment.

The event documentary has been acquired for Australia & New Zealand (Kismet), the Benelux (Cinéart), Canada (Maison 4:3), Ex-Yugoslavia (MCF Megacom), Germany/Austria (Koch Media), the Middle East (OSN), Poland (Best Film) and Switzerland (Praesens). Jour2Fête will release the documentary in France on Sept. 22. Shot in Malawi, Lebanon, Brazil, Greece, Indonesia, Uganda and the U.S., “Bigger Than Us” sheds the light on a young generation aged 18 to 25 who are fighting for human rights, freedom of expression, climate, social justice, access to education and food...

[Read more...](#)



Seven films with an environmental theme at the 74th Cannes Film Festival

<https://news.in-24.com/news/71226.html>



In all, six documentaries and one feature film will be screened.

The festival announced in April that it would go ahead this year with an ecological shift, in particular by reducing its carbon emissions as well as the amount of waste it usually generates. For example, 60% of the official Festival cars will be hybrid or electric, and there will be 50% less paper prints.

The only fiction film to be screened is *The crusade*, the third feature film directed by Frenchman Louis Garrel, in which he is also part of the cast alongside Laetitia Casta. *The crusade* tells the story of children who care about the environment and want to save the planet. Garrel co-wrote the screenplay with Jean-Claude Carrière, who died in February.

Animal, by Cyril Dion, who co-directed the documentary *Tomorrow* with Mélanie Laurent, will present the quest of a teenage girl and a teenager who propose solutions regarding the degradation of biodiversity.

Chinese director Zhao Liang discusses nuclear dangers in *I Am so Sorry*, who wants to be a trip from Chernobyl to Fukushima, according to the Festival press release.

For the documentary *Walk on water*, the director Aïssa Maïga traveled for two years in Niger. At a time when global warming is doing a lot of damage, Maïga filmed a young girl who walks several kilometers every day to fetch water.

Marie Amiguet, with *The snow leopard*, made a documentary on the expedition which inspired Sylvain Tesson's book of the same title.

In *Bigger Than Us*, Flore Vasseur went to meet Melati Wijsen, a young Indonesian who campaigned for the ban on plastic bags in Bali.

And in *Invisibles Demons*, Indian director Rahul Jain wants to raise awareness with this film which puts New Delhi's immense pollution into images.

HEAD TOPICS UNITED STATES

Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

6/18/2021 2:18:00 PM

<https://headtopics.com/us/cannes-bound-marion-cotillard-documentary-travels-to-key-territories-teaser-unveiled-exclusive-20600256>



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“We are very thankful to the Cannes Film Festival team for highlighting ‘Bigger Than Us,’ thus bringing attention to a generation already on many fronts to build a better world,” said Nicolas Eschbach, Indie Sales’ co-founder. “We’re already working with our distributors to help coordinate a very impactful release,” added Eschbach.

headtopics.com

“Bigger Than Us” is produced by Marion Cotillard for All You Need is Prod, together with experienced producer Denis Carot for Elzévir Films (“Marie’s Story,” “Home”) and Vasseur’s banner Big Mother Productions. Cotillard previously said that she has been involved in environmental and social causes, fighting to raise awareness for a more equitable world for more than 20 years.

Indie Sales will also be at Cannes with Bruno Dumont’s Lea Seydoux starrer “France” which will compete; “Robust,” Constance Meyer’s Paris-set drama-comedy starring Gérard Depardieu and Déborah Lukumuena; Vincent Le Port’s debut feature “Bruno Reidal — Confession of a Murderer,” along with Laura Wandel’s “Playground” which will play in Un Certain Regard.

[Read more: Variety »](#)

THE ECONOMIC TIMES

Delhi's air pollution documentary to be a part of climate issues section at Cannes

Last Updated: Jun 19, 2021, 01:37 PM IST

<https://economictimes.indiatimes.com/magazines/panache/delhis-air-pollution-documentary-to-be-a-part-of-climate-issues-section-at-cannes/articleshow/83662086.cms>

NEW DELHI: Indian filmmaker Rahul Jain's Delhi pollution documentary "Invisible Demons" is part of the Cannes Film Festival's new sidebar on climate issues. Titled "Cinema for the Climate", the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced Friday.

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Jain, who hails from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts.

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Film on New Delhi's pollution menace part of Cannes Film Festival's new sidebar

PTI | New Delhi | Updated: 18-06-2021 17:44 IST | Created: 18-06-2021 17:44 IST

<https://www.devdiscourse.com/article/entertainment/1618564-film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar>



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(This story has not been edited by Devdiscourse staff and is auto-generated from a syndicated feed.)

KSHVID

Delhi Air Pollution Documentary To Be A Part Of Climate Issues Section At Cannes

Published On: June 19, 2021 Last Updated On: June 19, 2021

<https://www.kshvid.com/delhi-air-pollution-documentary-to-be-a-part-of-climate-issues-section-at-cannes/>



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<https://live.newsbookmarks.com/india-news/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>



Film on New Delhi’s pollution menace part of Cannes Film Festival’s Cinema for the Climate

By [Theresa January](#) Posted on June 18, 2021

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The Alike

Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

June 18, 2021 in Entertainment Reading Time: 2 mins read

<https://thealike.com/blog/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>



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A film on New Delhi’s pollution is now a part of the 74th Cannes Film Festival of Cinema for the Climate

Rahul Jain’s film “Invisible Demons” has been chosen to be premiering in the film festival

BY **RUPSA DEBNATH** June 18, 2021 in **Movies** 0

<https://truthunfold.com/entertainment/movies/a-film-on-new-delhis-pollution-is-now-a-part-of-the-74th-cannes-film-festival-of-cinema-for-the-climate/>



Courtesy: reeltalkinc

A documentary film by an Indian director, Rahul Jain named “Invisible Demons” is now a part of Cannes Film Festival climate features. The new section on Cinema for the Climate will feature six

documentaries and one feature film on the different climate changes worldwide was announced by the festival.

The documentary is described as a “shocking documentary” about the pollution in New Delhi describing the tiny dust particles as invisible demons.

A brief round-up about the documentary was given at the festival’s official site, “Rahul Jain’s camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about.”

Rahul Jain graduated with a Bachelor of Fine Arts in Film and Video from the California Institute of The Arts directed his first documentary named “Machines” about the factory life for a textile mill in Gujarat. The line-up of more documentaries at the festival are *Marcher Surl’eau* (Above Water) by Aissa Maiga (Niger-France), *Animal* by Cyril Dion (France), *I Am So Sorry* by Zhao Liang (France – China), *Bigger Than Us* by Flore Vasseur (France) and *La Panthere des Neiges* by Marie Amiguet (France). The 74th Cannes Film Festival will be held from July 6 to 17.

News Stitched Media

When News Comes Together

Canes Festival will premiere six different documentaries that produces activism

Fago Franklin III Jun 18

<https://www.newsstitchedmedia.com/post/canes-festival-will-premiere-six-different-documentaries-that-produces-activism>

New York- This year, the Canes Festival will have a section of documentaries that will bring awareness to saving the world.



On Friday, the Canes Festival announced that six different documentaries will premiere throughout the week of the festival, which will bring more awareness to certain things going on around the world. (*The Crusade*) by Louis Garre, (*Above Water*) by Aïssa Maïga, (*Invisible Demons*) Rahul Jain, ***Animal*** by Cyril Dion, ***I Am So Sorry*** by Zhao Liang, and ***Bigger Than Us*** by Flore Vasseur.

Each of these films have a message that they are trying to get out. Some are talking about justice, while others are talking about social climate change. The Festival will take place July 6-17.

HEAD TOPICS UNITED STATES



\$Alchemy_Keywords

Louis Garrel, Laetitia Casta Film 'The Crusade' Selected as Cannes Adds Environmental Films to Line-Up Louis Garrel, Laetitia Casta Film 'The Crusade' Selected as Cannes Adds Environmental Films to Line-Up

6/18/2021 3:11:00 PM

<https://headtopics.com/us/louis-garrel-laetitia-casta-film-the-crusade-selected-as-cannes-adds-environmental-films-to-line-20600742>

Louis Garrel, Laetitia Casta Film 'The Crusade' Selected as Cannes Adds Environmental Films to Line-Up

The Cannes Film Festival has added seven films addressing environmental concerns to its 2021 line-up. "La Croisade" (The Crusade, France) by actor-director Louis Garrel, stars himself, ... and Joseph Engel. It was co-written by legendary screenwriter Jean-Claude Carrière who died last year. The festival describes the film as: "A fiction in which the children take the reins to protect the planet. A tale of anticipation equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves."

In "Marcher sur l'eau" (Above Water, Niger-France), filmed in a village in Niger, director Aïssa Maïga follows a little girl who, while waiting for a well to be built, must travel several kilometres for water every day. The film also explores the question of whether access to water co-relates with access to education for girls in Sub-Saharan African countries.

From India, Rahul Jain, director of Sundance-winning documentary "Machines" (2016), returns with "Invisible Demons," a shocking documentary about pollution in the ecological hell that is New Delhi, India, and the "invisible demons" that are the fine particles. headtopics.com

Six years after the tremendous success of the César-winning "Demain" (Tomorrow, 2015), the documentary he co-directed with Mélanie Laurent, Cyril Dion is back with "Animal" (France), which sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. "An

educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom,” is how the festival describes the film.

Some 12 years after “Petition” (2009) was presented at a Cannes special screening, and went on to win awards around the world, Zhao Liang returns with “I Am So Sorry,” a challenging documentary on the dangers of nuclear energy that travels from Chernobyl to Fukushima.

In “Bigger Than Us” (France), documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, “Bigger Than Us” introduces the world to young activists fighting for the climate, social justice and fundamental rights such as freedom of expression and access to food and education and is designed as a beacon of positive resilience for young people.

Finally, in “La Panthère des neiges” (France), going well beyond the conventions of the expedition film genre, filmmaker Marie Amiguet sets up her camera in hopes of seeing a big cat on the Tibetan Plateau accompanied by the wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson, who describes their time in his book “La Panthère des neiges,” which won the Prix Renaudot in 2019. In the process, they capture the anticipation, silence, passing of the days and strength of nature, and an obvious theme emerges — the beauty of the world. headtopics.com

[Read more: Variety »](#)

CL

Environment in Focus in New Cannes Sidebar – The Hollywood Reporter

by **Story Center** June 18, 2021 Reading Time: 2 mins read

<https://celebrity.land/en/environment-in-focus-in-new-cannes-sidebar-the-hollywood-reporter/>



Cannes is going green(er).

For its 74th edition, the Cannes International Film Festival has launched a new stand-alone section focusing on climate change, featuring a one scripted drama and six documentaries centered around environmental issues.

Louis Garrel's feature *The Crusade*, a drama about children who come together to protect the planet, will have its world premiere in the new section. Garrel also stars in the film, alongside Laetitia Casta and Joseph Engel.

One of the documentaries gracing the new section is *Above Water* from Aïssa Maïga, which looks at the impact of global warming on Niger, one of the Sub-Saharan African countries hardest hit by drought. Rahul Jain's *Invisible Demons*, which looks at pollution in New Delhi—particularly the “invisible demons” the unseen fine particles in the air that have devastating consequences for the health of locals—I *Am So Sorry* from China's Zhao Liang, which looks at the dangers of nuclear energy, and *Animal* from French director Cyril Dion, which focuses on the collapse of biodiversity worldwide, will also premiere in the new Cannes sidebar.

Other environmental docs that will hit the Croisette include *Bigger Than Us* from Flore Vasseur — a look at young climate change activists — and Marie Amiguet's *La Panthère des neiges*, in which wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson head to the Tibetan Plateau to try and capture, on camera, one of the most elusive big cats left in the wild.

Alongside the new program, Cannes has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th Cannes International Film Festival runs July 6-17.

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'Some details of this article were extracted from the following source
www.hollywoodreporter.com'



Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate

DESI123 JUNE 18, 2021 LEAVE A COMMENT

<https://desi123.com/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>



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Cinema for the climate

<https://www.webwire.com/ViewPressRel.asp?ald=275545>

WEBWIRE – Monday, June 21, 2021



In 2021 and given the urgency of the situation, protecting the environment is at the heart of the Festival de Cannes' preoccupations, reflected up to its Official Selection. The Selection was already bearing that mark, when in 2007, Al Gore was invited for his documentary *An Inconvenient Truth* that brought him an Oscar and to numerous other films, including those produced by Leonardo DiCaprio.

While the Festival has taken **a series of measures**, the ecology of hope will also feature on the screens of the Croisette. As a way of embodying this commitment, the 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment.

We will discover one scripted film and six documentaries; two journeys of activism for the youth, two tales of catastrophe, news from Africa and an expedition to the farthest reaches of the world to show the Earth's beauty. In 2021, raising awareness and defending the planet will also take place on the silver screen...

La Croisade (The Crusade) by Louis Garrel (France)

With Louis Garrel, Laetitia Casta, Joseph Engel

This third film from the actor Louis Garrel was co-written by Jean-Claude Carrière who passed away last February. A fiction in which the children take the reins to protect the planet. A tale of anticipation

equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves.

Marcher sur l'eau (Above Water) by Aïssa Maïga (Niger-France)

Between 2018 and 2020, Aïssa Maïga went to Niger to film one of many villages that has fallen victim to global warming. There, she followed a little girl that, while waiting for a well to be built, must travel several kilometres for water every day. Does access to water correlate with access to education for girls in Sub-Saharan African countries? This is another question that is raised in this fascinating film.

Invisible Demons by Rahul Jain (India)

A shocking documentary about pollution in New Delhi, India, and the “invisible demons” that are the fine particles. Rahul Jain’s camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about.

Animal by Cyril Dion (France)

Six years after the tremendous success of *Demain (Tomorrow)*, the documentary he co-directed with Mélanie Laurent, Cyril Dion sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. An educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom.

I Am So Sorry by Zhao Liang (France - China)

12 years after *Petition* was presented at a Cannes Special Screening, Zhao Liang has created a new, ambitious and necessary, poetic and challenging documentary on the dangers of nuclear energy. A journey from Chernobyl to Fukushima that makes the disaster seem tangible.

Bigger Than Us by Flore Vasseur (France)

Documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, *Bigger Than Us* introduced us to young activists fighting for climate, social justice and fundamental rights such as freedom of expression and access to food and education. A beacon of positive resilience for young people.

La Panthère des neiges by Marie Amiguet (France)

Going well beyond the conventions of the expedition film genre, Marie Amiguet sets up her camera on the Tibetan Plateau accompanied by the wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson, who describes their time in his book *La Panthère des neiges* which won the Prix Renaudot in 2019. Will they succeed in seeing the big cat? In the process of capturing the anticipation, the silence, the passing of the days and the strength of nature, an obvious theme emerges: the beauty of the world.

Aol.

Louis Garrel, Laetitia Casta Film ‘The Crusade’ Selected as Cannes Adds Environmental Films to Line-Up



The [Cannes](#) Film Festival has added seven films addressing environmental concerns to its 2021 line-up.

“La Croisade” (The Crusade, France) by actor-director [Louis Garrel](#), stars himself, [Laetitia Casta](#) and Joseph Engel. It was co-written by legendary screenwriter Jean-Claude Carrière who died last year. The festival describes the film as: “A fiction in which the children take the reins to protect the planet. A tale of anticipation equally urgent, funny and charming. A story about the alienation of adults from the concerns of children who want to save themselves.”

In “Marcher sur l’eau” (Above Water, Niger-France), filmed in a village in Niger, director Aïssa Maïga follows a little girl who, while waiting for a well to be built, must travel several kilometres for water every day. The film also explores the question of whether access to water co-relates with access to education for girls in Sub-Saharan African countries.

From India, Rahul Jain, director of Sundance-winning documentary “Machines” (2016), returns with “Invisible Demons,” a shocking documentary about pollution in the ecological hell that is New Delhi, India, and the “invisible demons” that are the fine particles.

Six years after the tremendous success of the César-winning “Demain” (Tomorrow, 2015), the documentary he co-directed with Mélanie Laurent, Cyril Dion is back with “Animal” (France), which sheds light on extinction by accompanying two concerned teenagers who ask very smart questions to better understand the collapse of biodiversity and how we can find concrete solutions. “An educational tour around the world from a teenage perspective that opens your eyes without the typical doom and gloom,” is how the festival describes the film.

Some 12 years after “Petition” (2009) was presented at a Cannes special screening, and went on to win awards around the world, Zhao Liang returns with “I Am So Sorry,” a challenging documentary on the dangers of nuclear energy that travels from Chernobyl to Fukushima.

In “Bigger Than Us” (France), documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl fighting against plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, “Bigger Than Us” introduces the world to young activists fighting for the climate, social justice and fundamental rights such as freedom of expression and access to food and education and is designed as a beacon of positive resilience for young people.

Finally, in “La Panthère des neiges” (France), going well beyond the conventions of the expedition film genre, filmmaker Marie Amiguet sets up her camera in hopes of seeing a big cat on the Tibetan Plateau accompanied by the wildlife photographer Vincent Munier and the adventure writer Sylvain Tesson, who describes their time in his book “La Panthère des neiges,” which won the Prix Renaudot in 2019. In the process, they capture the anticipation, silence, passing of the days and strength of nature, and an obvious theme emerges — the beauty of the world.



Cannes Film Festival 2021: from Louis Garrel to Cyril Dion, seven films for a special climate selection

June 18, 2021 <https://dierso.com/cannes-film-festival-2021-from-louis-garrel-to-cyril-dion-seven-films-for-a-special-climate-selection>



The Cannes Film Festival unveiled on Friday June 18 the seven films of a “*ephemeral selection*” special climate intended for “*to incarnate cinematographically*” the environmental commitment of the festival, which takes place from July 6 to 17.

“*In 2021, awareness and defense of the planet will also be played out in the cinema*”, write the organizers of the festival, which is implementing a series of commitments this year to reduce its environmental footprint (electric cars, climate contribution for accredited members, reduction in the use of paper).

Among the films that will be presented on the screens of the Croisette, Louis Garrel’s third film, *The crusade*, with in particular Laetitia Casta, a “*fable of anticipation*” where children “*take power to protect the planet*”. The screenplay was co-written with Jean-Claude Carrière, who died in February 2021.

The other films are documentaries. Six years after the success of *Tomorrow*, the activist Cyril Dion recidivates with *Animal*, following “*two committed adolescents*” against the collapse of biodiversity. Actress and director Aïssa Maïga, author of *Black Gaze* on the representation of black women on screen, looks at the consequences of global warming in a village in Niger, in *Walk on water*.

Are also selected *The Snow Panther* by Marie Amiguet, on the expedition to Tibet which gave rise to the book of the same name by Sylvain Tesson (Renaudot prize 2019), and ***Bigger than Us*, a documentary by Flore Vasseur, co-produced by Marion Cotillard, about young activists.**

The Festival will also present an Indian documentary *Invisible Demons* by Rahul Jain, a “*frightening observation on pollution*” in New Delhi, and a film by Chinese director Zhao Liang *I Am So Sorry, trip from Chernobyl to Fukushima* on the dangers of nuclear power.



Film on New Delhi’s pollution menace part of Cannes Film Festival’s new sidebar

By **ibcworldnews** - June 19, 2021

<https://ibcworldnews.com/2021/06/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar/>

Indian filmmaker Rahul Jain's Delhi pollution documentary 'Invisible Demons' is part of the Cannes Film Festival's new sidebar on climate issues. Titled 'Cinema for the Climate', the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced Friday.

Jain's 'Invisible Demons' is described as a 'shocking documentary' about pollution in New Delhi and the 'invisible demons' that are the fine particles.

"Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about," a brief on the Festival's official site read.

Jain, who hails from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts.

His first film, 'Machines', was a documentary about the factory life at a large textile mill in Gujarat.

The line-up also includes French actor-director Louis Garrel's feature film 'The Crusade', a drama about children who come together to protect the planet.

Garrel stars in the film along with actors Laetitia Casta and Joseph Engel.

The five documentaries in the sidebar section are 'Marcher sur l'eau' (Above Water) by Aissa Maiga (Niger-France); 'Animal' by Cyril Dion (France); 'I Am So Sorry' by Zhao Liang (France - China); '**Bigger Than Us**' by **Flore Vasseur (France)**; and 'La Panthere des neiges' by Marie Amiguet (France).

Alongside the new programme, Cannes has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th edition of the Cannes International Film Festival will be held from July 6 to 17.

The Indian Awaaz
The real voice of India

'Shocking' docu on Delhi pollution makes it to Cannes Special section

Published On: 19/06/2021 - 3:23 PM By [INDIAN AWAAZ](#)

<https://theindianawaaz.com/shocking-docu-on-delhi-pollution-makes-it-to-cannes-special-section/>

By Utpal Borpujari / New Delhi

While no Indian film could make it to the Official Competition and the Un Certain Regard sections of the 74th Cannes Film Festival, Rahul Jain's "shocking documentary" on New Delhi's pollution, titled "Invisible Demons", has made it to a special section on films highlighting global environmental concerns, the festival has announced.

"In 2021 and given the urgency of the situation, protecting the environment is at the heart of the Festival de Cannes' preoccupations, reflected up to its Official Selection. The Selection was already bearing that mark, when in 2007, Al Gore was invited for his documentary An Inconvenient Truth that brought him an Oscar and to numerous other films, including those produced by Leonardo DiCaprio," the festival said in its announcement.

The festival announcement said this about Jain's documentary: "A shocking documentary about pollution in New Delhi, India, and the "invisible demons" that are the fine particles. Rahul

Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about."

"While the Festival has taken a series of measures, the ecology of hope will also feature on the screens of the Croisette. As a way of embodying this commitment, the 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment," it said.

The package features one fiction film and six documentaries. The other films in the package are "La Croisade" (The Crusade) by Louis Garrel (France) and co-written by the late Jean-Claude Carrière, "Marcher sur l'eau" (Above Water) by Aïssa Maïga (Niger-France), "Animal" by Cyril Dion (France), "I Am So Sorry" by Zhao Liang (China), "**Bigger Than Us**" by **Flore Vasseur (France)**, and "La Panthère des neiges" by Marie Amiguet (France).

Meanwhile, "A Night of Knowing", the new feature film by FTII alumni Payal Kapadia, whose short film "Afternoon Clouds" competed in the student film section Cinefondation in 2017, will be screened at the prestigious sidebar section Directors' Fortnight, that runs parallel to the main Cannes Film Festival.



Film on New Delhi's pollution menace part of Cannes Film Festival's Cinema for the Climate -

<https://www.latest-news.today/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>



'Shocking' Delhi pollution documentary makes it to Cannes Special section

Utpal Borpujari

Jun 21, 2021

<https://thenewsmill.com/delhi-pollution-documentary-cannes/>

While no Indian film could make it to the Official Competition and the Un Certain Regard sections of the 74th Cannes Film Festival, Rahul Jain's "shocking documentary" on New Delhi's pollution, titled "Invisible Demons", has made it to a special section on films highlighting global environmental concerns, the festival has announced.

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“While the Festival has taken a series of measures, the ecology of hope will also feature on the screens of the Croisette. As a way of embodying this commitment, the 74th edition of the Festival de Cannes has chosen an ephemeral selection of films on the environment,” it said. The package features one fiction film and six documentaries. The other films in the package are “La Croisade” (The Crusade) by Louis Garrel (France) and co-written by the late Jean-Claude Carrière, “Marcher sur l’eau” (Above Water) by Aïssa Maïga (Niger-France), “Animal” by Cyril Dion (France), “I Am So Sorry” by Zhao Liang (China), “**Bigger Than Us**” by **Flore Vasseur (France)**, and “La Panthère des neiges” by Marie Amiguet (France).

Meanwhile, “A Night of Knowing”, the new feature film by FTII alumni Payal Kapadia, whose short film “Afternoon Clouds” competed in the student film section Cinefondation in 2017, will be screened at the prestigious sidebar section Directors’ Fortnight, which runs parallel to the main Cannes Film Festival.



Film on New Delhi’s air pollution menace a part of Cannes Film Festival’s Cinema for the Climate

<https://www.reportwire.in/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-cinema-for-the-climate/>



Indian filmmaker Rahul Jain’s Delhi air pollution documentary Invisible Demons is a part of the Cannes Film Festival’s new sidebar on local weather points.

Titled Cinema for the Climate, the brand new part will function one fiction film and 6 documentaries, specializing in the problem of local weather change, the competition introduced on Friday.

Rahul Jain’s Invisible Demons is described as a “shocking documentary” about air pollution in New Delhi and the “invisible demons” which can be the wonderful particles.

“Rahul Jain’s camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about,” a short on the Festival’s official web site learn.

Rahul Jain, who hails from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts.

His first movie, Machines, was a documentary concerning the manufacturing unit life at a big textile mill in Gujarat.

The line-up additionally consists of French actor-director Louis Garrel’s function movie The Crusade, a drama about youngsters who come collectively to guard the planet.

Garrel stars within the movie together with actors Laetitia Casta and Joseph Engel.

The 5 documentaries within the sidebar part are – *Marcher sur l’eau (Above Water)* by Aissa Maiga (Niger-France), *Animal* by Cyril Dion (France), *I Am So Sorry* by Zhao Liang (France – China), *Bigger Than Us* by Flore Vasseur (France) and *La Panthere des neiges* by Marie Amiguet (France).

Alongside the brand new programme, Cannes has introduced an environmental motion plan to cut back waste and reduce the competition’s carbon footprint.

The 74th version of the Cannes International Film Festival can be held from July 6 to 17.

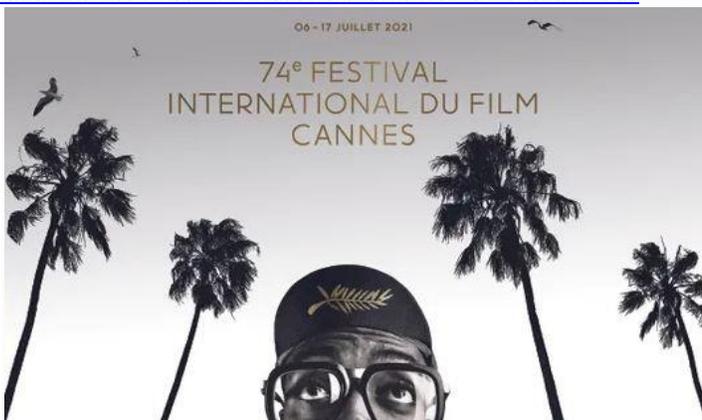


Indian Filmmaker’s Documentary Chosen For Cannes Film Festival’s ‘Cinema For The Climate’

Rahul Jain’s film on pollution in New Delhi - Invisible Demons – included in the prestigious Film Festival

74th Cannes Film Festival has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint alongwith the new section

By Rana Siddiqui Zaman Jun 19, 2021 11:41 AM <https://thenationalbulletin.in/amp/indian-filmmakers-documentary-chosen-for-cannes-film-festivals-cinema-for-the-climate>



In a big feat for the still fledging Indian documentary film scenario, New Delhi based filmmaker Rahul Jain’s documentary – *Invisible Demons* – has been included for this year’s edition of Cannes Film Festival – under the section on Environment.

In a change from its previous programming, the 74th edition of Cannes Film Festival will include a new section on Environment. Focusing on the issue of climate change, this new section, titled "Cinema for the Climate", will feature one fiction movie and six documentaries, the festival has announced today.

In a communique issued by Festival de Cannes yesterday evening, while naming the inclusion, said, “A shocking documentary about pollution in New Delhi, India, and the "invisible demons" that are the fine

particles. Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about.”

Jain has graduated from California Institute of The Arts with a degree in Fine Arts in Film and Video. His first film – yet again a much acclaimed documentary - "Machines", was about the factory life at a large textile mill in Gujarat.

Apart from 'Invisible Demons', the section on Environment at Cannes also includes a French actor-director Louis Garrel's feature film "The Crusade", a drama about children who come together to protect the planet. Garrel stars in the film along with actors Laetitia Casta and Joseph Engel.

The other five documentaries in this section are —"Animal" by Cyril Dion (France); "Bigger Than Us" by Flore Vasseur (France); "I Am So Sorry" by Zhao Liang (France - China); "La Panthere des neiges" by Marie Amiguet (France)"; and *Marcher sur l'eau* (Above Water) by Aissa Maiga (Niger-France).

Alongside the announcement of the new programming, Cannes Management has also announced a 12 point environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th edition of the Cannes International Film Festival will be held from July 6 to 17, 2021.



Film on Delhi's pollution menace to be screened at Cannes

Written by

Astha Oriel

(Sourced from PTI)

Last updated on **Jun 19, 2021, 01:13 pm** <https://www.newsbytesapp.com/news/entertainment/invisible-demons-part-of-cannes-film-festival-sidebar/story>



The 74th Cannes International Film Festival will be held from July 6 to July 17

Indian filmmaker Rahul Jain's Delhi pollution documentary *Invisible Demons* is part of the Cannes Film Festival's new sidebar on climate issues.

Titled *Cinema for the Climate*, the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced on Friday.

The 74th **[Cannes International Film Festival](#)** will be held from July 6 to July 17.

Details

Festival's official site describes it as a 'shocking' documentary

Rahul's *Invisible Demons* is described as a shocking documentary about pollution in New Delhi and the invisible demons that are the fine particles.

"Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about," a brief on the festival's official site read.

First documentary

Rahul's first film, 'Machines,' was a documentary about factory life

Rahul, who hails from New Delhi, graduated with a Bachelor of Fine Arts in Film and Video from the California Institute of The Arts.

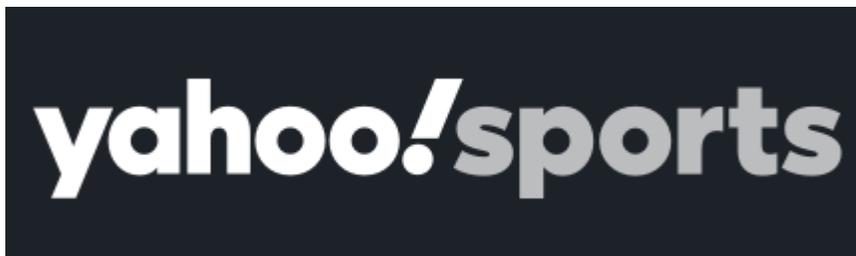
His first film, *Machines*, was a documentary about factory life at a large textile mill in Gujarat.

The line-up also includes French actor-director Louis Garrel's feature film *The Crusade*, a drama about children who come together to protect the planet.

Information

Here are the documentaries in the new sidebar section

The five documentaries are— *Marcher sur l'eau (Above Water)* by Aissa Maiga (Niger-France); *Animal* by Cyril Dion (France); *I Am So Sorry* by Zhao Liang (France - China); *Bigger Than Us* by Flore Vasseur (France); and *La Panthere des neiges* by Marie Amiguet (France).



Cannes-Bound Marion Cotillard Documentary Travels to Key Territories; Teaser Unveiled (EXCLUSIVE)

Elsa Keslassy

June 18, 2021 · 2 min read <https://ca.sports.yahoo.com/news/cannes-bound-marion-cotillard-documentary-111750588.html>



Paris-based banner [Indie Sales](#) has closed deals in key markets for Flore Vasseur's environment-themed documentary "Bigger Than Us" which is produced by Oscar-winning actress and activist [Marion Cotillard](#). It will world premiere at Cannes as part of an ephemeral selection of films about the environment.

The event documentary has been acquired for Australia & New Zealand (Kismet), the Benelux (Cinéart), Canada (Maison 4:3), Ex-Yugoslavia (MCF Megacom), Germany/Austria (Koch Media), the Middle East (OSN), Poland (Best Film) and Switzerland (Praesens). Jour2Fête will release the documentary in France on Sept. 22.

Shot in Malawi, Lebanon, Brazil, Greece, Indonesia, Uganda and the U.S., "Bigger Than Us" sheds the light on a young generation aged 18 to 25 who are fighting for human rights, freedom of expression, climate, social justice, access to education and food security.

"We are very thankful to the [Cannes Film Festival](#) team for highlighting 'Bigger Than Us,' thus bringing attention to a generation already on many fronts to build a better world," said Nicolas Eschbach, Indie Sales' co-founder. "We're already working with our distributors to help coordinate a very impactful release," added Eschbach.

"Bigger Than Us" is produced by Marion Cotillard for All You Need is Prod, together with experienced producer Denis Carot for Elzévir Films ("Marie's Story," "Home") and Vasseur's banner Big Mother Productions.

Cotillard previously said that she has been involved in environmental and social causes, fighting to raise awareness for a more equitable world for more than 20 years.

Indie Sales will also be at Cannes with Bruno Dumont's Lea Seydoux starrer "France" which will compete; "Robust," Constance Meyer's Paris-set drama-comedy starring Gérard Depardieu and Déborah Lukumuena; Vincent Le Port's debut feature "Bruno Reidal — Confession of a Murderer;" along with Laura Wandel's "Playground" with will play in Un Certain Regard.



Cannes: Seven films addressing environmental concerns added to 2021 line-up

The participant movie from India, “Invisible Demons”, is directed by Rahul Jain of the Sundance-winning documentary “Machines” (2016)

News Desk

On June 18, 2021 19:37 IST

<https://indiashorts.com/cannes-seven-films-addressing-environmental-concerns-added-to-2021-line-up/59946/>



The Cannes International Film Festival has added seven feature films and documentaries to its 2021 line-up that address environmental concerns. These include;

1) *La Croisade* (The Crusade), directed by Louis Garrel

The movie has actors like French actor and filmmaker Louis Garrel, who is also the director of the movie, along with actors Laetitia Casta and Joseph Engel. Co-written by the late legendary screenwriter Jean-Claude Carrière, who unfortunately died last year, the festival describes the movie as a “fiction” in which the children folk take the reins in order to protect the planet, and also as a tale of anticipation, equally urgent, funny and charming.

2) *Marcher sur l’eau* (Above Water), directed by Aïssa Maïga

Filmed in a village in Niger, the movie follows the tale of a little girl who must travel several kilometers for water every day and is waiting for a water well to be built. The film explores the question of whether access to water co-relates to access to education for young girls in the Sub-Saharan African countries.

3) *Invisible Demons*, directed by Rahul Jain

From India, the director of the Sundance-winning documentary “Machines” (2016), Rahul Jain, comes back with his new movie titled *Invisible Demons*, a shocking documentary which explores the pollution in the ecological hell that has become of the capital city New Delhi, and the “invisible demons” that are the fine particles of harmful waste that frequent Delhi regions.

4) *Animal*, directed by Cyril Dion

After the tremendous success of the César-award-winning movie “*Demain*” (Tomorrow, 2015), Cyril Dion is back with a new movie titled *Animal* which sheds light on extinction by accompanying two concerned and worried teenagers asking very smart questions to better understand the wreaking of biodiversity and how we can search for concrete solutions.

5) *I Am So Sorry*, directed by Zhao Liang

12 years after the movie *Petition*, which was presented at a special screening at Cannes director Zhao Liang returns with the movie *I Am So Sorry*, which is a challenging documentary that explores the dangers of nuclear energy that travels from Chernobyl towards the city of Fukushima.

6) *La Panthère des neiges*, directed by Marie Amiguet

The movie, going well beyond the conventions of the expedition film genre, captures the anticipation, the silence, the passing of the days, and the strength of nature, and an obvious theme emerges amidst all this — the natural beauty of the world.

7) **Bigger Than Us**, directed by Flore Vasseur

Documentary filmmaker Flore Vasseur follows the story of Melati, a young Indonesian girl who is fighting against pollution in her country and is on a journey that will take her far away from home. The movie introduces the world to young activists fighting for climate, social justice, and fundamental rights.



Entertainment News | Film on New Delhi's Pollution Menace Part of Cannes Film Festival's New Sidebar

Indian filmmaker Rahul Jain's Delhi pollution documentary "Invisible Demons" is part of the Cannes Film Festival's new sidebar on climate issues.

<https://www.latestly.com/agency-news/entertainment-news-film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar-2561969.html>

New Delhi, Jun 18 (PTI) Indian filmmaker Rahul Jain's Delhi pollution documentary "Invisible Demons" is part of the Cannes Film Festival's new sidebar on climate issues.

Titled "Cinema for the Climate", the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced Friday.

Jain's "Invisible Demons" is described as a "shocking documentary" about pollution in New Delhi and the "invisible demons" that are the fine particles.

"Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about," a brief on the Festival's official site read.

Jain, who hails from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts.

His first film, "Machines", was a documentary about the factory life at a large textile mill in Gujarat.

The line-up also includes French actor-director Louis Garrel's feature film "The Crusade", a drama about children who come together to protect the planet.

The five documentaries in the sidebar section are -- "Marche er sur l'eau" (Above Water) by Aissa Maiga (Niger-France); " "Animal" by Cyril Dion (France); "I Am So Sorry" by Zhao Liang (France - China); "**Bigger Than Us**" by Flore Vasseur (France).

Alongside the new programme, Cannes has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th edition of the Cannes International Film Festival will be held from July 6 to 17.



Global Circulate

Read The World Today

Film On New Delhi's Pollution Menace Part Of Cannes Film Festival's New Sidebar : The Tribune India

By Michelle Brown On Jun 19, 2021

<https://globalcirculate.com/film-on-new-delhis-pollution-menace-part-of-cannes-film-festivals-new-sidebar-the-tribune-india/>

New Delhi, June 18

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[Read original article here](#)



IMDb

Louis Garrel's 'The Crusade' among Cannes' first 'climate cinema' selection

18 June 2021 by Michael Rosser
ScreenDaily

<https://www.imdb.com/news/ni63334132>

Six documentaries also selected for the festival's inaugural environmental strand.

The Cannes Film Festival has revealed the seven titles selected for its first 'cinema for the climate' section – part of a new focus by the festival to address environmental issues.

Comprised of one scripted film and six documentaries, the selection is led by comedy *The Crusade*, by French actor and filmmaker [Louis Garrel](#).

The film revisits the family unit of his 2018 feature [A Faithful Man](#) and sees Garrel star opposite [Laetitia Casta](#) as a couple who discover their teenage son has been secretly selling the family possessions to fund an ecological project in Africa.

[See full article at ScreenDaily »](#)

Cinestaan

Rahul Jain's Invisible Demons selected for Cinema For The Climate section of Cannes

The festival site describes the environmental film as a shocking documentary about pollution in New Delhi, India.

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<https://www.cinestaan.com/articles/2021/jun/18/30110/rahul-jains-invisible-demons-selected-for-cinema-for-the-climate-section-of-cannes>

SHRIRAM IYENGAR

Rahul Jain's documentary *Invisible Demons* has been selected for the Cannes Film Festival's new section, Cinema For The Climate.

The official web page of the festival describes the section as an ephemeral selection of films on the environment. 'We will discover one scripted film and six documentaries; two journeys of activism for the youth, two tales of catastrophe, news from Africa and an expedition to the farthest reaches of the world to show the Earth's beauty. In 2021, raising awareness and defending the planet will also take place on the silver screen,' it reads.

The other films that have been selected for this category are *La Panthere Des Neiges* (Marie Amiguët), ***Bigger Than Us*** (Flore Vasseur), *I Am So Sorry* (Zhao Liang), *Animal* (Cyril Dion), *Marcher S'ur Leau* (Aissa Maga), *La Croissade* (Louis Garrel).

Jain's last documentary, [Machines \(2017\)](#), was premiered at the MAMI Film Festival 2017

where it won the Silver Gateway Award. [Speaking to Cinestaan](#), the filmmaker had said,

"We only make films about the things that we have access to and I knew this world in some capacity." The festival site describes *Invisible Demons* as a "shocking documentary about pollution in New Delhi, India, and the 'invisible demons' that are the fine particles. Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about."

Cannes 2021 will take place from 6 to 17 July.

CANNES 2021

Cinema for the Climate to be showcased at Cannes

by **Fabien Lemerancier**

18/06/2021 - Founded as an integral part of the Cannes Official Selection, this new ephemeral section of films on the environment includes one fiction and six documentary titles

<https://www.cineuropa.org/en/newsdetail/406146>

[previous](#) [next](#)



Above Water by Aïssa Maïga

As announced by **Thierry Frémaux** during his press conference to reveal the Official Selection (see the [article](#) and the [news](#)), and after several more additions (see the [news](#) and the [article](#)), the 74th **Cannes Film Festival** (6-17 July) will offer an ephemeral section of films on the environment. Featuring on the menu are one fiction and six documentary titles: two journeys of activism for youngsters, two tales of catastrophe, news from Africa, and an expedition to the farthest reaches of the world to show off the Earth's beauty.

The narrative feature selected is *The Crusade* [\[+\]](#), the third film by actor-director **Louis Garrel** (following *Les Deux Amis* [\[+\]](#) and *A Faithful Man* [\[+\]](#)), co-written with **Jean-Claude Carrière** (who passed away in February this year), in which the children take the reins to protect the planet. Garrel himself, **Laetitia Casta** and **Joseph Engel** topline the movie.

Standing out among the documentaries are the new film by French director **Cyril Dion** (six years after the success of *Tomorrow* [\[+\]](#)), the documentary that he co-directed with Mélanie Laurent), the film helmed by French documentarian **Flore Vasseur** and co-produced by **Marion Cotillard**, and the directorial debut by French-Senegalese actress **Aïssa Maïga** (*The Court* [\[+\]](#), *Il a déjà tes yeux* [\[+\]](#)).

Here is the selection of films included in Cinema for the Climate :

- The Crusade* [\[+\]](#) - **Louis Garrel** (France)
- Above Water* [\[+\]](#) - **Aïssa Maïga** (Niger/France)
- Invisible Demons* - **Rahul Jain** (India)
- Animal* [\[+\]](#) - **Cyril Dion** (France)
- I Am So Sorry* [\[+\]](#) - **Zhao Liang** (France/China)
- Bigger Than Us* [\[+\]](#) - **Flore Vasseur** (France)
- The Velvet Queen* [\[+\]](#) - **Marie Amiguet** (France)



The Cannes Film Festival unveils a special climate selection – Cinema

<https://goodwordnews.com/the-cannes-film-festival-unveils-a-special-climate-selection-cinema/>

The [Cannes film festival](#) unveiled the seven films of a “[ephemeral selection »special climate](#)” intended to “cinematically embody” the commitment to the environment of the festival, which takes place from July 6 to 17. “In 2021, awareness and the defense of the planet will also be played out in the cinema”, write in a press release the organizers of the festival, which this year is implementing a series of commitments to reduce its environmental footprint (electric cars, climate contribution for accredited persons, reduction in the use of paper).

A fiction and six docs

Among the films that will be presented on the screens of the Croisette, Louis Garrel’s third film, “The Crusade”, notably with Lætitia Casta, a “fable of anticipation” in which children “take power to protect the planet”. The screenplay was co-written with Jean-Claude Carrière, who died in February.

The other films are documentaries. Six years after the success of “Demain”, the activist Cyril Dion does it again with “Animal”, which follows “two adolescents committed” against the collapse of biodiversity.

The “climate” selection:

- “La Croisade”, by Louis Garrel (France)
- “Walking on water”, by Aïssa Maïga (Niger-France)
- “Invisible Demons”, by Rahul Jain (India)
- “Animal”, by Cyril Dion (France)
- “I Am So Sorry”, by Zhao Liang (France – China)
- “Bigger Than Us”, by Flore Vasseur (France)
- “La Panthère des neiges”, by Marie Amiguet (France)



Film on New Delhi's pollution menace part of Cannes Film Festival's new sidebar

18 June 2021 · 1-min read

<https://in.style.yahoo.com/film-delhis-pollution-menace-part-121104557.html>

New Delhi, Jun 18 (PTI) Indian filmmaker Rahul Jain's Delhi pollution documentary 'Invisible Demons' is part of the Cannes Film Festival's new sidebar on climate issues.

Titled 'Cinema for the Climate', the new section will feature one fiction movie and six documentaries, focusing on the issue of climate change, the festival announced Friday.

Jain's 'Invisible Demons' is described as a 'shocking documentary' about pollution in New Delhi and the 'invisible demons' that are the fine particles.

'Rahul Jain's camera tries to breathe as it makes its way through this ecological hell, giving us both something to see and something to think about,' a brief on the Festival's official site read. Jain, who hails from New Delhi, graduated with Bachelors of Fine Arts in Film and Video from the California Institute of The Arts.

His first film, 'Machines', was a documentary about the factory life at a large textile mill in Gujarat.

The line-up also includes French actor-director Louis Garrel's feature film 'The Crusade', a drama about children who come together to protect the planet.

Garrel stars in the film along with actors Laetitia Casta and Joseph Engel.

The five documentaries in the sidebar section are -- 'Marcher sur l'eau' (Above Water) by Aissa Maiga (Niger-France); 'Animal' by Cyril Dion (France); 'I Am So Sorry' by Zhao Liang (France - China); '**Bigger Than Us**' by Flore Vasseur (France); and 'La Panthere des neiges' by Marie Amiguet (France).

Alongside the new programme, Cannes has announced an environmental action plan to reduce waste and decrease the festival's carbon footprint.

The 74th edition of the Cannes International Film Festival will be held from July 6 to 17. PTI
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OldNews

Cannes Film Festival puts climate change on the big screen – The Pavlovic Today

OLT NEWS

<https://oltnews.com/cannes-film-festival-puts-climate-change-on-the-big-screen-the-pavlovic-today>

On Friday, the Cannes Film Festival announced a list of films it will show at the festival to address the issue of climate change and promote best practices humans can adopt to protect the earth.

"In 2021 and faced with the urgency of the situation, environmental protection is at the heart of the Cannes Film Festival's concerns, reflected up to its Official Selection. The Selection already carried this imprint, when in 2007, Al Gore was invited for his documentary *An inconvenient truth* which won him an Oscar and many other films, including those produced by Leonardo DiCaprio," the festival said in a recently released statement.

In order to make the event part of a proactive and sustainable environmental approach, the Cannes Film Festival is implementing a strategy to meet major challenges such as CO2 emissions and waste management.

The Festival considered them as two "top priorities" and will be addressed by reducing carbon emissions and waste. They will also advocate for actions on aspects such as offsetting carbon emissions and recovering residual resources.

"To embody this commitment, the 74th edition of the Cannes Film Festival has chosen an ephemeral selection of films on the environment", specifies the festival.

The Festival will discover a scripted film and six documentaries; two activism trips for young people, two disaster stories, news from Africa and an expedition to the edge of the world to show the beauty of the Earth. This year, awareness and defense of the planet will also take place on the big screen.

The following films will be screened in Cannes:

***The Crusade (The Crusade)* by Louis Garrel (France)**

With Louis Garrel, Laetitia Casta, Joseph Engel

This third film by actor Louis Garrel was co-written by Jean-Claude Carrière, who died last February. A fiction in which children take the reins to protect the planet. An equally urgent, funny and charming story of anticipation. A story about the alienation of adults from the concerns of children who want to save themselves.

***Walk on water* by Aïssa Maïga (Niger-France)**

Between 2018 and 2020, Aïssa Maïga traveled to Niger to film one of the many villages affected by global warming. There, she followed a little girl who, while waiting for a well to be built, has to travel several kilometers every day to obtain water. Does access to water correlate with access to education for girls in sub-Saharan African countries? This is another question that is raised in this fascinating film.

***Invisible demons* by Rahul Jain (India)**

A moving documentary on pollution in New Delhi, India, and the “invisible demons” of fine particles. Rahul Jain’s camera tries to breathe as she makes her way through this ecological hell, giving us both something to see and to think about.

***Animal* by Cyril Dion (France)**

Six years after the tremendous success of *Demain (Tomorrow)*, the documentary he co-directed with Mélanie Laurent, Cyril Dion highlights extinction by accompanying two concerned adolescents who ask very intelligent questions to better understand the collapse of biodiversity and how to find concrete solutions. An educational world tour from the perspective of a teenager that opens your eyes without the typical misfortune.

***I am sorry* by Zhao Liang (China)**

12 years later *Petition* was presented at a Special Screening in Cannes, Zhao Liang has created an ambitious and necessary, poetic and stimulating new documentary on the dangers of nuclear energy. A trip from Chernobyl to Fukushima that makes the disaster tangible.

***Bigger than us* by Flore Vasseur (France)**

Documentary filmmaker Flore Vasseur follows Melati, a young Indonesian girl who fights plastic pollution in her country, on a journey that takes her far from home. Co-produced by Marion Cotillard, *Bigger than us* introduced us to young activists fighting for climate, social justice and fundamental rights such as freedom of expression and access to food and education. A beacon of positive resilience for young people.

***The Snow Leopard* by Marie Amiguet (France)**

Going far beyond the conventions of the expedition film genre, Marie Amiguet poses her camera on the Tibetan plateau in the company of wildlife photographer Vincent Munier and adventurer Sylvain Tesson, who describes their time in his book *La Panthère des Neiges* which won the Renaudot Prize in 2019. Will they manage to see the big cat? In the process of capturing the anticipation, the silence, the passing of days and the force of nature, an obvious theme emerges of the beauty of the world.

The Cannes Film Festival will take place this summer in France from July 6 to 17.

Film Festival puts climate change on the big screen – The Pavlovic Today.
