

Henri Storck and Joris Ivens joined Hudon, the director, to revisit the locations where Borinage was made at the time when the coalfields were closing down. BORINAGE presented the poverty of the Mouffe family, made up of the father (an unemployed mine worker), his wife and children. In the modern film made 45 years later, two of these children, Séraphine and George Mouffe, watch the film for the very first time, in the presence of Storck and Ivens. They describe what happened to the family, their father put in a madhouse, but not because he was crazy, and the children sent to a boarding school leading to further suffering. The revisit also includes recovered outtakes from BORINAGE, a reconstruction of a sequence, interviews with eye-witnesses like the doctor Paul Hennebert, a discussion between Ivens and Storck, and some fictional parts. This hybrid film ends with a statement from Hudon: 'Why I'm making this film, ...why one makes films and pictures, leave traces of the present, our present, look behind, keep what's alive, integrate it, ...points of reference, sensibility of a generation, lesson of a film, Borinage, everyone has his Borinage.' Meaning everyone has a decisive experience which changes one's opinion and attitude.

5 CINÉ-MAFIA (RENCONTRE 1) (FILM MAFIA, MEETING 1)

Jean Rouch, Roger and Robert Busschots, Dirk Nijland, 1980, 35', colour and bl/w, sound, 16 mm., The Netherlands. Revisit of BREAKERS (1929)



Henri Storck and Joris Ivens in front of the church in Katwijk, 1980. Film still from CINÉ-MAFIA © Robert and Roger Busschots, Leiden.

Jean Rouch shot this intimate ciné-portrait, in cinema direct style, during an informal meeting of three passionate filmmakers: Joris Ivens, Henri Storck and himself, at the occasion of his award of an honorary doctorate at the University of Leiden. This cinema "mafia" interview each other, describe their beginnings in the film industry and their role-models (Flaherty and Vertov), while walking along the streets and beach of Katwijk (The Netherlands). This is where, in 1928, Ivens (together with Franken and Last) filmed BREAKERS, a vanguard feature about love, unemployment and disloyalty. Film sequences from the work of Storck and Rouch were also included in the film. The three filmmakers talk about, with and through film. Although they promised to continue their ciné-rencontres in Brussels and Paris, they never did.

6 OVER DE BRUG (OVER THE BRIDGE)

Hans Keller, 1981, 100', bl/w, The Netherlands. Revisit of THE BRIDGE (1928)

In this documentary for Dutch VPRO Television, Hans Keller tried to reveal the impact of both the Rotterdam Lift Bridge and its corresponding film, suggesting that they were landmarks of modernity. The iron bridge transformed itself from an ordinary, functional object, neglected by the Rotterdam citizens, to a cultural highlight. It became like the film, a product of a specific cultural vision and context. In the film's case, it was the vanguard movement with artists like Moholy-Nagy and Mondrian. The revisit marked the rehabilitation of both the bridge and film. As well as an

interview with Ivens (who was working in Florence at the time) Keller got permission to include parts of the original THE BRIDGE itself, accompanied by music from John Cage.



Film still THE BRIDGE, 1928 © Joris Ivens Archive / EFJI

7 BORINAGE; DAS VERRATENE LAND (BORINAGE; THE BETRAYED REGION)

Helmut Brügel, 1988, 60', Germany. Revisit of BORINAGE (1934)



Film still BORINAGE, 1934. © Joris Ivens Archive / EFJI

German director Helmut Bürgel chose to revisit the Borinage region with a crew consisting of members of the Medienwerkstatt Freiburg, a contemporary left-wing video group. The film starts off with the powerful image of a man stopping traffic by waiving the Red Flag. But it turns out that he is only doing this to let the cows pass. Former railroad worker, poet and BORINAGE amateur historian Fernand Dufrasne and teacher and expert on proletarian literature Jacques Cordier discuss the sad state that the region is currently in. Footage from AUTOUR DU BORINAGE, shot by left-wing lawyer Jean Fonteyne in 1933, is shown. Fonteyne's son-in-law Jacques Lemaître, one of the Mouffe daughters and Henri Storck assist to a screening of the Borinage film. The film ends with a game of crosse, a local sport that looks like golf but requires no golf course.

8 MAGNITOGORSK, FORGING THE NEW MAN

Pieter Jan Smit, 1996, 60', colour, sound, The Netherlands. Revisit of KOMSOMOL, SONG OF HEROES (1933)

Dutch director Pieter Jan Smit revisited Magnitogorsk, which was one of the model cities built up during the first Five Year Plan to fulfil the economic goals of the Soviet Union. The city was found on the baron steppes of nomadic Kirgiz, next to the Magnetic Mountain. Huge furnaces were built and with-



Film still Magnitogorsk FORGING THE NEW MAN © Pieter Jan Smit

in a few years 200,000 people were living there. Ivens focused on the 'heroes' - the volunteers of the young communist movement ('Komsomol'). However, even during Ivens' stay, thousands of Kulaks were being forced to do hard labour. The widow of a famous 'shock worker' explains how her husband was executed in one of Stalin's persecutions four years after the film was finished. The second part of the documentary shows the current, depressing situation in Magnitogorsk, suffering from high levels of unemployment, the ruins of modern architecture and workers without ideals and hope. The film was shown at IDFA and several festivals.

9 LES ENFANTS DU BORINAGE, LETTRE A HENRI STORCK BORINAGE

Patric Jean 1999, 54', color, sound, Belgium. Revisit of BORINAGE (1934)

In 1933, Henri Storck and Joris Ivens' film MISÈRE AU BORINAGE showed the impoverished living conditions of miners in Borinage, a district in the Belgian province of Hainault, after a strike. It became a classic film about the dramatic economic crisis. Filmmaker Patric Jean, who was born in Borinage, returned in 1998 to search for his roots, inevitably comparing the present day situation to that of earlier times. Unfortunately, the mines have closed, leaving the population to fend for itself, in astonishingly squalid conditions for a so-called developed country. Lacking education, the residents have lost all self-esteem and their once remarkable fighting spirit. Despite being governed by socialist city councils for decades, the descendants of the miners were left alone in their poverty. Patric Jean's documentary won the Silver Wolfe Award at IDFA in 1999.



Poverty of the Mouffe-family, film still from BORINAGE © Joris Ivens Archive / EFJI

10 QUANDO L'ITALIA NON ERA UN PAESE POVERO

Stefano Missio, 1998, 43', sound, bl/w, 16mm, Italy. Revisit of QUANDO L'ITALIA NON È UN PAESE POVERO (1960)

What happened to the censored parts of Ivens' Italian documentary L'ITALIA NON È UN PAESE POVERO about domestic oil production? Italian Television (RAI) left those parts out, which showed too much poverty. By doing thorough research and interviewing co-workers like Tinto Brass, Paolo and Vittorio