INDIGNEZ-VOUS! (Time for Outrage!) by Stéphane Hessel was published by Indigène Editions in 2010. The author of this 30-page pamphlet, who regularly introduces himself as just a 93-year-old man, is a former Resistance fighter, diplomat, writer and great fan of poetry. Inspired by the program of the wartime Conseil National de la Résistance, the book didn’t seem fated to become a worldwide bestseller. In this world, writes Hessel, there are some unbearable things. To realize that, you have to look and observe. I say to young people, Take a look and you’ll see. The worst solution is indifference, saying, I can’t do anything about it, I have to look after myself. By behaving like that, you lose one of the essential components that makes a human being. An indispensable component: the faculty for outrage and the activism that stems from it.«In this world, writes Hessel, there are some unbearable things. To realize that, you have to look and observe. I say to young people, Take a look and you’ll see. The worst solution is indifference, saying, I can’t do anything about it, I have to look after myself. By behaving like that, you lose one of the essential components that makes a human being. An indispensable component: the faculty for outrage and the activism that stems from it.»

Stéphane Hessel goes on to call for «a fullscale peaceful insurrection against the means of mass communication that offer, as a horizon for our young people, only mass consumerism, contempt for the weak and culture, general amnesia and excessive competition pitting everybody against everybody else.»

TONY GATLIF (selective filmography)
1992/93 Latcho Drom - Un Certain Regard Prize, Cannes 1993 • American Critics’ Best Experimental Film prize 1996 • 1997 Gadjo Dilo - Locarno 1997 • Silver Leopard / Bronze Leopard for best actress (Iasha Hemdey) / Youth Jury Prize / Ecumenical Jury Prize / FICC Prize • 2000 Vengo - Locarno Film Festival / Toronto Film Festival / London Film Festival • 2002 Swing - in competition, Berlin 2002 • 2004 Exils - Best Director Award, Cannes 2004 • 2006 Transylvania - Closing Film, Cannes 2006 • 2010 Liberté - Montreal World Film Festival 2009 • Grand prix des Amériques / Jury Prize Audience Award / 22° Rencontres cinématographiques de Cannes / Jury Prize Audience Award / 20° Pessac International Festival / Audience Award / European Time for Peace Film & Music Prize 2010

SYNOPSIS

INDIGNADOS is a dramatized account of what is happening in Europe today and plunges us into the dense and palpable reality of a Europe in revolt. Within the indignados movement as it makes the news, through the eyes and journey of Betty, a young illegal immigrant from Africa, the film shows men & women who stand up against a system, simply in order to live their lives.

CAST
Betty, Isabel, Fiona Monbet, Norig, Nawel Ben Krash, Eric Gonzalez, Karena Gonzalez, Nourd Verdier, Aurélien La Guerinié, Adolphe Sablin, Isabelle Loustau

CREW
Screenplay Tony Gatlif • Freely inspired by Indignez-vous! (Time for outrage!) by Stéphane Hessel, Indigène editions • Original music Sylvie Montfaucon, Valentin Damoulou • O.C. Colin Houben, Eric Gonzalez, Philippe Walsh, Pierre Romy • Editing Stéphanie Pédélacq • Sound editing Philippe Walsh, Philippe Granger, Julien Granger, Pierre Romy • Production designer Sylvie Montfaucon • Production assitant Sylvie Montfaucon

FRANCE • COLOR • 88’ • 1.85 • DOLBY SR D • 2012

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THE SENSE OF URGENCY MADE ME SHOUT OUT. THE SENSE OF URGENCY MADE ME PICK UP MY CAMERA AND MAKE A MOVIE. THEN AND THERE, ON MY OWN, WITH ALL THE RESOURCES I HAD.
What made you want to make this movie? Reading Stéphane Hessel’s pamphlet Time for Outrage! made me want to make this movie. Why do you film people in close-up, unlike the camcorders of the Indignados? It’s because I wanted to show the camera. I asked them to look at it in silence, to express their disagreement with the present system, to pour out of slogans. To say that they reject a corrupt and unfair system. They are there to stand up in their thousands and say no. The Indignados movement has not reached greater proportions in a country like France? How come French youth has not rebelled? I’m sure that the Indignados moved to Spain and Greece; I could film them and stay with them. In my country, there is no intention of filming them with a long lens. Nobody asked of me because camera wasn’t welcomed. I gave them Stéphane Hessel’s book and my name and after they checked us out on internet, they gave us access badges for the whole crew in France. I didn’t want to give people who sleep rough, the people called “the homeless,” so I filmed their backs to show how empty mattresses litter the sidewalks of Paris. The situation sends shivers down my spine every time I think of all these people sleeping out in the rain in the middle of winter. In Patras, Greece, it was high-rise buildings. I thought many people from all over the world were sleeping rough. I asked them not to stand in front of the camera and to leave the shot when I said Action! Because I knew that many of them hadn’t told their family of their situation.

In the film, there is a magnificent shot of thousands of oranges dripping down streets and steps...

The oranges belong to Mohamed Bouazizi, the street vendor from Sidi Bouzid who set fire to himself on December 17, 2010. He dreamed of buying a pickup truck so he no longer had to push his cart. When the cart tips over, the fruit spills onto the streets. Nothing can stop those oranges, which represent the soul of the man who said, “Here, the poor man has no right to live.”

In recent news reports, one sometimes mentions people saying, “We shout out but nobody hears us. Given the current situation, how do you explain that the Indignados movement has not reached greater proportions in a country like France?” How come French youth has not rebelled?

I like filmmaking, that rare and precious moment that is now, in a formalized format. Indignados is not dramatized reality, but fiction working for reality. In Greece, when I film a banner that reads "We demand and Democracy don’t go together. It’s to go to the streets to fight, to organize, to create a new world. Whether in the Middle East or the streets of Greece. The Indignados are not politicians or economists. They are not experts in crisis policies. They are always there, being photographed by tourists. These people are all us, the people who have been left behind. To avoid being intrusive or exploitative. I only filmed the people in the crowd who addressed the camera. I asked them to look at it in silence because their gaze is so powerful. I thought it would be too intrusive to film the figures of officials in France and Greece, except those guarding the financial palaces. I don’t think they’re always there, being photographed by tourists. Besides people in the crowd, I never filmed anybody’s face unless they’d given their agreement. The solution must be found jointly in a genuinely democratic system. My film is a tribute to the outstretched. The Indignados are still in the early stages of the political evolution of their action. They know they reject a society that only helps those who have money. When I was shooting, it struck me that I met no spokesperson for the movement. Each Indignado is a spokesperson for all of them.

In the film, there is a complete absurdity of these abandoned towns. I was moved by the way people in the middle of winter. In Patras, Greece, it was high-rise buildings. I thought many people from all over the world were sleeping rough. I asked them not to stand in front of the camera and to leave the shot when I said Action! Because I knew that many of them hadn’t told their family of their situation.

The film is dedicated to Jean-Paul Dollé, who wrote Beac’r de l’absolution and died in February 2011. Why? Jean-Paul Dollé was an urbanist and philosopher. He wrote Le Territoire du rien, a very important book. The complete absurdity of these abandoned towns and people sleeping on the streets.

Why do you film people in close-up, opposite the camera? One of my sources of inspiration is a book by Godard and Chris Marker. The term typographical film speaking to mind. Resorting to typography comes from the fact that it’s how the Indignados work. They gather together to express their disagreement with the present system, which is ruining us even though its bankruptcy is nothing to do with us. In the film, instead of writing on the walls, we write on the screen with the hidden dimension, no interviews. I make dialogue out of slogans.

Isn’t the problem with the Indignados the struggle the absence of a political extension? The Indignados are not politicians or economists. They are not experts in crisis policies. They are always there, being photographed by tourists. Besides people in the crowd, I never filmed anybody’s face unless they’d given their agreement. The solution must be found jointly in a genuinely democratic system. My film is a tribute to the outstretched. The Indignados are still in the early stages of the political evolution of their action. They know they reject a society that only helps those who have money. When I was shooting, it struck me that I met no spokesperson for the movement. Each Indignado is a spokesperson for all of them.

/ How did you try to use the music in the film? Music plays a role and a very important one. It talks, creates, explodes and tells stories. Delphine Mantoulet and Valentin Dahmani, the composers, to write pieces of music during editing. Some shots, with live sound, had their own music, percussion and even melody. For example, an empty canal on a street began to move in the wind and roll down the slope with a ternary percussion beat. I asked them to build this from sound and create the music of solitude in the scene based on that rhythm. The electric guitar, which I use for the first time in one of my films, accentuates this feeling. Whereas hopes diminish and the future of these countries seems bleak, I wanted to make the film luminous through the energy of the music, the voices and expressions of the African illegal immigrant, and Isabel, the Spanish protestor, and through all the Indignados and their joyful chants and songs of protest.

Interview with Franck Nouchi