

Sarrazink Productions, ARTE France Cinéma and Potemkine Films present

PRIZE OF THE ECUMENICAL JURY



STORY OF JUDAS

a film by Rabah AMEUR-ZAÏMECHE

2015 / France / DCP / 99 min / Color

Stills and press kit on www.potemkine.fr

INTERNATIONAL SALES

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SYNOPSIS

After a long period of withdrawal, Jesus rejoins the members of his community, accompanied by his disciple and steward, Judas. His teaching astounds the crowds and attracts the attention of resistance groups, high priests and the Roman authorities. When he drives the merchants from the Temple, Judas shows himself to be the guardian of the words of the master...

DIRECTOR'S NOTE

For over two thousand years, the Jews have been considered Christ's murderers. We are all aware of the grief, tears, and suffering this slanderous accusation has caused them. Oppressed by hatred, they have been tortured and exterminated in countless numbers.

As a symbol of the antisemitism that burgeoned over the centuries like a never-ending, delusional stigma, Judas has crystallized this hatred of others, as well as selfhatred. He is the renegade, snake in the grass, villain, and informant, of whom we can only fear the worst. His appearance is hideous, his soul corroded by cupidity, marked by base intentions and inhabited by the Devil. Having been accepted for centuries as the man who denounced and sold Jesus to his persecutors, Judas is also he whose despair drives him to suicide since he is unable to carry the burden of his deceit. His name remains a synonym for betrayal. He symbolizes the hatred directed at the Jewish people.

With a modern historical approach to ancient Judaism and early Christianity, our aim is to rehabilitate Judas. Intensive and meticulous research into this crucial era has shown us that there are in fact very few sources of information on the first Christian community, and that the Gospels' historical value is, strictly speaking, obtained solely by default.

In our plausible and exhilarating hypothesis, Jesus appears in the middle of sumptuous, arid landscapes as an accomplished master, alert, powerful, and bearing the torch of the Torah. As for Judas, he is the impeccably heroic figure yearning for the sublime in action. Rooted in the land of Judea, he appears in broad daylight as a loyal, beloved disciple, entrusted with keeping the master's spiritual secrets. The ultimate confidante, he is the guardian of his master's inspired and living words.

Far from the temptation toward abstraction of so-called experimental cinema, our approach favors experiential cinema, calling not only on the endless possibilities of a story that is straightforward and simple, but also on the powers of the body. Thus, the film becomes the full-scale experimentation of ideals and values within an ephemeral community. It opens up a space of sharing to a multitude of sensibilities present, a communal space where the human being ventures through movement, word, smile and gaze, and engages in an overwhelming infinity. It is an authentic adventure with its physical risks and psychological challenges and has no claim to say anything that can be separated from its particular experience.

Our ambition is simply to encounter what is there, the appearance of reality, in order to reveal its complexity and ambiguity. Inspired by the idea that knowledge derives from confrontation with the unknown, we want to explore uncharted zones of the imaginary by accepting to not know, to be pre-empted by forces that escape us, so that the film might in turn embrace them.

By upsetting historical spaces, we attempt to restore to the past its quality of former present, its uncertain dimension where everything seems possible and where everything occurs as if for the first time. Capturing the imperceptible, bringing out the invisible, apprehending what only passes by, touches on the poetic foundations of cinema as an art in the present. Escape, outbursts of laughter and anger, chants and prayers will nourish the story, oscillating between staging and spontaneity, without omitting, in the composition of scenes, aspects that belong purely to the moment and its momentum, like a song of praise to the mystery and beauty of the world.

Rabah AMEUR-ZAIMECHE

BIOGRAPHY

Born in 1966 in Algeria, Rabah AMEUR-ZAIMECHE arrived in France in 1968. He grew up in the Bosquets housing project in Montfermeil, Seine-St-Denis. After studying humanities, he founded the company, Sarrazink Productions, in 1999. Since then, he has produced and directed five films.

FILMOGRAPHY

2015 THE STORY OF JUDAS / HISTOIRE DE JUDAS

Prize of the Ecumenical Jury, Berlin International Forum of New Cinema 2015

2012 SMUGGLERS' SONGS / LES CHANTS DE MANDRIN

International Competition - Locarno 2011

Jean Vigo Prize 2011

Genevieve McMillan Award – Harvard's Film Study Center 2011

2008 ADHEN / DERNIER MAQUIS

Directors' Fortnight – Cannes 2008

Jury Special Prize – Dubai 2008

2006 BACK HOME / BLED NUMBER ONE

Young Audiences Prize – Un Certain Regard, Cannes 2006

2002 WESH WESH, WHAT'S GOING ON ? / WESH WESH, QU'EST-CE QUI SE PASSE ?

Louis Delluc Prize for Best First Film 2002

Wolfgang Staudte Award – Berlin International Forum of New Cinema 2002

CAST

Jesus	Nabil DJEDOUANI
Carabas	Mohamed AROUSSI
Judas	Rabah AMEUR-ZAIMECHE
Bathsheba	Marie LOUSTALOT
Susan	Patricia MALVOISIN
The scribe	Eliott KHAYAT
Pontius Pilate	Régis LAROCHE
Menenius	Xavier MUSSEL
The centurion	Roland GERVET
Caiaphas	Nouari NEZZAR

CREW

Script, production, direction	Rabah AMEUR-ZAIMECHE
Production manager	Sarah SOBOL
Coproduction	ARTE FRANCE CINEMA Olivier PERE, Rémi BURAH
Executive production Algeria	DJINN, Khalid DJILALI
Music	Elise CARON Nabila MOKEDDEM Rodolphe BURGER
Image	Irina LUBTCHANSKY
Sound	Bruno AUZET
Costumes design	Alice CAMBOURNAC
Set design	Tony DELATTRE
Editing	Grégoire PONTECAILLE
Sound mix, mix	Nikolas JAVELLE
Distribution	POTEMKINE FILMS
International sales	SARRAZINK PRODUCTIONS