



The Lost Days

A video by Laura Waddington

PREMIERE

THE 29th ROTTERDAM INTERNATIONAL FILM FESTIVAL 2000

Contact:

Laura Waddington
email: laura_waddington@yahoo.com
website: www.laurawaddington.com

CREDITS

Conceived, Written, Edited.....Laura Waddington
Produced..... Laura Waddington
Funded.....The Arts Council of England
Music.....Simon Fisher Turner
Voices.....Marusha Gagro, Chantal Akerman
Camera.....Martin Brockhoven, Nicholas Chin, Lara Favaretto, Margarete Fuchs, Nathalie and Julie Gilles, Tim Hall and Natasha Durlacher, Lorien Holland, Stanislas Kalimerov, Mathilde Kohl, Lisette and Maria Mok, Melanie Oliver and Simon Fisher Turner, Delphine Quentin, Limor Raviv, Yukata Sato, Andrey Sebrant, Oxana Kovaleskaya, Anouschka Semenov.....
Premiere..... The 29th International Film Festival Rotterdam, January 2000
Collection.....The National Film and Television Archive, England

France/UK/US, 1999

Running Time: 47 min.

In English (or English with French subtitles)

Colour, Stereo, Digibeta PAL/ Beta SP PAL

SELECTED FESTIVALS SCREENINGS

The 29th International Film Festival Rotterdam, 2000 (*World Premiere*)
The 29th Montreal International Festival of New Cinema & New Media, Canada, 2000
The New York Video Festival 2000, Film Society of Lincoln Center
The 18th World Wide Video Festival, Amsterdam, The Netherlands, 2000
Transmediale, International Media Arts Festival 2000, Berlin, Germany
ISEA 2000, 10th International Symposium on Electronic Art, Paris, France
Cinematexas 2000, Texas, USA
Videomedija 5, Novi Sad, Serbia, 2000
The 10th Filmer a tout prix, Brussels, Belgium, 2002
The 41st Pesaro International Film Festival, Italy, 2005 (*Homage to Laura Waddington*)
The 48th International Short Film Festival Oberhausen, Germany, 2005 (*Retrospective "Crossing Frontiers: Laura Waddington"*)

(Extensive screening list at: www.laurawaddington.com)

SYNOPSIS

“In 1996, I wrote a story about a woman, travelling around the world, sending back video letters to a friend in New York. That year, I contacted 15 people in different cities (Marrakech, Jaffa, Lisbon, Milan, Paris, Moscow, Beijing, Hong Kong, Taipei...) I asked them to videotape their countries, as if they were her. Out of the tapes they sent me, I made **The Lost Days**.”

Laura Waddington 1999

DIRECTOR'S STATEMENT

I wanted to make a film about a girl who travelled around the world, filming the things she saw. In my mind, this girl didn't really belong anywhere and her travels, instead of bringing her closer to who she was would push her further away. She reminded me of a sentence I had once read, “I miss the world...I feel homesick for each and every country.”

At the time I began to think about this girl, I was living illegally in the States and could not travel. Everyday I was thinking of her and how much I wanted to tell her story. Gradually, I came up with the idea of having other people shoot my film for me. I started to search for people who I believed could fit into my character's mind. I wanted them to really live her journey, filming their cities through her eyes and wandering the streets as if they were her. Through the internet, friends and organisations, I came up with a list of people in fifteen countries, who I thought sounded interesting.

I began to write to them about my character. I asked them to borrow a Hi8 camera and to film the things I thought she would be drawn to. For each country, I consulted maps, books, stories and imagined the way she would pass through there. Sometimes I would send lists and specific instructions but most of all I would just talk about a feeling.

Every few weeks, a tape would arrive from someone I had contacted. The year passed like that and every time I got a new tape my conception of the girl would be changed.

At the end of the year, I started to make the story. I spent weeks filming images off screens, isolating, slowing down, colouring. Slowly the journey started to emerge and one day the story was completely there. There was a beginning in Jaffa and an end in Taipei, lots of driving and a man waiting somewhere in New York. In each of the tapes people sent there were endless possibilities. The video is just one version of what existed there.

Laura Waddington 1999

PRESS QUOTES

“One of those rare and dedicated contemporary travellers whose filmmaking reveals high ethical and aesthetic principles of the kind set down by Chris Marker... This study of melancholy, alienation, otherness and difference could easily be shown together in a double bill with Marker's *Sunless* (1983).”

- Jurij Meden, *KINOPLUS, Slovenia*

“A strange feeling of melancholy haunts Laura Waddington’s **The Lost Days**. A young woman is on a journey. Her first stops are Marrakech, Lisbon and Paris. But the cities are just a backdrop to her imagination. Hazy streets, fleeting images from another world. A meditation on what we are and where we come from. A portrait of being on the road and being lost in time”

-Andreas Burkhardt, *TIP MAGAZINE, Berlin*

“The tram appears to float and silently sway, as it makes its way through the narrow streets of Lisbon's old town. The camera, as it looks outside, captures fleeting impressions: rushing pedestrians, a street sweeper, old men leaning against the entrance of houses. "Sometimes," says the woman of the voice over, " when I watch the people, a feeling of sadness invades me and I think of all the other lives I could have had.”

- Maya Mckechneay *FALTER, Vienna*

“The beauty of the images in Waddington’s films, combined with Turner’s hypnotic music scores fascinate. But it is a beauty arising only from a deep intellectual and emotional involvement with the material filmed... As for reality, the voice over of **The Lost Days** expresses an unequivocal opinion, which shows she is not only interested in criticising society, but essentially in thought and perception.”

- Olivier Rahayel *FILM DIENST MAGAZINE, Germany*

“A story told with many cameras; a girl, we never see, but whose point of view has been recorded by 15 camera people, recruited by the English filmmaker Laura Waddington, to film their cities as stages on a journey of a fictive character. Through these fifteen perspectives, **The Lost Days** transports us from Jaffa to Taipei, passing through Bosnia, Hong Kong, Moscow and other equally evocative cities. With each new Hi-8 cassette she received during the year she was making the project, Laura would modify her road story about this wandering girl, lost in time, meditating on the things she believes to be disappearing. Refilmed on television screens, slowed down, re-coloured, saturated, these synthesised images plunge us into a forty-minute journey, which is fabulously sensual, melancholic, poetic.”

-*TOURNAGES WEBZINE, Paris*

“The vague images, often shot from a car windscreen, show sunlit, snow-covered or blue-shadowed roads, street corners and alley ways in the Middle East, North Africa, Europe and the Far East seem to follow one another endlessly. Passers-by move past, accompanied by street sounds, soft, murmuring music and the voice of an anonymous woman telling the stories of her travels and reflections on her lover in New York, who is hopefully still waiting for her.”

-*Teddi Dols, WWVF CATALOGUE, Amsterdam*

“A story comes to life: after writing a tale about a young girl travelling through Europe and Asia and filming what she sees, Laura Waddington contacted people in fifteen different countries. She asked them to film their own cities, as if they were her protagonist. Out of these ruminations has come a wistful video that delves deep into the heart of a place, from the point of view of an outsider but one who seems to have her finger on the pulse, wherever she is.”

-The New York Video Festival 2000, Film Society of Lincoln Center

“Here, the aim was to transform images filmed by other people in Europe, Asia and the Arab world into her own images. But aside from a retrospective appropriation -- the calling into question of the concept of author -- it is once again a way of seeing, of seeing with and through the eyes of other people. To join and mix together multiple points of view alien to one another into a single gaze -- a gaze that stretches on a geographical scale towards the transversal. To make of the eye an organ, dedicated to voyage, to perpetual exile, one that ignores frontiers and encircles the world in an endless trajectory.”

- Bouchra Khalili, “The Pain of Seeing. The videos of Laura Waddington”,

“There’s something deeply erotic to Waddington's works, particularly since **The Lost Days** when she stopped - then out of material necessity - to work with images running at normal speed and started to use slowed down moments made more passionate by Simon Fisher Turner's soundscapes. Travelling becomes one with loving, the drawn-out, hyper-present moments become memories grasped at, the way one commonly tries to elongate the flow, fleeting moments of passion.”

- Olaf Moeller “The Days and Years of My Travels”

INTERVIEW LAURA WADDINGTON BY OLAF MÖLLER

OLAF MÖLLER: How did you actually get interested in cinema? How did your first films happen?

LAURA WADDINGTON: When I was growing up in London, I didn't realise anything except Hollywood films existed. It was filmmakers who first got me interested in cinema rather than actual films. My father has a gallery. He'd sell paintings to all kinds of people and from a young age I'd go to eat with some of them. One evening we ate dinner with Sam Peckinpah. It's one of the strongest memories of my childhood. Sam Peckinpah made a joke to one of the waiter's in Chinese, which caused the waiter to storm out. I've never forgotten the mixture of sadism and extreme gentleness in Peckinpah's eyes and how he talked of the desert and a film set. It was years before I got to see his films, which I think are some of the most beautiful ever made. Later, Derek Jarman came to our school. Instead of sitting behind the desk, he sat on top of it and swinging his legs, talked with such enthusiasm and simplicity about making films. He created in my mind the idea that cinema did not have to be part of a huge commercial machinery but that it could be something personal and free. I wanted to go to film school but was too young so studied English literature at Cambridge University. After a few weeks, I stopped going to classes. There was a local art cinema and I started going almost everyday. I randomly discovered Murnau, Tarkovsky, Jack Smith, Vigo, Jean Genet. For the next three years I sat in the cinema and read books in the library. I decided I should try and make films as quickly as possible so when I was when 21, I left to New York. I worked on independent films. I shot my first film **The Visitor** with friends in a hotel room in a weekend.

Why did you change from film to video -- besides economics (which is usually just another way of saying, My vision doesn't fit into this particular economic system...)?

In New York I met electronic musicians who were producing and distributing music out of their apartments. They were circumventing the traditional production structures and this really impressed me. I had the feeling film would eventually move in this direction and that I should start using video. At that time, there was still a lot of snobbery about video. It wasn't considered a credible alternative to film. At first I found video difficult to work with, I'd been working with black and white 16mm film, which abstracts things. The video image felt very immediate, like television. But I loved the freedom of being able to work alone with a small camera. I found there was room for chance and that the videos were often a sum of their accidents. In this sense, I can say video totally changed my way of filmmaking. With my films, I was imposing a pre-written story: making fictions, shot in enclosed spaces. The videos are experiments and evolve out of things discovered along the way.

You shot "ZONE" with a spy cam. Strange question maybe, but: In how far was your life influenced by the presence of this tool, did it make you walk ways you wouldn't have otherwise?

At first I kept viewing video in terms of film, like a poor relation. I thought I had to find a way to make it my own. So I made the decision to film without using my eyes in order to completely unlearn. I hoped that if I worked in this way when I came back to using a normal video camera it would be like filming for the first time. I bought a spy camera and sewed it into a Turkish waistcoat. The waistcoat was covered in small circular mirrors and I removed one of the mirrors and put the camera in its place. Then I boarded a cruise ship, crossing the Atlantic. On the ship

I had no way of seeing what I was filming and had to learn to trust the movement of my body. After a while I realised the angle wasn't good – the camera was sloping upwards so I had to adopt a very strange walk, my shoulders hunched over.

Are you more somebody who finds or somebody who looks for something?

I often don't understand what I'm doing or where I'm going. When I make a video it's very difficult for me to put into words what it will be. This creates a problem for getting production funds. I work instinctively and the process is as important to me as the result – the meetings, friendships, and accidents that happen along the way. By the time I find something, I'm already looking for something else.

Could you talk a little about the way you created the images for "The Lost Days", the necessities behind it?

After making **ZONE**, I wrote **The Lost Days**, which is a story about a woman travelling around the world, sending back video letters to a friend in New York. I was living illegally in the States so couldn't travel. I decided to search for people in 15 countries over the internet and to ask them to videotape their cities for me, as if they were the woman in my story. My aim was to refilm and bring together all these images so that a person watching the completed video would believe they were watching one person's journey. The footage I received was very diverse. Some people filmed two hours of footage; others ten or fifteen and some had filming experience, while others had never used a camera before. There were also technical constraints: as people had filmed all over the world some people had recorded in the European system PAL and others in the American/Japanese video system NTSC. I bought a lot of old video equipment and set about filming and refilming the images off TV screens, passing them through colour correctors, refilming again and again. Finally the video reached a point where the images were so broken up that the difference in video system no longer mattered and slowly the footage began to give the impression it had all been filmed by one person.

And am I mistaken that on occasions the images one sees are not from the location suggested by the voice?

Yes. The images don't always correspond with the countries the narrator mentions. For example she talks of her memories of her childhood in Argentina over shots of Milan and Moscow or speaks of a visit to La Paz over images of China. At one point there are faces of men in a bus in Datong, while she talks about watching "Johnny Guitar" in a cinema in Paris. I wanted the countries to merge into one in this way because for me it is a story about a woman who passes through places without really understanding them. It is my fear about travelling – the idea that one can end up just imposing one's preconceptions on a place, finding only the things one wants to find, not taking the time to really look. In that sense the word "lost" in the title also refers to her.

Did you, in the times of "The Lost Days" and "ZONE" when you were working with 'quasi-aleatorically arrived-at' pictures, ever consider to stop shooting at all and work only with other peoples' images?

During those few years I didn't shoot any of my own images. The only time I used a camera was to shoot commissions for people, for example videos for choreographers, fashion and art people or to refilm images in the way I've described for **ZONE** and **The Lost Days**. The whole process of making those films and my decision to not to shoot during those years was a very definite choice. When I first started shooting video, I was constantly comparing it to film. My hope was that if I didn't shoot for a few years; when I finally started to shoot again it would be like filming for the first time. I hoped then I'd stop comparing video to film and accept it for

what it is. And that's what happened when I started shooting again for **CARGO** and **BORDER**. I came to love video for being a kind of writing.

Is there maybe a kind of safety in other peoples' gazes -- and was there some kind of sense of danger that made you look through a viewfinder again?

Actually, it was very frustrating and difficult to not film for so long. But I am afraid of filming. For me to film someone is an enormous responsibility. Because I don't believe a camera just captures the surface but also something underneath. And that's very sensitive and intimate. I think a camera has the potential to be something very violent.

Why did you feel the need to talk about love and desire in all of your works save for "BORDER"?

While I was making **ZONE** and **The Lost Days**, I didn't have any idea of what the final narrative would be. During the editing process, I just concentrated on creating a sort of line or trajectory, a kind a movement through the space. It was only after I'd found this form that I wrote the voice-overs. With retrospect, I feel the love element in the voice-overs was a mistake. The images and my editing were experiments. In the voice-overs, I think I was imposing a sort of preconceived idea of what I felt cinema should be or what I wished my films could be. It feels a bit like a stepping back or pulling away, instead of exploring what was in front of me. With **CARGO**, I wanted to make something between documentary and fiction. It was very important for me that the audience question the veracity of the narrative. I purposely included certain contradictions in the voice over; for instance at the beginning I say that I did not speak all summer but later it becomes obvious this cannot be true. **CARGO** is spoken in the form of a letter to a man in Paris. But during the video this form becomes almost redundant. In the last lines, I speak of a phone call I received from one of the sailors. For me the pull of the sailor and the people I'd filmed had become stronger than my interest in writing to that man. At the end I explain "I never got round to telling you where I'd been" After **CARGO**, I realised the letter form no longer fitted and that I had to find a new way. After, with **BORDER** I had the constant feeling I couldn't communicate what I'd seen in Sangatte. I knew it was impossible for me to speak from the point of view of the refugees. All I could do was speak about what it is to come from a society that allowed this situation to happen. I knew I could only leave a very small and incomplete trace. I think **BORDER** is a video full of loneliness, and one in which I am mistrustful of my own attempt to speak. In the voice over, I tried to say very little and to talk in an understated way, in the hope the audience would keep in their minds, the incompleteness of the picture I gave. In the last moments of the video, the camera freezes on some car headlights and I address one of the refugees directly. I wanted, by doing this, to turn the narrative on its head. The refugee who I address had, in fact, one day written to me to explain that, for certain reasons, when we were in Sangatte, he had had to lie to me about his life. There was the feeling things were much more complicated than I could comprehend.

Looked at today there's a very clear sense of progression in your work --did it feel for you like this when you made it, or would you say that this sense of order was something you were looking for in your life?

I don't really ever know where I'm going but later when I look back at the work, I realise each film or video grew out of the one before. Somewhere in the making of a previous video, a new one starts to emerge, even if it takes me a while to recognise that. It often springs from something very small, a person I meet while I'm shooting, a face, a story. I can't really impose it. It's like with filming - it's often just a process of waiting to understand, letting it suggest itself.

Interview by Olaf Möller for for THE 51st PESARO INTERNATIONAL FILM FESTIVAL CATALOGUE

“THE DAYS AND YEARS OF MY TRAVELS” BY OLAF MÖLLER

Laura Waddington is afraid of flying: She doesn't board a plane, ever (well, ever....). Instead, she travels by bus or train or ship - the latter, the most archaic in a lot of ways, being the locus of two videos, **ZONE** (1995) and **CARGO** (2001). The old-fashioned ways used nowadays mainly by those lacking the funds for luxuries like time (by the way: train never means 1st, always 2nd or 3rd class, and ship more often than not means freighter, not cruise ship.) The world slows down like that while growing back again to an older yet more natural size. It's 19th century redux, befitting an oeuvre with a social agenda which for so many of the airplane-internet-mobile-set, Today's People, feels passé but isn't for the majority of human beings on this planet, Earth. The slowness makes one see peculiarities and uniquenesses - no such flippancies as, “This-and-that film from Taiwan perfectly expresses the economic malaise of Peru”, or some such. That's the way the world looks from an airplane hurrying the skies across borders and peoples and cultures, blurring all differences into a single superficial movement. It's the market's, the management's perception, Globalizorama.

Laura Waddington, instead, is always precisely There, crossing all those land and seascapes, often for weeks and months, becoming one with the moment, place and time, savouring its particular flavour. It's a way of moving in the world which gets one close to - often in close quarters with - people others just pass by, not noticing them or taking their presence=service simply for granted. To fully experience such journeys, their potentials, one has to be open enough and willing to accept one's occasional needs - for help, food, shelter, love and/or friendship - and one has to be unafraid, open, also for strangers and their kindness.

One cannot see this in the works themselves. Or rather, it's there but not on the surface. It becomes present only when one knows. (When introducing her works, Waddington more often than not pretty soon starts talking about her fear of flying and how that influences her artistic approach=process, so...).

Another approach, actually a kind of trajectory or even vector, is to be found in the work itself, always the best place to start anyway. One doesn't need to look too deep, it's pretty much out there in the open, for Waddington's works carry their heart on their sleeve, as they want, need to be understood. Starting with her 'maiden film' **The Visitor** (1992) and ending with **Border** (2004) - after which, she says, something completely different has to come and happen - the work 'describes' a movement out into the open. From the enclosed spaces of work and home in **The Visitor**, breeding desire, which is (also) the need to get away - each fuck another country, and each desire squashed the go-by-go nobody wants. On with **ZONE** and **CARGO** to the enclosed spaces of journeys by ship in the company of some of the most wretched human beings on earth, seaman whose working=living conditions have considerably worsened in the last 20, 30 years. A tribe of the working class that in several ways has no fatherland. More often than not they're prisoners of their vessels, its flag, as well as their own passports (if they have one): they can't leave when the ship enters a harbour, more often than not they have to contain with looking at yet another country. On to a most symbolic final destination, the Red Cross-refugee camp at Sangatte in **Border**, where she stayed for months with refugees from Afghanistan and Iraq, men and women who've crossed thousands and thousands of miles escaping certain-seeming doom and who're now trying to catch an illegal ride through the channel tunnel to yet another promised land, the one of hope and glory. It's her sole video that's basically set only in the wide open, with refugees, silhouettes in the sheltering darkness, moving in the wind and the rain, crossing landscapes, anonymous to the eye yet known by name to the narrator, Laura Waddington.

That her first cinematographic journey - for that is her oeuvre till now: a journey, also to herself - would end among refugees has a certain logic in Waddington's own life. She lived for several years as an illegal immigrant in the USA, and her current life in France is also not without problems; in her fatherland, England, she doesn't want to stay, for artistic reasons.

So, in a certain way, it's also Laura Waddington standing there in **Border**, finally being able to face that which is there. As for a long time she was afraid of even looking through a camera, making the images herself. **The Lost Days** (1999) was made by asking friends around the world to shoot images for her which she then refilmed and refilmed until they got the unified look of somebody not really looking, just passing and taping. **ZONE**, then, was made with a spy camera filming 'accidentally'. **CARGO**, it's true, has Waddington again looking through the view finder, making the images, but it seems that she's still a little reluctant to truly be there – or, let's say, she's getting back into the motions. With **Border** she has, if one might say so, finally found herself. There's a heroic compassion of quasi-Kurosawa'ian dimensions to each image, a justness to each movement that in its humbleness speaks gloriously of all the growth and learning done in all those years on the road.

Also, something got lost on that journey: the need to shield oneself by a layer of fiction. **The Lost Days** is, if compared with Waddington's following works, fictitious on several levels. There's the fiction of the story told - a woman running away from a relation(=)ship wrecked - a story that was there before the images. And there's the fiction of the images made by so many yet made over by just one. And there's another layer: Waddington doesn't narrate the story herself - and thereby authenticate the images – (That, too.) There's the voice of Chantal Akerman for the prologue (mirroring somewhat the prologue of her "*Histoires d'Amerique: Food, Family and Philosophy*" (1989)) and there's Marusha Gagro for the story itself.

That said, **The Lost Days** is actually supposed to be the story of somebody alien to herself: Travelling the world but seeing only the same everywhere which, in the end, is the blurred self one cannot confront, one's loneliness (in **The Visitor** and **The Lost Days** homosexuality becomes, for the self-centred/lost protagonists, a symbol of exclusion. Men reject her in her essence... Read: The body as prison, a fortress of solitude). **ZONE** and **CARGO** both still feature comparable stories of love lost/fled but in a more muted key and used more obviously as distancing devices. It ends with **Border**: There's no need anymore to distance oneself - now, there's the need for contact, to be there.

Finally, there's something deeply erotic to Waddington's works, particularly since **The Lost Days** when she stopped - then out of material necessity - to work with images running at normal speed and started to use slowed down moments made more passionate by Simon Fisher Turner's soundscapes. Travelling becomes one with loving, the drawn-out, hyper-present moments become memories grasped at, the way one commonly tries to elongate the flow, fleeting moments of passion. The difference between passion and compassion vanishes, borders fall, each body a vessel of change.

- Olaf Möller "The Days and Years of My Travels" for THE 51st PESARO INTERNATIONAL FILM FESTIVAL CATALOGUE

DIRECTOR'S BIOGRAPHY

Laura Waddington, born 1970 in London, studied English literature at Cambridge University, before moving to New York, where she worked in independent cinema and made short films. Inspired by electronic musicians, who she met making and distributing work from their apartments, she became interested in alternative modes of production and began shooting video. **ZONE** (1995), filmed with a spy camera on the QE2 and **The Lost Days**, the story of a woman's journey around the world, directed via the Internet with camera people in 15 countries, experimented with the possibilities of the medium. **The Lost Days** marked the start of an ongoing collaboration with English composer Simon Fisher Turner (Derek Jarman's *Blue*, *Caravaggio*, *The Garden*).

In 1998, she left New York and lived briefly in Lisbon and Barcelona before moving to Paris. Travelling widely overland on ships, buses and trains, because of a plane phobia, she began to focus on borders and people she met trying to cross them. In 2000, the Rotterdam Film Festival commissioned her to make a video for the project "On the Waterfront" a series of digital diaries, shot by ten filmmakers in ports around the world. **CARGO** (2001) is an account of her journey on a container ship to the Middle East, with sailors from Romania and the Philippines.

In 2002, following extensive travels in Kurdistan, Europe, The Middle East, and the Balkans, researching refugee routes into Europe, she spent months in the fields around Sangatte Red Cross camp, filming Afghan and Iraqi refugees who were trying to cross the channel tunnel to England, (**Border**, 2004)

Laura Waddington's work has screened at numerous international film festivals, including Locarno, Rotterdam, New York Video Festival, Film Society of Lincoln Center, Edinburgh, Montreal Festival of New Cinema, on ARTE television and in museums such as The Reina Sofia Museum, Madrid, The Walker Art Center, Minneapolis, The Pompidou Centre, Paris (upcoming). She has had screenings in over thirty countries, including locations such as the European Parliament, Brussels. In 2002 Six Pack Film presented a focus on her videos at the Austrian Film Museum, Vienna. In 2005, she had a retrospective at The 51st International Oberhausen Short Film Festival and a homage to her videos at The 41st Pesaro International Film Festival. She has received awards including the ARTE Prize for Best European Short Film, The 48th International Oberhausen Short Film Festival, First Prize ex aequo, Videoex 2002, Zurich, (**CARGO**) Grand Prix Experimental-essai-art video, Cote Court 2005, France and First Prize Videoex 2005, Zurich (**Border**). Articles and interviews about her videos have appeared on ARTE television, Radio France Culture, and in *Les Inrockuptibles*, *Télérama* magazine, and *Film-Dienst* magazine among others. She presently lives in Brussels.

SELECTED FILMOGRAPHY

1992 The Visitor
1994 The Room
1995 ZONE
1996 Letters to My Mother
1999 The Lost Days
2001 CARGO
2004 Border