

# JACQUELINE VEUVE



Born in Payerne in 1930, Jacqueline Veuve studied library science, film and anthropology. She discovered the film classics in the film clubs of Lausanne and Geneva. Between 1956 and 1958 she worked as assistant to Jean Rouch in the Museum of Man in Paris, in the Department of Ethnological and Sociological Films. Then she married and became the mother of two children. Her first short, **Le panier à viande** (The Meat Basket, 1966), a co-production with Yves Yersin, launched her career as a film maker. In 1973-74 she attended a course at MIT in the United States under the direction of Richard Leacock. Back in Switzerland she made her first feature-length film, **La mort du grand-père ou le sommeil du juste** (Death Of The Grandfather Or The Sleep Of The Just), which was selected for the Locarno Festival of 1978. Veuve has produced over 50 films (most of them documentaries plus two works of fiction), mainly in Switzerland – sometimes in France or in the United States. Her films have been shown at a number of international festivals and almost all have received international prizes. Filming and describing her country with scant nostalgia – observing its army, its farmers, its winegrowers, its craftspeople and, of course, its women – Jacqueline Veuve has become one of the most important Swiss documentary makers. In 2011, she received the Prix Culturel of the Leenaards Foundation in Lausanne “as a sign of admiration for the passionate yet discreet way in which she observes others, the silences and the gestures which say it all”. In 2013 she received the Honorary Award for her lifetime achievement at the Swiss Film Awards. Shortly after, in April 2013, Jacqueline Veuve passed away at the age of 83.

[www.jacquelineveuve.ch](http://www.jacquelineveuve.ch)

## JACQUELINE VEUVE



**The magnitude of minor gestures. Jacqueline Veuve, the unusual chronicler of unspectacular lives**

“I believe it belongs to my role to be a small part of our country’s memory,” French-Swiss film-maker Jacqueline Veuve once said. Indeed, there are few who document life in Switzerland as perseveringly as she does. Either as a meticulous observer of typical Swiss institutions such as the Salvation Army in **Oh! Quel beau jour!** (Oh! What a Beautiful Day) or the army in **L’homme des casernes** (Barracks Man), or as an indefatigable

chronicler, primarily of the world she comes from, rural Vaud with its customs and traditions. It started with her first film, **Le panier à viande** (The Meat Basket), shot in collaboration with Yves Yersin in 1966, depicting a typical Vaudois “Metzgete” (the serving of freshly slaughtered meat in a restaurant or at a village festival), and spans her oeuvre right up to the most recent film, **Chronique vigneronne** (Vineyard Chronicle), on the work of a wine-growing family on the sweeping slopes overlooking Lake Geneva.

Yet it is not merely her fascination with rural life and local customs that is reflected in many of her films. What strikes us is her empathy with the characters she portrays, the interest she shows in their way of life and personal history. This applies in particular measure to the very personal film **La mort du grand-père ou le sommeil du juste** (Death of the Grandfather or the Sleep of the Just), where her family history and, with that, a period of Western Switzerland’s social history unfolds around the portrayal of her grandfather. It also applies to the seven representations of crafts and craftsmen in **Les métiers du bois**, where she gives a detailed depiction of dying woodworking crafts and the craftsmen battling for their often anachronistic ways of life and against globalisation. And it applies to the extraordinary, courageous individuals she has portrayed, such as the nurse Friedel Bohny-Reiter in **Journal de Rivesaltes 1941–42** (Rivesaltes Diary 1941–42), the women in her earlier short films, and the figures in the two feature films **Parti sans laisser d’adresse** (Left, Address Unknown) and **L’Évanouie** (Fainted Away).

The innovative air of her Parisian days left a lasting imprint on her film work and inspired an ethnographic interest that remains unabated. Later, while living in the USA with her husband and two children and making short films at the Massachusetts Institute of Technology under the auspices of Direct Cinema representative Richard Leacock, she experimented with three traits that

I’m interested in absorbing and depicting objects and events that will possibly, probably or definitely no longer be around tomorrow. I believe this is one of the principal functions of documentaries... Making films, to my mind, means primarily looking and listening very carefully. Jacqueline Veuve, WOZ 2000

## FILMOGRAPHY

1966	<b>Le panier à viande</b> (co-director with Yves Yersin)
1967	<b>Dimanche de pingouins</b>
1968	<b>Les Peaux-Rouges</b> <b>La vie de société en Suisse au XVIIIe siècle</b> <b>La cellule</b> <b>Musique en tête</b>
1969	<b>Si tu veux savoir</b>
1970	<b>Les formes</b> <b>La publicité</b> <b>La mode</b> <b>Histoire du théâtre</b>
1971	<b>Davel ou Les révoltés contre l'ordre établi</b> <b>Le canadien tel qu'on le parle</b>
1972	<b>Les lettres de Stalingrad</b> <b>Les enfants de la télévision</b> <b>La grève générale en 1918</b>
1973	<b>Genève, le 9 novembre 1932</b> <b>L'école et la vie</b>
1974	<b>Susan</b> <b>No More Fun, No More Games</b>
1975	<b>Swiss Graffiti</b> <b>Visites et stages</b>
1976	<b>Mais vous les filles</b> <b>Chronique d'une ville, Fribourg</b>
1977	<b>Ombres chinoises ou la tête ailleurs</b>
1978	<b>Le mort du grand-père ou le sommeil du juste</b> <b>Angèle Stalder ou la vie est un cadeau</b>
1980	<b>6, Place Chevelu</b>
1982	<b>Parti sans laisser d'adresse</b>
1982	<b>L'avenir à 15 ans</b>
1984	<b>Une journée de Simon et Nathalie</b>
1985	<b>Parlez-moi d'amour</b>
1986	<b>Boîtes à musique et auto-mates</b> <b>La traversée</b>

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### > The magnitude of minor gestures

were to become characteristic of much of her later work: the social angle, the portrait, and the inclusion of historical footage.

There is no room for coincidence in Jacqueline Veuve's documentaries. She is in complete control of what happens in front of the camera and does not shy away from orchestrating sequences. Yet she remains true to the documentary premises of "absent" storyteller and reticence of interpretation, while adding her very personal approach to this tradition. Her films have little in common with the documentary style favouring what is raw, unfinished, ambiguous and provocative. Balance and moderation are the distinctive features of many of her films, which are generally characterised by a simple, often chronological narrative, well-balanced structure and visual language, and an unhurried pace.

Her attitude towards the people she portrays is in the tradition of one of her role models, Robert Flaherty. Like him, she depicts the heroic dignity of her characters in their struggle against an adverse environment. And especially in her portraits of farmers and craftsmen, of country life in general, she reveals a strain of nostalgia for a social and ecological order that is undisrupted and humane – nostalgia for a bygone age. In that sense, she is more of a romantic than a realist.

Jacqueline Veuve has become known primarily as the chronicler of the ordinary. She has been called "la grande dame des humbles", the great lady of the humble, because she allows time for the unspectacular, patiently depicting little everyday tasks and giving meaning and magnitude to these minor gestures. There is hardly a detail she does not deem worthy of the keen and benevolent interest that allows its uniqueness and value to be brought to light. She does so with the perseverance of an experienced chronicler and film-maker who has often joined in the battle for the independence of Swiss documentary-film production. This has proved a strenuous struggle over the last 30 years. Yet all those of us who are eager to be inspired by her energy, her enthusiasm and her commitment will be happy to hear that the creative sparkle in this 70-year-old film-maker's eyes is still very much alive. Susanna Kumschick, 2000

**Memories, taking leave, the sharp eye for materials, tools, work, the interwovenness of work and life stories and their integration in social conditions and processes: these are recurring elements in Jacqueline Veuve's film oeuvre.**

Verena Zimmermann, 2000

1987	Armand Rouiller, fabricant de luges
	La filière
	Le sable rose de montagne
1988	Claude Lebet, luthier
	Michel Marlétaz, boisselier
	François Pernet, scieur/ sculpteur
1989	Joseph Doutaz et Olivier Veuve, tavillonneurs
	Marcellin Babey, tourneur
	Les frères Babst, charretiers
1990	Chronique paysanne en Gruyère
1991	François Junod, fabricant d'automates
	Les émotions helvétiques
1992	Arnold Golay, fabricant de jouets
1993	L'Évanouie
1994	L'homme des casernes
1995	Oh, quel beau jour!
1996	Ma rue raconte (série de 26 volets)
1997	Balade fribourgeoise
	Journal de Rivesaltes 1941-42
1999	Chronique vigneronne
2000	Le salaire de l'artiste (co-director with Laurent Veuve)
	Delphine Seyrig, portrait d'une comète
2001	Le chalet du cœur
2002	Jour de marché
	Le clé du sol
2005	La nébuleuse du cœur
	La petite dame du Capitole
	Irène Reymond, artiste peintre, 1902-1998
2008	Un petit coin de paradis...
2010	C'était hier
2012	Vibrato

## INTERVIEW

**A key dimension of your documentaries is the loss of heritage. Was it a desire to record things for posterity that decided you to make films?** Yes, definitely. If you are thinking of **La mort du grand-père ou le sommeil du juste**, or my films about woodworking, yes. I was also influenced by a love of fine craftsmanship. I was really fascinated by the craftsman's emotional attachment to precious stones, rubies or wood. And our heritage is indeed dying. Nowadays, stones are polished and drilled by machines and most of the skilled woodworkers are long gone, often taking the secret of their creative skills to the grave. Today, the sledges used for carrying timber and hay are made of plastic, as are many articles formerly carved from wood.

**You trained as an ethnologist, but decided to work in your country of origin, which is very unusual.** My stay in the United States was a kind of trigger. I had made two feminist films about very radical women, very feminist, very tough. When I returned, I wanted to turn my attention to my own Swiss family. I was forty years old, and beginning to take an interest in my roots. Until that age, you do not think much about roots; you tend to follow fashionable ideas. I began to wonder who I was, where I came from, who these people were – father, mother, uncles, aunts – among whom I had lived but had never really listened to. **La mort du grand-père** brought me back to this country, which did not interest me, which maybe I even despised. I realised that I could make it my field of research – with all the fascination it inspires in me, as well as the sort of repulsion one almost always feels for one's "homeland".

**More than thirty years have passed since your first film. How would you describe your journey?** My very first film, **Le panier à viande**, was made with a co-filmmaker, but I was never given credit for it. That's always the lot of a co-filmmaker, especially a woman: she is forgotten. It also wasn't a particularly feminist era – they preferred to talk about the other writer. I felt very cheated by that film – it was as if I was completely overshadowed, even though the idea had been mine and I had worked on it. Considering that, it's difficult to decide which was my first film. I don't know if it was that one, or a small film for schools, **Dimanche de pingouins**, which I made one year later. As for the evolution of my career as such, there hasn't really been a guideline. I am often asked, "When are you going to make another real film with actors?" – which is extremely vexing for someone who makes documentaries. People confuse reporting with documentary-making. I have made two fiction films and a short animated film, and I don't feel frustrated because I prefer to make documentary films. My trajectory has evolved more in function of the opportunities that have presented themselves. Of course there are elements that

## AWARDS

### Le panier à viande

Quality Award Swiss Federal Office of Culture

### Les lettres de Stalingrad

1st Prize, International Youth and Film Festival, Cannes 1972

### Le mort du grand-père ou le sommeil du juste

Quality Award Swiss Federal Office of Culture

### Parti sans laisser d'adresse

Prize of the Int. Federation of Art and Essay Cinemas & International Oecumenical Prize, Festival del film Locarno 1982; Quality Award, Swiss Federal Office of Culture

### L'avenir à 15 ans

1st Prize, International Festival for School Films, Mondavio 1984

### Armand Rouiller, fabricant de luges

Quality Award, Swiss Federal Office of Culture; Golden Devil and Special Prize, SRG SSR (Swiss Broadcasting Corporation); International Alpine Film Festival, Les Diablerets 1987; First Prize Stella di Gibellina, Italy 1988; Leroi-Gourhan Award, 7th account of Ethnographical Films, Musée de l'Homme, Paris 1988

### Claude Lebet, luthier

Quality Award, Swiss Federal Office of Culture

### Michel Marlétaz, boisselier

Quality Award, Swiss Federal Office of Culture

### François Pernet, scieur/sculpteur

Quality Award, Swiss Federal Office of Culture; Prize of the International Union of Alpine Climbers Associations, International Alpine Film, Les Diablerets 1988

### Joseph Doutaz et Olivier Veuve, taviilonneurs

Quality Award, Swiss Federal Office of Culture; Golden Devil, International Alpine Film Festival, Les Diablerets 1989; Best Documentary Prize, International Festival of Films on Architecture and City Planning, Lausanne 1989; First Prize, International Festival of Films on World Traditions, Saintes 1992

### Les frères Bapst, charretiers

Quality Award, Swiss Federal Office of Culture; Prix de la Mission du Patrimoine Ethnographique, 8th account of Ethnographical Films, Musée de l'Homme, Paris 1989; Special Prize SRG SSR (Swiss Broadcasting Corporation); International Alpine Film Festival, Les Diablerets 1990

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reappear, because one is aware of one's fantasies, one's obsessions – all filmmakers work like that. In my films, I return to objects, to love of the beautifully crafted – there are recurring themes. In fact, I think it's more a woman's trajectory than a man's. It's not a question of starting with a thirty-minute documentary film, for example, in order to work up to a fiction film of an hour and a half, far from it. They are subjects that really touch me, intrigue me, even speak to me, enough for me to throw myself into them completely.

For example, why did I do the **Journal de Rivesaltes**? It's a bit like when the physicist Monod talked of chance and necessity. I have been going on vacation to Fitou, between Narbonne and Perpignan, for fifteen years. Ten kilometers from there is the village of Rivesaltes, a former camp in ruins, many kilometers long. I had already known for a long time that before the war, the camp had held refugees of the Spanish Civil War. Three years ago, I went into a bookstore in Perpignan, where I found and bought a book, **Journal de Rivesaltes**, in which I learned another story: that thousands of Jews had been assembled there during the last war and then deported to Auschwitz, via Drancy. I decided to make a film about it. Now, that is chance. It's only later that the necessity to pursue it sets in. That's the point where I think it's more a woman's trajectory. My goal is not to be able to make great fiction films, but rather to have something to say about a subject that touches me.

**Do you always choose your subjects on a rather random basis?** A random basis that then becomes a necessity – that is a point I must insist on. **Le panier à viande** is a good example. We – the co-director and I – wanted to do something about popular arts and traditions, something small-scale because we were short of money. When I saw a photograph taken from the second floor of a farm, with a steaming pig surrounded by farming folk, I was reminded of my childhood and decided we must make a film on this topic. Often, chance takes a hand. Then there is a deep need that arises from heart and mind. And at other times you have a strong urge to do something, but it comes to nothing, because the people do not have the necessary charisma, or the resources for making the film are lacking.

**In your documentaries, there always comes a moment when you show the tragic or monstrous side of human beings, a sort of perspectival shift which makes the viewer call into question what he has just seen.** That's true, there is a shift of the kind you describe. At the beginning of **La mort du grand-père**, you think he is being treated like a saint, then that impression is suddenly dispelled: you realise that this likeable, idolised grandfather was in fact



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**Chronique paysanne en Gruyère**

Quality Award, Swiss Federal Office of Culture; Central Film Prize, Solothurn; Honor Prize, Munich Festival 1991; Chicago International Gold Hugo Award, 1991

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**Arnold Golay, fabricant de jouets**

Special Prize SRG SSR (Swiss Broadcasting Corporation), International Alpine Film Festival, Les Diablerets 1992; Quality Award, Swiss Federal Office of Culture; Silver Dove, International Festival of Documentary Film, Leipzig 1993

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**L'homme des casernes**

Quality Award, Swiss Federal Office of Culture

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**Journal de Rivesaltes 1941-42**

Swiss Film Prize, Best Documentary 1998

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**Chronique vigneronne**

Quality Award, Swiss Federal Office of Culture; 4th Prize International Oenovideo Films, Aigle 1999; Nomination Swiss Film Prize, Best Documentary 2000

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terribly unjust and conservative. I never idealise things or people in my films. In **La filière** (The Way Over), one thing that really struck me was that these two women had saved so many people at risk of their lives, but no one had ever come back to thank them after the war. The women who wrote the book on which I based the film reproached me for ending the story on that note. But you cannot idealise, that is the sad truth!

### ***Is it appropriate to speak of your documentaries as being philosophical?***

They might be philosophical. One thing that has always struck me is the cruelty that suddenly becomes apparent in a situation. In **Les lettres de Stalingrad**, there's a kind of beauty, if I might say, in the letters, and then there is a shift, because those people are going to die for nothing. It's a bit like Friedel Bohny-Reiter, a nurse in the camp at Rivesaltes, when she asked the question: "Was I not an accomplice?" That was what interested me about her: the ambiguity of the situation. Just like the reflection of the two women who, having saved 80 people during the war, observe at the end of **La filière**: "And to think that we never heard from anyone." There is a shift in this ideal. In this respect, my documentaries may well suggest a philosophical approach. History per se does not interest me, but rather the individual stories that make up history. What fascinated me in **La mort du grand-père**, for instance, was the application of Max Weber's theories on Protestantism, capitalism and the family, the work ethic. The reason Protestant countries have grown rich is because of this work ethic. If I had wanted to make a fiction film illustrating Weber's theories, I could not have done it better. My story was there, right before my eyes.

***Do these on-going references to social and political issues mean that you are a politically militant, feminist film-maker?*** I think they reflect a militant attitude, but I am sure that militant feminists do not see me as very committed. Where feminism is concerned, I was more radical at the time I made **Susan**. Many people think I am not militant enough, or feminist enough. No doubt, I do not fit well into those categories. What matters is that I manage to do what I think is important to reach the viewer.

***Do you think that a documentary film-maker has a special role to play in contemporary society?*** An enormous role, yes, preserving memories and encouraging reflection. But our role is a difficult one, and there are few documentary film-makers left. Television concentrates on reporting and so treads on our toes; there is not much room for us. When people ask you if one day you are going to make a real film, it is hard to stomach after thirty years in the business! You



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are always having to explain the difference between reportage and documentary, it is tough... I believe we have an important role to play because people are currently very much tuned in to this genre. We can bring them a form of knowledge; we can interest viewers in subjects they would never normally think of exploring. Part of our job is to record and recall the past. The problem is that TV companies are afraid of people getting bored and switching channels, so they force us to come up with shorter scripts.

***Making documentaries is becoming an act of cultural resistance...*** I think you are right. Thanks to documentaries, people can learn more and gain a better understanding of the society to which they belong. There is no need to go to Africa to show how societies work; you can figure that out in your own country. Political documentaries featuring a particular topic do not interest me. Television makes provision for that type of production, and films of that kind generally consist of no more than talking heads. At documentary film festivals, I see many films which proclaim themselves to be politically committed. People have the right ideas, support the right causes, make films and revel in fine words, but from a visual point of view it is just filmed news coverage. That is not what I am trying to achieve.

***Do you belong to a particular documentary tradition?*** I have been strongly influenced by the great American documentary makers, such as Richard Leacock, Albert and David Maysles, and Robert Flaherty, and by the British film-makers John Grierson, Basil Wright and Lionel Rogosin. I do not think they have ever been equalled. They said it all...

Excerpts from an Interview by Sandrine Fillipetti for *Repérages*, Paris, November 1998

Script: Jacqueline Veuve  
Camera: Willy Rohrbach

Sound: Pierre-André Luthy  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production,  
Les Monts-de-Corsier

World Rights: Aquarius Film Production  
Original Version: French (english, german subtitles)

Jacqueline Veuve's dispassionate account of her family background... told with the perfectionism she found so fascinating, repulsive and frightening in her grandfather, the owner of a watchmaking business. Glints of fiction intrude on the documentary material, red as the streams of rubies the workers spent their lives polishing. The absence of critical distance, the meticulous, impartial observation, is more eloquent than the loaded platitudes of fashionable ideology. Jacqueline Veuve is a rare bird: a filmmaker who is both skilled artisan and poet.

Patricia Moraz, *Le Monde*



1978 | 16 mm | colour | 87' | Death Of The Grandfather Or The Sleep Of The Just

**A** tale, told by his five daughters, of the life and death of a man very representative of Protestant Switzerland in the early 20th century, where life was conditioned by the work ethic. He was first a farmer, then a factory worker, then the head of a small family enterprise, where his daughters became his workers. The business grew into a large factory that would eventually be taken over by the only son. The five stories show us the family and professional context of the first half of the 20th century. They are also five different versions of the serene death of a man who felt he had done his duty. The film illustrates the ideas of Max Weber, known for their importance in understanding Western civilisation as it emerged from the Reformation.



Script: Jacqueline Veuve  
Camera: Hugues Ryffel

Sound: Pierre-André Luthy  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production,  
Les Monts-de-Corsier; Les Productions  
JMH, Neuchâtel

World Rights: Aquarius Film Production;  
Les Productions JMH  
Original Version: French (english,  
german subtitles)

... the idea expressed by Jean-Luc Godard: "You can't have an exercise-book without the margin. It is the margin which keeps the pages together." Film-maker and ethnologist Jacqueline Veuve develops this idea on the ground. Bernard Chappuis, 24 heures, June 7, 1991

## CHRONIQUE PAYSANNE EN GRUYÈRE



1990 | 16 mm/Beta/VHS | colour | 100' | A Peasant Chronicle in Gruyère

The shooting of this farming chronicle in the Gruyère region lasted a whole year, from July 1989 to July 1990. A year of work and festivities in the family of Conrad and Louise Bapst, their children and grandchildren, who live in La Roche (canton of Fribourg). In summer, part of the family goes up to the upper pastures with the herd, and, for the next three months, will move six times as the grass for the cows grows in higher and higher places. Down at the farm, the rest of the family bring in the hay, the after crop, and tend the vegetable garden. Then come the autumn and winter chores, feast-days, the sale of cheeses, voting for or against the Swiss Army, the meetings to discuss whether or not to join the European Union. A patient and human approach to an almost silent minority of Switzerland.

Script: Jacqueline Veuve  
in collaboration with Emmanuelle de  
Riedmatten

Camera: Hugues Ryffel  
Sound: Luc Yersin  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production,  
Les Monts-de-Corsier; Les Productions  
JMH, Neuchâtel

World Rights: Aquarius Film Produc-  
tion; Les Productions JMH  
Original Version: French (english, ger-  
man subtitles)

The camera records what it sees,  
the tape-recorder registers what is  
said: the result is a clear, objective  
account, without bias, leaving the  
viewer free to interpret the film in  
his or her own way. Freddy Buache,

*Le Matin*, March 27, 1994



1994 | 16 mm/Beta/VHS | colour | 90' | Original title: L'homme des casernes

**F**or the first time, an independent movie team was able to follow Swiss army recruits undergoing basic training as fusiliers and machinegunners in Colombier from February to May 1993. The recruiting officer in charge told them, "When a young man hesitates, I suggest the infantry, because that is where I need them most." So 35% of the recruits find themselves enlisted in the infantry. Contrary to the summer basic training period, where students represent a high proportion of the recruits, the winter school consists of youngsters with jobs strongly affected by the economic crisis, or with no occupation at all. 40% of the platoon that was filmed found themselves unemployed at the end of basic training.

The film reflects the atmosphere of this recruits' school and the language typical of these particular surroundings. Although we were able to film freely, the accent was on specific sequences, such as: recruitment, the promotion of three recruits (compulsory non-commissioned officers' school), inspections, raising and lowering the flag, the visit of a priest for a service on Ascension Day. How do they react, these young men most of whom would never join a professional army?

Script: Jacqueline Veuve  
Camera: Axel Brandt, Edwin Horak  
Sound: Pierre-André Luthy, Michel Casang

Editing: Edwige Ochsenbein  
Music: Armée du Salut

Production: Aquarius Film Production,  
Les Monts-de-Corsier; Les Productions  
JMH, Neuchâtel; TSR (Télévision Suisse  
Romande)

World Rights: Les Productions JMH  
Original Version: French (english, ger-  
man subtitles)

The more we get into this film – some of which was shot among the down-and-outs at the Salvation Army Hostel, designed by Le Corbusier, in Paris – the better we understand why the Salvationists' uniform, often a cause of merriment, is the last sign of hope when the world comes crashing down.

Bertil Galland, *Le Nouveau Quotidien*, Octobre 23, 1995



| 1995 | 16 mm/Beta/VHS | colour | 77' | Oh, What A Beautiful Day!

The film follows five candidates at the Salvation Army's officers' school for a whole year, from enrolment to placement in their respective posts. The Flückigers, a married couple, are sent to La Neuveville, Switzerland, the Olekhnovitchs to Rouen, France, and Etienne César to the City of Refuge in Paris. Through their experiences, the five lieutenants give us an idea of the social and evangelical work of the Salvation Army in Switzerland, France and Zaire as well as the history of the movement from its beginnings until now. The film also helps us to learn these young Christian officers' positions on issues the church must face today: growing atheism, the vision of heaven and hell, homosexuality, abortion and euthanasia.

Script: Jacqueline Veuve, after the book *Journal de Rivesaltes 1941–1942* by Friedel Bohny-Reiter

Camera: Thomas Wüthrich, Edwin Horak  
Sound: Michel Casang  
Editing: Fernand Melgar

Music: Thierry Fervant and Jaël  
Production: Aquarius Film Production, Les Monts-de-Corsier; Cinémanu-facture; Lausanne

World Rights: Aquarius Film Production  
Original Version: French (english, german, spanish subtitles)

Jacqueline Veuve has made an unassuming film of this forgotten piece of history. Calmly and precisely, she records a suffering which is irreducible, unshareable, constantly engendered by its own extinction. (...) Everything here is handled in a minor key, without rhetorical flourishes or indignant ranting. And this low-profile approach, characterised by perseverance and modesty, eventually achieves its objective. Olivier Joyard, *Cahiers du Cinéma*, December 1997

## JOURNAL DE RIVESALTES 1941–1942



| 1997 | S-16/35 mm, Beta/VHS | colour | 77' | Rivesaltes Diary 1941–1942

**F**rom August to October 1942, over 2250 Jews were deported from the internment camp of Rivesaltes to Auschwitz by way of Drancy. Among them were 110 children. Friedel Bohny-Reiter, a nurse with the Swiss Aid to Children organisation, worked in this camp in the South of France. Like many others in the formerly unoccupied zone, it was run by the French. Once a military camp, it had been converted in 1941 into a transit camp for Jewish, Gypsy and Spanish internees who were from the area or had fled to the free zone as refugees. Thanks to the young nurse from Basel, many children were probably saved from certain death.

The film, which came out in France in the autumn of 1997, follows the nurse on a visit to the still intact site as well as through the pages of the journal she wrote in those dark days, published by Editions Zoë, Geneva, in 1993.

Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Fred Kohler

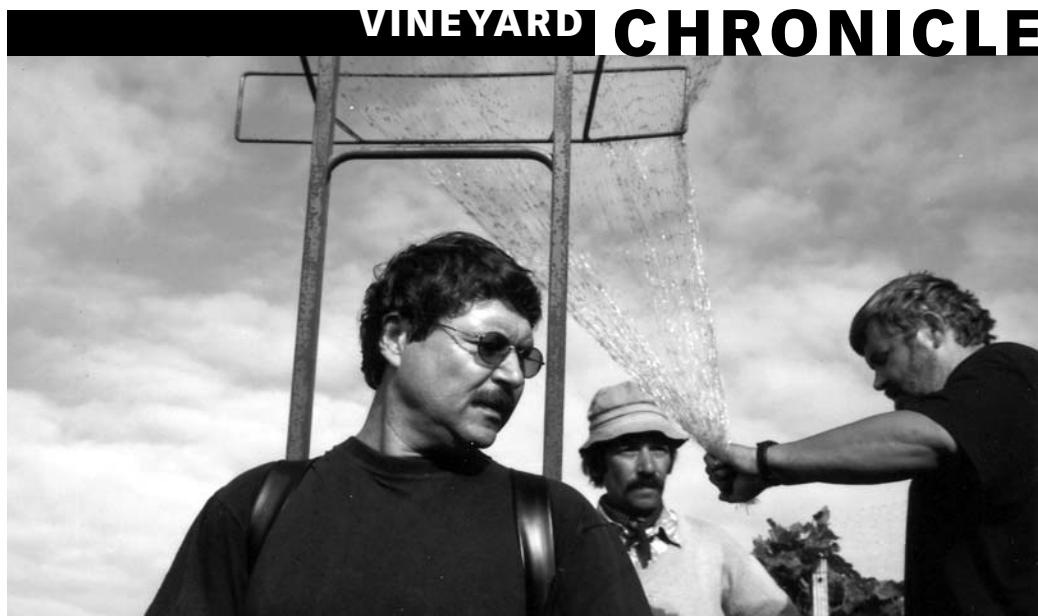
Editing: Fernand Melgar  
Music: Gilles Abravanel

Production: PCT cinéma télévision,  
Martigny-Combe; Aquarius Film  
Production, Les Monts-de-Corsier;  
TSR; Arte

World Rights: PCT cinéma télévision;  
Aquarius Film Production  
Original Version: French  
(english, german, spanish subtitles)

Anyone who has seen one of her films knows there is no danger of being bored. Captivated by the sense of close involvement, surprised by the quality of her observation or seized by a furious need to discuss the issue, the viewer is totally engaged. With this "chronicle" of a year in the life of a family of wine-growers in the Lavaux region, the film-maker/ethnologist continues the unique task she took up more than thirty years ago.

Norbert Creutz, *Le Temps*, July 5, 1999



| 1999 | S-16/35 mm, Beta/VHS | colour | 84' | Original title: Chronique Vigneronne

**H**ow does one make wine from grapes? Following the rhythm of the four seasons of a wine-grower's year, the film shows us the work, the worries and the joys of a family of wine-growers and producers, the Potterats of Lavaux, Switzerland. Three generations who live and work together, keeping up old-time traditions. Techniques may have changed and know-how may have improved, but, due to the small size of the holdings, the steep region of Lavaux has seen relatively little mechanisation. The love of a job well done is what sets these "gardeners of the vine" apart, with their delight in healthy grapes and the need to see and touch what they produce.

Script: Jacqueline Veuve and  
Laurent Veuve  
Camera: Milivoj Ikvovic, Willy Rohrbach

Sound: Pierre-André Luthy, Fred Kohler  
Editing: Loredana Cristelli, Edwige  
Ochsenbein

Music: Grand Master Flash & The  
Furious Five, J.S. Bach  
Production: Aquarius Film Production,  
Les Monts-de-Corsier

World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)

At the end of the film, standing before his latest paintings, Laurent comments on the re-creation of his birth, which he regards as self-produced within the cosmic order of things. A cutting of the umbilical cord, which makes him co-author of the film, this is also a painful act of affirmation. When her son breaks away, the mother shows the same courage as she always has as a filmmaker. Admirable. *POSITIF*, March 2001



| 2000 | 16 mm/Beta/VHS | colour | 60' | The Artist's Salary

**F**rom 1989 to 2000, Jacqueline Veuve and cameraman Milivoj Ikvovic observed the life of a young artist, her son, Laurent Veuve, who was living in New York with his family. These 11 years of filming are joined by some extracts from a short film of 1968 about Laurent, then aged seven, and a sequence done by Pascal Chevalley in 1986 for Télévision Suisse Romande.

Rapid success followed by failure forced the painter to reconsider his life choice and drove him to take up his present activity in Switzerland. The artist progressively became co-director and was ultimately able to turn the camera on the film director (Jacqueline Veuve). This is a film about the artist's social environment and those who live with his painting.



Script: Jacqueline Veuve  
Camera: Thomas Wüthrich  
Sound: Michel Casang

Editing: Fernand Melgar  
Music: Carlos d'Alessio

Production: PCT cinéma télévision,  
Martigny-Combe; Aquarius Film  
Production; Les Monts-de-Corsier;  
FRP, Paris

World Rights: PCT cinéma télévision;  
Aquarius Film Production  
Original Version: French

With sensitivity, Jacqueline Veuve reveals to us the hidden facets of this "comet", who said: "I can become anything anyone wants me to be."

*Cinémathèque suisse*, December 2000



| 2000 | Beta/VHS | colour | 52' | Delphine Seyrig, Portrait Of A Comet

**D**elphine Seyrig, an outstanding woman and actress, died on 15 October 1990. She played in 34 movies from *Last Year at Marienbad* by Alain Resnais to Marguerite Duras' *India Song*, as well as in 13 TV features and 33 plays. Jacqueline Veuve, film director and a friend of Delphine Seyrig, wanted to break the silence surrounding her memory by making a documentary that, with emotion and subjectivity, traces the life of this actress, a determined feminist as well as a friend.

Script: Jacqueline Veuve, Lionel Baier  
Camera: Hugues Ryfel  
Sound: Luc Yersin, Fred Kohler

Editing: Edwige Ochsenbein  
Music: Christine Chauve

Production: Cinémanufacture,  
Lausanne; Aquarius Film Production,  
Les Monts-de-Corsier

World Rights: Aquarius Film  
Production  
Original Version: French  
(english, german subtitles)

There is a middle generation out there that still seems to be groaning under the threefold yoke of having to make films, in Switzerland, as a woman. Unaffected, unperturbed, Jacqueline Veuve, who rarely tries her hand at fiction, pursues her own topics and releases a new film every year or two with admirable regularity. Christoph Egger, *Neue Zürcher Zeitung*, February 7, 2003



| 2002 | 35mm/Beta/VHS | colour | 90' | Market Day

**R**emembering the market in Payerne from my childhood, I decided to make a film about the market in Vevey. Every day for a year, I followed the work and leisure activities of a fisherwoman; an Italian mushroom collector who died during the filming; a market gardener who – out of respect for the environment – has dedicated himself to organic gardening; a couple of horticulturists; a 91-year-old farm woman and her 61-year-old son, who never miss a Saturday at the market square; a woman who sells poultry; a Cameroonian woman who markets the fruit from the village where she was born; and a family of market gardeners who sell jams, lettuce and veal, all of their own production. There are also many well-integrated vendors from the German-speaking part of Switzerland. Everyone is marketing the products of their effort and their passion, put to the test by the laws of global commerce.

Script: Jacqueline Veuve in collaboration with Nadejda Magnenat

Camera: Steff Bossert  
Sound: Blaise Gabioud  
Editing: Edwige Ochsenbein

Production: PCT cinéma télévision,  
Martigny-Combe; Aquarius Film  
Production, Les Monts-de-Corsier

Production: PCT cinéma télévision,  
Martigny-Combe;  
Original Version: French (english subtitles)

*La nébuleuse du cœur* not only discusses the heart as an object, an organ and a symbol, but also addresses organ donation and the human relations inherent to this phenomenon. Jacqueline Veuve directs herself in this film, the quixotic nature of which makes her quest even more evident. Stéphane Berney, *Le messenger*, April 15, 2005

This traumatic experience could have curbed Jacqueline Veuve's exuberance. But in viewing *La nébuleuse du cœur*, one understands that such a fine nature, now powered by a battery, just doesn't give up that easily. Like Nanni Moretti when he puts his health under the spotlight in "Journal Intime" (*Caro Diario*, 1994), the filmmaker has created what could well be her most personal film. Thierry Jobin, *Le Temps*, April 20, 2005

## LA NÉBULEUSE DU CŒUR



| 2005 | Beta/35mm, VHS | colour | 90' | The Heart's Nebula

A trip through the heart. A poetic, moving, cruel, ironic, at times cynical trip. A trip that takes us deep into the heart of the film-maker, into her aches, her joys, her medical problems, among them the placing of a pacemaker. It gives her an excuse to take a closer look at other hearts: the Sacred Heart of Jesus, the small mummified heart of Louis XVII and its weird wanderings, the heart of a transplantee. How does one live with someone else's heart? Hearts of sugar, hearts of gold in the Brussels Heart Museum. Chicken, beef and quail hearts at the butcher's. The heart of a surgeon who grafts hearts compared to that of a gardener who grafts trees. The trip ends in the Ice Palace with a poem enjoining us to donate our hearts. A film essay that avoids scientific gravity.

Script: Jacqueline Veuve, Anne Pellaton  
Sound: Blaise Gabioud

Editing: Loredana Cristelli  
Music: André-Daniel Meylan  
Camera: Peter Guyer

Production: Aquarius Film Production,  
Les Monts-de-Corsier  
World Rights: Aquarius Film  
Production

Original Version: French (german,  
english subtitles)

"Ah! Jacqueline Veuve is a very sensitive film-maker. She has beautifully captured the atmosphere of my cinema, in which I have lived since 1949. I suppose it will share the fate of the dinosaurs: soon there won't be any cinema auditoriums of such large size anymore. So Veuve's film will at least leave a trace."

Lucienne Schnegg, 2006



2005 | DVCAM/Beta digital | colour | 90' | The Little Lady Of The Capitole

Lucienne Schnegg is a little woman brimming with energy. At 80, she remains at the helm of the Cinéma Capitole. Hired as a secretary in 1949, she has become the heir of the movie house and its very soul. Cashier, cleaning woman and manager all in one, she tells us about her cinema, the grandest, the largest and the oldest of Lausanne. Right after the war, 25 people, including six ushers in uniform, worked here and audiences packed in to see movies like *The Longest Day*.

Movie clips, posters and film stills carry us back in time. The tiny lady, taking us through the magnificent hall in a thousand anecdotes, distils a whiff of the magic perfume of great stars she met like Audrey Hepburn, Roger Moore or even the Queen of Spain... Today, the Capitole can no longer break even. Distributors far prefer multiplexes to launch important movies. But, despite the inevitable end of cinemas like this, the tiny lady keeps on smiling as she comes and goes from top to bottom of her ship.

Script: Jacqueline Veuve in collaboration with Antoine Jaccoud, Nadejda Magnenat, François Baumberger

Camera: Peter Guyer, Steff Bossert  
Sound: Luc Yersin, Laurent Barbey  
Editing: Loredana Cristelli

Music: André-Daniel Meylan  
Production: PS.Productions, Châtel-St-Denis; Aquarius Film Production, Monts-de-Corsier

World Rights: PS.Productions; Aquarius Film Production  
Original Version: French (english, german subtitles)

Better than any one else, she has captured the world of those who live by tilling the soil, and of sundry crafts destined to disappear. The delves deeply into these topics, handing down ancient skills to the youth of today. (...) Two generations cross paths, just as they have since the dawn of time – except that time keeps going faster, and the gap keeps widening. For the duration of her film, she spends her time listening to stories from long ago, and keeping company with those who will be telling them in the future. *Un petit coin de paradis* is like an enchanting fairytale, stirring up nostalgic memories of things long past.

Antoine Duplan, *L'Hebdo*, August 15, 2008

(...) As much as filmmaker focuses on social changes, she is just as concerned with the imponderables and constraints to which a project such as this is exposed. And although her film repeatedly celebrates the lushly beautiful natural setting of the region, it does not hesitate to depict the heated controversy between the profit-oriented project director and the Greenpeace activists for whom the preservation of the environment comes first. Or again, the clash between the newly established bio-farmer – seeking to assert his autonomy and carry out his business plan – with the local authorities. These are but a few of the conflicting interests that the renowned filmmaker took in and, as if in passing, has managed to bring to the fore. Her empathetic observation of the tensile relationship between nature protection, farming, tourism and declining local traditions has enabled her to draw an intimate portrait of successive generations. Against the backdrop of the magnificent Valais Alps, she also offers viewers a contemplative and many-sided picture of the present, including reflection on the long-term development of the Swiss Alps. Cindy

Hertach, [www.cineman.ch](http://www.cineman.ch)



2008 | HDcam | colour | 85' | A Little Piece Of Paradise...

This is the story of the life reborn of Ossona, a hamlet in Val d'Hérens in the Valais canton, which was abandoned in the sixties and has now become the pilot project for an agro-tourism site. From 2005 to 2008, we followed the restoration of this site listed as a sustainable development zone, and those involved in the project.

Some of them are aged between 14 and 16 years old and were born in Haïti, Morocco and Sion. These youth attend an institution for teenagers in difficulty. Can their minds be transformed by tiring work in the mountains? Once a week, through building and farming work, they completely put themselves into restoring this ghost hamlet. The other participants are between 75 and 90 years old. After having spent their childhood in self-sufficiency here in Ossona they left to discover "modern" life when the dams were being built. As witnesses, they have returned to tell their stories...

What can representatives of the valley's old folks and multicultural youth have in common? What do they have to talk about, what can they pass on to each other? The film retraces this adventure up to the end of the first stage with rural self-catering cottages and an inn, but it also recounts the financial, administrative, political and ecological obstacle course faced equally by the commune of St-Martin and the peasant on his land. Yesterday, today and tomorrow. Chronicle of a rebirth. The power of hope.

Script: Jacqueline Veuve  
Camera: Peter Guyer, Steff Bossert

Sound: Jürg Lempen, Philippe Jacquet,  
Jérôme Cuendet  
Editing: Janine Waeber

Production: Les Productions JMH,  
Neuchâtel; RTS Radio Télévision Suisse

World Rights: Les Productions JMH  
Original Version: French (english, german subtitles)

Jacqueline Veuve evokes no more nostalgia in this film than in any of her others. The contrast between today's color and the earlier black and white captures the charms of both eras: here, the transition of the bicycle from luxury item to common vehicle; there, an old enthusiast of the Tour de Suisse comments on the evolution of the sport. The attention that is focused on the progressive disaffection for the once-important feast day of Ascension goes hand in hand with the final appearance of a young black family on a train station balcony. Jean-Louis Kuffer, *24heures*, September 28, 2010

In *C'était hier*, Jacqueline Veuve brilliantly evokes a page of social and industrial history. In 1937, the Tour de Suisse route went through Lucens. The whole village turned out to cheer the cyclists: the workers had two hours off, unpaid, and Jacqueline Veuve was there. Rediscovering friends, relatives, neighbors, in the photos taken on that day, she felt the need to turn back the clock and return to the village where she was born, thirty years after having made *La mort du grand-père*. Starting with a pre-war micro-event, the documentary-maker from Vaud produces a socioeconomic portrait with universal resonance. Antoine Duplan, *L'Hebdo*, October 6, 2010



2010 | Digi Beta | colour | 90' | It Was Yesterday

It is summer 1937 and spectators are lined up along the streets of a small village called Lucens. Racing cyclists pass through the village at top speed. The children at that time, who are grandparents today, recollect... They begin to tell their tales, evoking my own memories of the working class in Lucens, where I spent my holidays as a child with my grandfather, who owned a factory there.



Script: Jacqueline Veuve, Mélanie Pitteloud  
Camera: Peter Guyer, Steff Bossert, Jean Reusser

Sound: Marc von Stürler, David Lipka, Jérôme Cuendet  
Editing: Jean Reusser

Production: PS.Productions, Châtel-St-Denis; RTS Radio Télévision Suisse

World Rights: PS.Productions  
Original Version: French (german subtitles)

We follow the rites of passage of these teenagers as they seek to master the breaks in their voices. In one scene at the doctor's office, a medical camera even delves deep down one choir member's throat to inspect his vocal chords! Viewers are treated to a good dose of energy and passion, thanks to melodies by Rachmaninov and Schubert, as well as by the canton of Fribourg's songwriter Abbé Bovet – the famed chapel master who reinvented Swiss folk music. Glorias galore ring out in youthful enthusiasm while, at the very antipodes of their production, the singers indulge in the music of the Lausanne rapper

**Stress.** Fabrice Gottreux, *Tribune de Genève*, December 19, 2012

The film's strength derives from its close range view of the young singers. Long, close-up takes allow viewers to capture the feelings on the faces of these young people while they sing: joy, sentimentality or ambition [...] In her recordings of the concert, Ms. Veuve deprives viewers of the stereophonic sound, preferring to surrender the listening experience to the pleasure of presenting the concert through the eyes of the choir members.

Moritz Sieber, *Schwäbisches Tagblatt*  
Tübingen, October 17, 2012



| 2012 | DCP-Harddisk | colour | 80'

**E**very year, the choir of the Collège St-Michel in the canton of Fribourg attracts around fifty young people from the most diverse backgrounds. Following their concert rehearsals for a year, we discover a world on its own: a world in which singing means a physical experience, the opportunity to forge close friendships, and oneness with the music. Far from the culture of the masses and virtual social networks, these young people share a passion for choral singing, in a tradition that is evolving in spite of itself.

# PARTI SANS LAISSER D'ADRESSE

1982 | 35/16mm | colour | 90' | Left, Address Unknown

**T**he idea for the film came from a local news item reporting that a young drug addict had committed suicide after nine months in jail awaiting trial. In his cell, Salvatore thinks of his wife, of his son Simon. He writes, he fantasizes, he reads a short story by Jack London, "To Build a Fire". He identifies with the hero of the short story, he imagines his grandfather at the feast of the Passion, following the mourners at the Stations of the Cross. This film is a fictional piece inspired by a reality in which different truths conflict (drugs, prison...). This is not a film about prison life but about a man in prison who will die at 25.

**Her characters are treated with great generosity, yet there is no quaver in her voice. A tenuous realism – dreary, perhaps, but balanced by a surprising metaphorical dimension interlinked with a short story by Jack London and with Christ's Passion. In short, the refusal to employ either facile effects or trenchant denunciations.** *Frédéric Vitoux, Le Nouvel Observateur*



Script: Jacqueline Veuve, Eric de Kuyper  
Camera: Philippe Tabarly  
Sound: Laurent Barbey  
Editing: Edwige Ochsenbein  
Music: Carlos d'Alessio, Henry Purcell, Jean-François Acker  
Cast: Jacques Zanetti, Emmanuelle Ramu, Mista Préchac, Vania Vilers

Production: Aquarius Film Production, JMH Production, TSR  
World Rights: Aquarius Film Production, JMH Production  
Original Version: French

# L'ÉVANOUIE

1993 | S-16/Beta/VHS | colour | 90' | Fainted Away

**F**atally ill, Claire (Stéphane Audran) must undergo some medical tests. Her son Daniel (Thomas Chabrol) takes her to the hospital and leaves her at the entrance. But, with no warning, Claire suddenly decides not to endure any further treatment and books herself into a hotel by Lake Geneva instead. Claire whiles her time away wandering along the quays as her son desperately tries to find her. She meets an older man (Daniel Gélin) who helps her bear her last days of suffering.

**A relationship between two elderly people is in itself an original subject, but what makes this so outstanding a film is the sensitivity of the actors, the director's discreet approach and attention to detail, and the fine differentiation of feeling.** *Pierre-Yves Borgeaud, 1993*



Script: Jacqueline Veuve, Jacques Nollo, Sandra Noxe, after the novel L'Évanouie by Jean Bloch-Michel  
Camera: Bruno de Kaeyer  
Sound: Jean-Louis Ughetto  
Editing: Edwige Ochsenbein

Music: Pierre-André Meylan  
Cast: Stéphane Audran, Daniel Gélin, Thomas Chabrol  
Production: Les productions JMH  
World Rights: Les productions JMH  
Original Version: French

## SUSAN

1974 | 16mm/Beta/VHS | colour | 15'

**S**usan, a 30-year-old American, wrote her doctoral thesis in French about Marguerite Duras. She now teaches French part-time at Harvard University, near Boston. In her spare time, she learned karate and now teaches it to other women. Susan says: "I teach French at Harvard and I guess French is perfectly useless in today's world. I also teach karate to women and I know I'm teaching them something that might save their lives."

**Susan could also be called: women and karate. Men will not be able to watch this combative film without a grimace, but single women who like to go out alone will find some useful ideas.** Jean-Loup Demangeat, *Journal Sud-Ouest*



Script: Jacqueline Veuve  
Camera: Pat Stern  
Sound: Jacqueline Veuve  
Editing: Mary Watson  
Production: Aquarius Film Production

World Rights: Aquarius Film Production  
Original Version: French (english, german subtitles)

## SWISS GRAFFITI

1975 | 16mm | colour | 6'

**A**n animated cartoon about the Creation as reviewed and corrected by two women. God the magician has decided to create a paradise: Switzerland. He covers it with trees and cows, until Adam is born. After exploring his paradise, Adam creates Eve from one of his ribs. Man is shown as an erect penis, woman as a limbless trunk.



Music: Talal Drouby  
Editing: Edwige Ochsenbein  
Production: Aquarius Film Production

World Rights: Aquarius Film Production  
Original Version: French

## MA RUE RACONTE

1996 | 16mm | colour | 6' | Tales Of My Street (series of 26 short films)

**T**hrough these short episodes, Jacqueline Veuve tells the story of people who have given their names to a street somewhere in Suisse Romande. Among the film-maker's perfectly arbitrary choice there is, for instance, an author, a pilot, the owner of a bistro, a woman musician, a ship's captain, a queen, a painter, a feminist...They are described by specialists or amateurs passionately interested in these lives.

**There are things to learn, people to discover, in this series. It is just short enough to provide the essential without boring the viewer. An intelligent stroll, a wonderful idea.** Sandrine Cohen, *Construire*

(SÉRIE DE 26 VOILETS)



Script: Jacqueline Veuve  
Camera: Ivan Kozelka  
Sound: Pierre-André Luthy, Michel Casang, Gianni Marchesi  
Editing: Fernand Melgar, Stéphane Goël

Music: Christine Lauterburg  
Production: Les productions JMH, TSR  
World Rights: Les productions JMH  
Original Version: French

## LE PANIER À VIANDE

1966 | 16mm/Beta/VHS | b/w | 25' | The Meat Basket

**A**n ethnographic documentary about a local butchering tradition called the "bouchoyage" on a farm in Le Désert sur Lausanne, in the Swiss canton of Vaud. On this consecrated day of hard labour, an itinerant butcher, known as "tzacaion", slaughters the pigs with his own tools. Generally, he farms in summer and winter, but he also visits the other farms to do their butchering. It is a tradition that is being lost because today few farmers keep pigs; those who do, have the job done at the butcher's shop.

**The success of a film-maker consists in faithfully observing every gesture, every movement. In this film, the general atmosphere and all the details are expressed with remarkable sensitivity and an unusual sureness of touch.** Freddy Buache, *Tribune de Lausanne*, 1966



Script: Jacqueline Veuve, Yves Yersin  
Camera: Yves Yersin, Igal Nidam  
Sound: Pierre Delessert  
Editing: Yves Yersin, Jacqueline Veuve

Production: Milos-Films SA, Jacqueline Veuve and Yves Yersin  
World Rights: Aquarius Film Production, Yves Yersin  
Original Version: French

## LES LETTRES DE STALINGRAD

1972 | 16mm/Beta/VHS | b/w | 30' | Letters from Stalingrad

**A**n illustration of letters written by German soldiers to their families from Stalingrad on the eve of defeat. Censors at headquarters found them too pessimistic and they were never delivered. Some of them were found after the war and published. Here, the images are taken from films from both German and Russian film archives as well as photos from Signal (the German propaganda magazine distributed in occupied countries).

**This is a remarkable human document, exposing the evil and absurdity of war and the injustice done to the men thrown into it, whatever side they are on.** Journal luxembourgeois, 1972



Script: Jacqueline Veuve, after the book *Les lettres de Stalingrad*  
Camera: Robi Engler  
Music: Fanfare, Zara Leander, Beethoven  
Cast: Georges Wood, Dominique

Catton, Georges Rapp  
Production: TVCO  
World Rights: TVCO  
Original Version: French

## NO MORE FUN, NO MORE GAMES

1974 | 16mm | colour | 25'

**I**n Cambridge, a suburban neighbourhood of Boston, a group of women have organised themselves to protect themselves better against their often hostile surroundings. The rhythmic alternation of karate scenes and reports by some of them permits a better understanding of the attitudes of certain American women.

**...these images of women in search of their identity, because of rape or their refusal to become mothers – to the point of having themselves sterilised – raise the issue of who and what they are.** Jacqueline Leyvraz, *24 Heures*, 1974



Camera: Pat Stern  
Sound: Jacqueline Veuve  
Editing: Mary Watson

Production: Aquarius Film Production  
World Rights: Aquarius Film Production  
Original Version: English

# ANGÈLE STALDER OU LA VIE EST UN CADEAU

1978 | 35mm | colour | 37' | Angèle Stalder Or Life is A Gift

**T**he daily life of Angèle Stalder, retired worker, handicapped. She worked for 17 years in a chocolate factory and for 20 more in a factory making cardboard articles. Active all her life in Catholic unions, she always showed great courage and – because she was a woman – battled even harder to assert herself and make her voice heard. (...)

it would be wrong to think of Angèle Stalder as a person resigned to her fate. Now retired, she has lost nothing of her clear-headed fighting spirit. She also offers us an amazing lesson in hope and happiness. ... anecdote is transformed into history, for behind the personal reminiscence we can clearly distinguish the causes and effects of a whole social and political system. Gérald Berger, *La Liberté*, October 28, 1978



Script: Jacqueline Veuve  
Camera: Edouard Bois du Chesne  
Sound: Pierre-André Luthy  
Editing: Mireille Mauberna

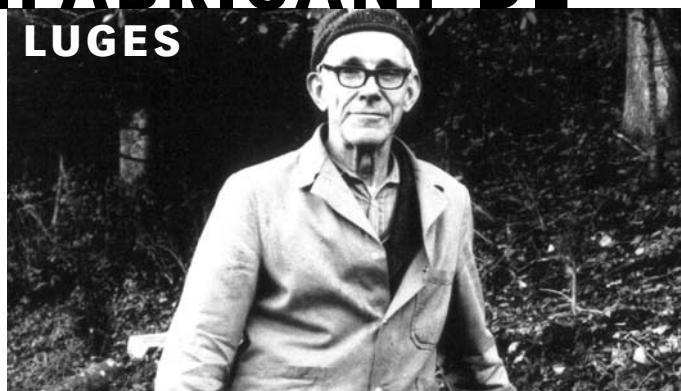
Production: TVCO  
World Rights: TVCO  
Original Version: French

# ARMAND ROUILLER, FABRICANT DE LUGES

1987 | 35mm | colour | 44' | Armand Rouiller, Sledgemaker

**T**he first of a series of seven films on woodworking crafts. Armand Rouiller, 80, mountain peasant, woodcutter, is the last craftsman in Switzerland to build sledges and rakes in the old-time way.

Thanks to her extreme sensitivity and acute powers of observation, Jacqueline Veuve has lighted on the essential words and rituals of this craft, transforming them into pictures. She has created a world whose poetic and narrative dimension – spare, never anecdotal or heavy-handed – succeeds in capturing the fragility of memory. Armande Reymond, *Gazette de Lausanne*, 1987



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein  
Music: Rossini, La Petite Messe Solennelle

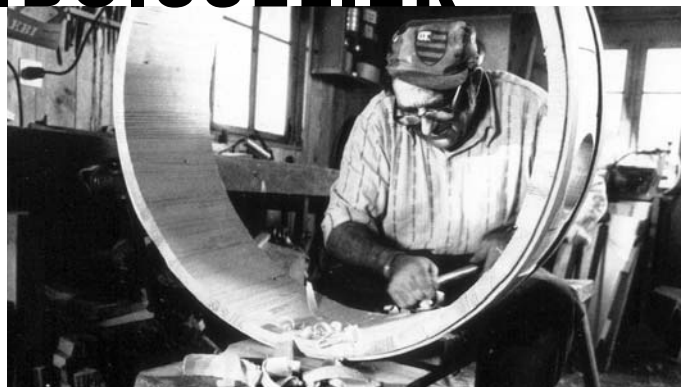
Production: Aquarius Film Production, TSR, La Sept (Paris)  
World Rights: Aquarius Film Production  
Original Version: French (english, german subtitles)

# MICHEL MARLÉTAZ, BOISSELIER

1988 | 16mm/Beta/VHS | colour | 30' | Michel Marlétaz, Cooper

**A**fter a serious car accident, Michel Marlétaz's recovery began with a woodworking course intended for mountain peasants. He now turns out small wooden hollowware like spoons, bowls or butter churns. He is the only craftsman who makes the large butter churns used in the summer pastures.

In her series of films on woodworking crafts, Jacqueline Veuve takes pains to show us the skills and peculiarities of each occupation, conserving them for future generations. Without a word to spare, he sits on his stove, with his fustian shirt and his red and black cap: a master at his specialty, ringed by a churn he is making, with an atelier window in the background – what a beautiful tableau. Peter F. Stucki, *Zoom*, 1989



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein  
Music: Composed and performed by André Daniel Meylan

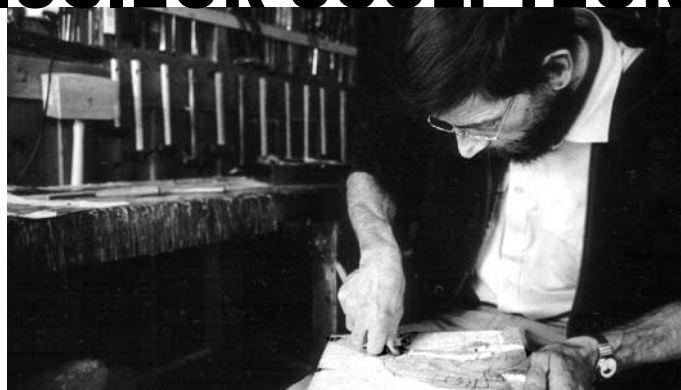
Production: Aquarius Film Production, TSR, La Sept (Paris)  
World Rights: Aquarius Film Production  
Original Version: French (english, german subtitles)

## FRANÇOIS PERNET, SCIEUR-SCULPTEUR

1988 | 16mm/Beta/VHS | colour | 27' | François Pernet, Carpenter and Sculptor

Like his grandfather and his father before him, François Pernet is a mountain peasant and works with wood. He trained as a carpenter and cabinetmaker and owns the last working sawmill in French-speaking Switzerland. He is a sculptor besides.

**This portrait is full of poetry and tenderness. Jacqueline Veuve does not take the easy route of simply conjuring up the "good old days", but sets out to discover the human being behind this craftsman who still works at the pace of his ancient mill-wheel.** *L'Est vaudois*, 1988



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production, TSR, La Sept (Paris)  
World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)

## CLAUDE LEBET, LUTHIER

1988 | 16mm | colour | 35' | Claude Lebet, Violin Maker

Claude Lebet should have become a minister like his father. Following a year of theology, he leaves for Cremona, Italy, to study violinmaking. Once back in La Chaux-de-Fonds, he begins crafting violins. In the film, we follow Claude Lebet as he constructs a violin for a musician who has chosen the woods and is trying out the instrument. The relationship between violinmaker and musician lasts a lifetime.

**The deliberate effort of memory which Jacqueline Veuve obliges us to make in her films is part of a vital exercise in mental hygiene: every subject she tackles far outruns its apparent anecdotal or picturesque dimension and opens a door, on the outer fringes of our daily lives, into our own inner world.** *Freddy Buache, Le Matin*, 1988



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein  
Music: Bach/Vivaldi, performed by I Musici di Roma and Alexandre Gavrilovici

Production: Aquarius Film Production, TSR, La Sept (Paris)  
World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)

## MARCELLIN BABEY, TOURNEUR SUR BOIS

1989 | 16mm/Beta/VHS | colour | 30' | Marcellin Babey, Turner

As there are no longer any apprenticeships in wood turning in Switzerland, Marcellin Babey learned his craft from the former owner of his Lausanne workshop, and by going, on foot, to visit old turners in France and Spain. In the film he builds and plays bagpipes.

**Let us congratulate Jacqueline Veuve on a major achievement of 1980s cinema. In this series of seven portraits, the images get to the very heart of the matter. In the actions, words and feelings of these craftsmen, what do we find in common? A metaphysical relationship involving wood and a disciplined way of life.** *Bertil Galland, 24 Heures*, 1989



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein  
Music: Performed by Eric Montbel,

Marcellin Barbey and les Carottes sauvages  
Production: Aquarius Film Production  
World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)



## LES FRÈRES BAPST, CHARRETIERS

| 1989 | 16mm/Beta/VHS | colour | 26' | The Bapst Brothers, Carriers

**T**he Bapst Brothers, Romain, Maurice and Jacques – whom we will also meet in **Chronique paysanne en Gruyère** (produced in 1990) – are farmers and carriers, and work with their father. In autumn and winter, they bid for the community's wood, cut down the pine trees and bring down the logs through the snowy woods by horse-drawn sleigh.



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production  
World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)

## J. DOUTAZ ET O. VEUVE, TAVILLONNEURS

| 1989 | 16mm/Beta/VHS | colour | 29' | Joseph Doutaz and Olivier Veuve, Shingle Makers

**T**he "tavillonneur", or shingle maker, cuts out and fits shingles into place. Shingles (so-called "tavillons") are one of the oldest methods of roofing or outside wall cladding. There are no longer any official apprenticeships. Joseph Doutaz and Olivier Veuve have quite different techniques of cutting and placing their shingles.

**These craftsmen tell us of their joy in being out of doors, in the sunshine, on a roof. And when rain runs down the newly shingled, shiny-blond roofs, what a celebration! A sense of wonder, then... but also of anxiety: who will be the shingle makers of tomorrow?** Le Chailléran, 1989



Script: Jacqueline Veuve  
Camera: Hugues Ryffel  
Sound: Luc Yersin, Pierre-André Luthy  
Editing: Edwige Ochsenbein

Production: Aquarius Film Production, TSR, La Sept (Paris)  
World Rights: Aquarius Film Production  
Original Version: French  
(english, german subtitles)

## LES ÉMOTIONS HELVÉTIQUES

| 1991 | 35mm | b/w | 30' | Helvetic Feelings

**T**his montage was spliced together from the archives of all the films made in Switzerland and is part of a series of twelve films about Swiss cinema done at the request of Freddy Buache, head of the Swiss Cinémathèque up to 1996. Eric de Kuyper and Jacqueline Veuve decided to focus on examine the cinema from 1930 to 1942.



Script: Eric de Kuyper, Jacqueline Veuve  
Editing: Brigitte Duc  
Production: Cinémathèque Suisse, Film et Vidéo Productions, Limbo Film AG, TSR

World Rights: Cinémathèque Suisse  
Original Version: French, German, Italian

# ARNOLD GOLAY, FABRICANT DE JOUETS

| 1992 | 16mm/Beta/VHS | colour | 28' | Arnold Golay, Toymaker

Upon retirement, Arnold Golay, 91, a former watchmaker who had once learned to make a timepiece entirely by hand, became a toymaker. We follow his steps as he builds a toy cart.



Camera: Willy Rohrbach  
Sound: Laurent Barbey  
Editing: Edwige Ochsenbein  
Production: Aquarius Film Production, TSR, La Sept

World Rights: Aquarius Film Production  
Original Version: French (english, german subtitles)

# BALADE FRIBOURGEOISE

| 1997 | Beta/VHS | colour | 50' | A Walk Around Fribourg

Carried along by his memories, a Swiss cowherd (played by Conrad Bapst) walks through the seven districts of the canton of Fribourg, tugged between past and present, between scenes of long ago and scenes of today.

A joint effort by two very observant film-makers, *Balade fribourgeoise* is a disturbing work, mingling past and present, reality and imagination. An amazing quest for identity. When emotion has subsided, it takes a while to understand what makes this a perfect documentary – so perfect in its choice of images and archive material that its atmosphere is one of gentle melancholy rather than catchy folklore. Thierry Jobin, *Le Nouveau Quotidien*, December 22, 1997



Script: Jacqueline Veuve, Dominique de Rivaz  
Camera: Thomas Wüthrich  
Sound: Pierre-André Luthy  
Editing: Daniel Gibel

Production: Hugo Corpateaux  
World Rights: Hugo Corpateaux  
Original Version: French/German (german subtitles)

# LE CHALET DU COEUR

| 2001 | Beta/VHS | colour | 26' | Chalet Of The Heart

In December 2000, the annual telethon was organized in Les Diablerets by France 2 with the goal of raising funds to find a cure for myopathy. The film recounts the various weekend activities, the building of a chalet by volunteers, and the encounters with the children and parents of myopathy sufferers, who find in this setting the opportunity to share their concerns.



Script: Jacqueline Veuve  
Camera: Thomas Wüthrich  
Editing: Edwige Ochsenbein  
Production: Aquarius Film Production, Cinémanufacture

World Rights: Aquarius Film Production,  
Original Version: French (german, italian subtitles)