



Chair in Artistic Creation (2018-2019)

Press release

Amos Gitai, the first filmmaker to hold the Chair in Artistic Creation, will deliver his inaugural lecture on 16 October 2018, at 6pm.

Amos Gitai, who has been invited for one year by the assembly of professors, is the first filmmaker to be welcomed by the Collège de France.

With this nomination, the Collège de France is playing host to one of the finest contemporary filmmakers. He has created a powerful, multi-faceted body of work in a career spanning some forty years, with a prolific output of nearly 90 films, both fictional and documentary, in feature film and short film formats, as well as theatrical performances and installations in a very diverse range of forms and media.

The Collège de France will pay tribute to the work of a filmmaker who simultaneously adopts the position of a monitor¹ of our times and world, and an artist who tirelessly seeks out formal approaches to frame complex issues relating notably to identity, territory, language and religion.

Amos Gitai will deliver a series of nine lectures entitled “Crossing borders”, highlighting the unique features of radical filmmaking:

“Shooting involves making a series of decisions which not only determine what will be included in the frame, but what will not. This means that our choices comprise an element of distancing and marginalisation. The camera, like cinema, produces a subjective document. It expresses a particular point of view.”

The Chair in Artistic Creation

This chair, which is held for one academic year and is open to all forms of contemporary creation, hosts a personality whose work in the arts has attracted international recognition. Alain Mabanckou (Literature) and Philippe Manoury (Music) were the last two holders of this chair.²

¹ Serge Toubiana, *Exils et territoires, le cinéma d'Amos Gitai*, Arte éditions, Cahiers du cinéma, 2003, p.4.

² Previous holders of this chair: Christian de Portzamparc, Pascal Dusapin, Pierre-Laurent Aimard, Jacques Nichet, Anselm Kiefer, Gilles Clément, Karol Beffa, and Tony Cragg.

Amos Gitaï will deliver his inaugural lecture entitled “[The camera is a sort of fetish. Filming in the Middle East](#)” on 16 October 2018. This lecture will be followed by a series of sessions from October to December 2018, starting on 23 October, and a two-day symposium on 6 and 7 June 2019. All of Amos Gitaï’s teaching will be available free of charge to the public, and can be accessed online on the Collège de France website: www.college-de-france.fr.

Crossing borders

Amos Gitaï will present 9 sessions focusing on the theme “Crossing borders”.

These sessions will be held every Tuesday from 23 October to 11 December 2018, from 11am to 12.30pm, and will be followed by a symposium on 6 and 7 June 2019. The filmmaker will explore the formal and thematic issues which his cinematographic work attempts to frame, from an ethical and political as well as an artistic perspective, supplementing his presentation with images. During each session, analysis of works used to support theoretical statements will be accompanied by excerpts from films designed to probe complexities rather than to illustrate them. Some sessions will take the form of a dialogue with a personality selected specifically for the theme.

“For Amos Gitaï, travel cannot be dissociated from borders. We travel because all sorts of borders of every kind (closed, open, porous, visible, hidden...) exist. Travel is the form and the border is the issue.”³

Jean-Michel Frodon.

Course Outline

1 – Inaugural lecture: 16 October 2018

**The camera as a sort of fetish
Filming in the Middle East**

“In an era when we are being bombarded with images, on the television and the Internet, for information or entertainment, and when technology and the image production industry are constantly evolving and becoming increasingly sophisticated, it is important to remain firmly aware of the act of representation; to remember that it is not just about ‘what’ you film, i.e. the content of the image produced, but ‘how’ you shoot it.” Amos Gitaï.

What happens to the filmic aesthetic if it comes into conflict with the principle of illustration? Is this aesthetic then also a form of cinematographic ethics? This approach will be explored alongside the issue of cinema in a constantly shifting geopolitical context. In the Middle East, more than

³ Jean-Michel Frodon, “Équation des frontières et des femmes”, in A. Gitaï, J.-M. Frodon, M.-J. Sanselme, *Amos Gitaï, Genèses*, Gallimard, 2009, p.179.

anywhere else, the filmmaker's craft is reminiscent of archaeology. It involves considering strata, memories and stories in order to address contemporary human situations.

- Film: *The Book of Amos* (2012), short film

A sequence shot filmed in a street in Tel Aviv. Israeli and Palestinian actors, both male and female, depict the prophet Amos and give voice in modern times to his ancient imprecations against corruption and social injustices.

2 – 23 October 2018

The documentary as metaphor

House and Wadi, two documentary trilogies filmed over a quarter of a century

Pineapple

"*House* and *Wadi* are two films for which I felt the need to return to the same location several years later to film the same people. For me, *Wadi* is a sort of archaeological site, where each character represents a specific layer of human archaeology. Actually, each film for me is like a new chapter in a chronicle: I record the various states of the territory like archaeological layers, because Israel still sees itself as a nation without a history, which exerts superhuman efforts to excavate a little piece of wall from the era of Solomon and to flatten entire districts. We are still in the abstraction of the Zionist period. With *House* and *Wadi*, what interested me was to use these films shot several years apart to record the human transformations at a single site.

Pineapple all began with a label. One day when I opened my refrigerator, I looked closely at a can of pineapple. It was 'made in Philippines', 'packaged in Honolulu', 'distributed in San Francisco', and the label 'printed in Japan'. This was a concrete illustration of the multinational economy. *Pineapple*, is a little like *House*: a microcosm."

- Films: *House* (1980) and *News from House News from Home* (2005) , *Pineapple* (1983)
House traces the changes in owners and occupants of a house in West Jerusalem. After the owner, a Palestinian doctor, left in 1948, it was requisitioned by the government under the absentees' property law, rented to an Algerian Jewish couple, and then bought by an Israeli university professor, who set about renovating it. The former inhabitants, workmen, the new owner, and neighbours visit the building site in turn. The film was censored by Israeli television.
"Gitaï achieves one of the most beautiful things a camera can register 'live', as it were; people who look at the same thing but see different things – and who are moved by that vision." (Serge Daney, *Libération*, 1 March 1982)

In *News from Home News from House*, the juxtaposition of stories and memories replaces the film shot in 1980 and then in 1997. The space has become a mental space. The location has been broken down into a microcosm preparing for internal or external exile. We are witnessing the creation of a new Palestinian identity, a new diaspora identity.

"[In *Pineapple*], Amos Gitaï's strategy is neither to ridicule nor to sanction his subjects. Rather, it is to undermine the security of the audience in the transparency of what is said and seen, to encourage scrutiny of what they represent rather than judgment about the kind of people they are. The effect is to read, as it were, the interviews rather than the people as symptoms of the complex unequal First/Third World relation. (David Lusted, *Framework*, No. 29, 1985)

3 – 30 October 2018

“I don’t politicise my films, they have politicised me”

“We had a sort of intuition, five years before the Intifada, that what the Israelis called an ‘enlightened occupation’, a sort of occupation without an occupation, but with a visible military presence, would be synonymous with heightened tension. For *Field Diary*, we began by following a route methodically, using a sequence shot to film different episodes. Each sequence shot becomes a chapter in a shooting diary. At that time, the aim was to prevent people from filming the reality of the occupation, as it did not ‘officially’ exist. Images had to be suppressed at all costs. The occupation is an abstract idea, and what I believe interests every filmmaker is this: how to describe an abstraction. *Field Diary* was made like this, by accumulating a series of filmed situations. In an unspoken contract that binds me to the spectator, I had an obligation to record this obsession with or insistence on filming at all costs.”

- Films: *Field Diary* (1982); *West of the Jordan River* (2017)

Field Diary is a journal filmed in the occupied territories before and during the invasion of Lebanon in 1982. There, Amos Gitai crisscrossed the same triangle of land methodically, filming what he saw on a daily basis – the unease of Israeli soldiers in front of the camera, their refusal to be filmed, the mindset of settlers, and the many forms of resentment harboured by Palestinians.

In *West of the Jordan River*, Amos Gitai returns to the occupied territories for the first time since *Field Diary*. The film describes Israeli and Palestinian citizens’ attempts to transcend the effects of the occupation. Bonds have been forged between human rights activists, journalists, soldiers, grieving mothers, and even settlers. In the absence of political solutions to resolve the issue of the occupation, these men and women stand up to fight in the name of civic conscience.

4 – 6 November 2018

Depicting war
Kippur

“During the Yom Kippur War in 1973, I was part of a rescue unit. For us, the enemy was death: we had to save people. When our helicopter flew over Syrian territory, I saw villages, jeeps, and bases and at that moment we were hit by a missile and our helicopter crashed. We went from being rescuers to victims. I had started filming with a little Super 8 camera during the war, but it took me 27 years to make a fictional film based on this experience. In the space of 27 years, a purely personal trauma assumed symbolic proportions. Israel is a strange country; each time you think you have worked out your relationship with it, you realise that reality has shifted and that it is in a permanent state of transformation. I am aware that I am only an individual inside this large mechanism, perhaps a witness in the Hitchcockian sense of the term, like a witness to a crime. I wouldn’t call it a mission, but there is something in me that I have to translate as I see it. At the same time, Israel is a very appealing country; there is something very real and immediate about it, things are very crude, unvarnished, rather exposed. This is all worthy of close attention.”

- Film: *Kippur* (2000)

“The approach to filming war in *Kippur* is simple, clear. Focus on real time duration [...] make the camera an extra person walking alongside the soldiers, running behind the others to climb into the chopper which is about to take off [...]. The spectator is inside the war while remaining outside the

group, accompanying them at a distance. The film never encourages the spectator to fantasise about being one of them.” (Charles Tesson, *Cahiers du Cinéma*, n° 549, September 2000)

5 – 13 November 2018

Space and structure, cinema and architecture

“Neither architecture nor cinema are intimate arts. Unlike a painter in front of his canvas, they are acts of collective creation which require a large amount of collaborative working. Both these media involve translating texts into forms. An architect receives a specification outlining the functions, a site, a budget, materials, etc., but these are just texts to be transformed into a design for a shape in three-dimensional space. A filmmaker works with a script, but at the outset these are just words too. The creative process consists of converting these words into images, into a temporal form. In the type of cinema which I practise, it is possible to implement an artisan process which can evolve continuously, to embrace chance and contingent events, to maintain a dialogue with the team, and be open to the possibility of constantly reviewing the parameters of the project.”

- Film: *Architecture in Israel / Conversations with Amos Gitai* (2012)

In each of the sixteen 23-minute films which make up the series *Architecture in Israel*, Amos Gitai meets architects, sociologists, archaeologists, researchers, writers, and theologians and discusses architectural and urban planning topics, focusing on the history and current situation of Palestine and Israel – the Ottoman era, the British Mandate, Bedouin settlements, eclectic, brutalist, modern architecture, and contemporary extensions.

6 – 20 November 2018

Cinema and history

Cinema is a craft

A process of creation and articulation

Of different strata

Sometimes in documentaries

You are an archaeologist, excavating

Strata after strata

At the bottom you find a bone or a piece of house

And then the House becomes a film

But in another city

Jerusalem.

And the story of the immigrants on a boat

Like in *Kedma*

The coast opposite

Like a sort of silhouette

The crest of Mount Carmel rises up from the sea

Those who have come,

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And perhaps also those who wanted to come
But did not come
And will not come.

Amos Gitai, *Mont Carmel* (Gallimard, 2003)

- Film: *Kedma* (2002)

“How does one make fiction out of a founding myth? For America, Hollywood invented the western. For Israel, Amos Gitai shot *Kedma*. [...]. To tell us that right from the foundation of Israel in May 1948 – an incredible attempt at turning a people's fate into destiny – the reality was even more surreal. And an impressively melancholic Gitai, spares no one: neither the soldiers of the British Mandate [...] nor the fighters in the Palmach, the underground Jewish army. [...] The situation called for a totally new nation, not just another State. Gitai also underlines this point: the Israeli issue is not the Jewish issue. And utopias rarely end happily. As for the Arabs, the other large group of displaced people in the film, Gitai does not endow them with any great heroism or make particular martyrs of them. Yussuf, an old peasant harassed by Jewish soldiers, starts vociferating [...] Later, Janusz, a Jewish man dazed by the fighting, starts yelling [...]. We are still in the same nightmare, soliloquy pitted against soliloquy.” (G rard Lefort, *Lib ration*, 17 May 2002)

7– 27 November 2018

Is cinema more authoritarian than literature?

Adapting literary texts

“Literature does not need cinema. It does not impose a ready-made image in an attempt to flesh out a text. It is up to the reader to do this in different ways. Cinema is more authoritarian. It provides a single interpretation of a text. In theory, cinema is linear. We watch a film from start to finish in sequential order, whereas you can always stop if you feel like it when you are reading a novel. I always say to writers I am adapting: ‘I don’t want to illustrate your text, as it is good enough to stand alone on its own terms. I am making this adaptation to establish a dialogue between two independent disciplines. Each to their own approach. I am interested in this process of interpretation: I will stay true to the spirit of the project, but not necessarily to the letter’.”

- Film: *Tsili* (2014), adapted from the novel by Aharon Appelfeld.

“I chose to embody the story of *Tsili*, using three female protagonists: two actresses, Sarah and Meshi, of different ages, and one voice, that of Lea Koenig. As if this generation of young female survivors of the Holocaust had big holes in their lives. As if the years of youth and pleasure were missing and could never be restored to them. The film was shot in Yiddish, the language of the European Diaspora. I was inspired by what Aharon Appelfeld told Philip Roth in *Shop Talk*: “The reality of the Holocaust surpassed any imagination. If I remained true to the facts, no one would believe me. But the moment I chose a girl, a little older than I was at that time, I removed ‘the story of my life’ from the mighty grip of memory and gave it over to the creative laboratory. There, memory is not the only proprietor.”

8 – 4 December 2018

Collective mythologies and memories
The challenge of capturing cultural heritage

“At that time, I was living in Paris and promised myself not to make any more documentaries about Israel while I was living there. I wanted to start making fictional films. I decided to take the Book of Esther from the Bible as my starting point. I was drawn to its beauty, simplicity and structure. In previous generations, Jewish people used this text as a sort of extended territory: members of the community dispersed worldwide, living in different geographies and under different regimes, continued to study it and meditate on it, while living outside the land of their origins, or in exile. I thought: why not me? Why not look at this text which will become metaphorical if I adopt a non-religious point of view, and apply it to a type of fiction? I know it very well, and it speaks to my spirit, which is a good starting point. That is the appeal of this text. However, there are also things that put me off. I always need these two reactions to start a project. I therefore look for an indirect approach to observing reality, an indirect or elliptical structure, and the story of Esther fits the bill. Thirdly, I like to subvert existing mythologies, challenge the validity of certain established truths. In collective memory, the story of Esther is about the victory of an oppressed people which frees itself from the shackles of its oppressors. But the conclusion of the text is often overlooked: the pointless revenge related by the Biblical scribe. I want to recall this part which has been forgotten and to challenge the cycle of revenge and the permanent shift between oppressor and the oppressed.”

- Films: *Esther* (1985); *The War of the Sons of Light against the Sons of Darkness* (2009); *Golem, the Spirit of Exile* (1991)

Devised as a series of tableaux vivants, *Esther* is Amos Gitai’s first fictional feature film and the first instalment of his “exile trilogy” (with *Berlin-Jerusalem* and *Golem, the Spirit of Exile*).

The War of the Sons of Light against the Sons of Darkness, adapted from *The Jewish War* by the ancient historian Flavius Josephus, tells the story of the end of Jewish sovereignty in Palestine in 73 AD, after the war with the Romans, the siege of Jerusalem, the destruction of the Temple, and the fall of Masada. In this show, developed for the Avignon Festival (2009), Jeanne Moreau plays the role of Flavius Josephus.

“I shall faithfully recount the actions of both combatants; but in my reflections on the events I cannot conceal my private sentiments, nor refuse to give my personal sympathies scope to bewail my country’s misfortunes. For that it owed its ruins to civil strife, and that it was the Jewish tyrants who drew down upon the holy temple the unwilling hands of the Romans and the conflagration [...] and since the blame lay with no foreign nation, it was impossible to restrain one’s grief. Should, however, any critic be too austere for pity, let him credit the history with the facts and the historian with the lamentations.”

(Flavius Josephus, *The Jewish War*, translated by H. St. J. Thackeray, The Loeb Classical Library, William Heinemann Ltd, London, 1929)

Film: *Golem, the Spirit of Exile*

Based on the Spanish kabbala’s interpretation of the Golem – an incarnation of exile and wanderers – the film explores contemporary meanings of the biblical Book of Ruth.

“The Book of Ruth is based on documentary fact: a family in Bethlehem suffers during the famine there and goes to Moab, the ‘new country of exile’. But the biblical writer takes this event and transforms it into fictional material. And this then becomes eventually much more than fiction: it

becomes a sanctified myth [...]. I keep the mythological echoes, but set them in the current context. The issue of creation is the general framework of the film and, inside this framework, there is a permanent back and forth dynamic relating to the issue of exile. The Golem theme is my way of exploring the language of cinema. In *Golem, the Spirit of Exile*, the central issue is the notion of being uprooted, which links the whole trilogy.”

(Amos Gitai, in Yann Lardeau, *Les Films d'Amos Gitai*, unpublished)

9 – 11 December 2018

Chronicle of an assassination

Transposing a historic event into different artistic media: fiction, documentary, exhibitions and plays

“When Rabin was assassinated on 4 November 1995, I felt that it was the end of an era in the history of modern Israel. I have always felt that this part of the world is ... like a volcano. On a global scale, it is not the biggest conflict: over the last two years more people have died in Syria than in a century of Israeli-Palestinian conflict. However, it has a very deep symbolic resonance for various reasons. First of all, there is a real collision between a westernised society and the East. This little territory is also the cradle of the three monotheistic religions – Judaism, Christianity and Islam. Together, these three religions disseminate a very powerful imagery worldwide, although the distance between the sea and Jordan is less than one hundred kilometres! This small territory therefore has a very potent symbolic value.

In this context, the problem facing the artist, filmmaker and writer is to know what to do when they live near a volcano. What artistic form can one offer? What is the right degree of distance? Because we are in the midst of a very dramatic situation, a sort of endless serial, we have to introduce some perspective, and that is not easy. A few years ago, therefore, I decided to embark on this project about the assassination of Rabin as a sort of memorial, in the hope even that when you stir up a memory it can sometimes set things in motion. But I have to remain modest: art is not the most effective way to change reality. Politics and machine guns have a much more direct impact. However, sometimes art can have a slow-burning effect by preserving a memory, a memory that those in power would like to erase, as they demand obedience and do not want to be disturbed or challenged. If artists stay faithful to their inner truth, they produce work which can travel through time, even if it does not have an immediate impact. I hope that this is what we are doing with this multi-faceted presentation – a film, exhibitions, and a play about the assassination of Yitzhak Rabin.”

• Film: *Rabin: the Last Day* (2015)

4 November 1995. Yitzhak Rabin, the Israeli Prime Minister who signed the Oslo Accords and won a Nobel Prize for Peace, is assassinated on the Kings of Israel Square in Tel Aviv by an ultra-nationalist orthodox Jewish student, after delivering a lengthy anti-violence and pro-peace speech. Twenty years later, Amos Gitai returns to the scene of this traumatic event. The film sets the murderer in his political and social context, in a blend of reconstructions and archive images.

Symposium

6 June 2019

Memories, archives, life stories, representations

The family legacy

- Films: *Carmel* (2009) and *Lullaby to My Father* (2012)

In *Lullaby to My Father*, Amos Gitai traces the life of his father Munio, who was born in Silesia (Poland) in 1900, the son of a Prussian Junker's tenant farmer. At the age of 18, Munio travelled to Berlin and Dessau to study at the Bauhaus with Walter Gropius, Wassily Kandinsky and Paul Klee. In 1933, the Nazis closed the Bauhaus and accused Munio of treason against the German people. Munio was imprisoned then deported to Basel. He left and travelled to Palestine. When he arrived in Haifa, he pursued a career as an architect and adapted modernist European principles to the Middle East.

Carmel is a personal diary and a reflection on war, based on autobiographical and fictional elements, personal archive material and notably his mother Efratia Gitai's correspondence.

“My father, Munio, like others of his generation, applied to his architecture the notions of modesty, restraint and deference to the collective project. This is just as much a part of the Bauhaus tradition as orthogonal buildings. Let's imagine I were to develop a film idea based on his biography, on geography and architectural geometry. I would want to find the connections between historical and political movements which have created and shaped minimalist, factual language. They are the results of the rationalisation of design and of the technological revolution experienced by all cities like Berlin in the previous century. Berlin, a sort of accumulation of small Prussian towns, needed a unified style, an industrial rationale. This marked the start of thinking about housing for the masses in the context of mass culture, as exemplified by Benjamin, Adorno, and Marcuse in another city – Frankfurt – during the same period. Munio and his friends were successful to some degree and this is why the iconography of this period is modern. They embedded the pared-down simplicity of design and the absence of ornamentation in the collective memory, in contrast to what happens today, when men, women and children think that a Jewish apartment block should be topped with a kippa.

My mother, Efratia, like women of her generation born on Israeli soil, is no longer a woman of the diaspora, yet nor is she Israeli. Israel did not exist yet. She is a Hebrew woman, which has an archaic meaning. Efratia was born in 1909. In photos of Haifa from that period there are very few buildings visible. There is not a single house on Mount Carmel. Efratia's parents left Tsarist Russia and came to Palestine to lay the foundations for a new Jewish society. This trait of searching for roots and references is very characteristic of this generation. The Bible is clearly the shared text of the Jewish diaspora from one generation to the next: like a mental territory. For them, these texts are penned by human beings – not by God – for seven centuries from 900 BC. They therefore use geographical references in these texts as a form of identity.”

Amos Gitai, preface, *Efratia Gitai, Correspondance (1929-1994)*, translated from the Hebrew by Katherine Werchowski. Édition de Rivka Gitai, Collection Haute Enfance, Gallimard, 2010.

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7 June 2019

Constructing a film

The creative process: contradictions, ethics, (re)interpretations

“Real or fictional situations, with or without conflict, the role of witness, storyteller and presenter, and developments in production and distribution techniques all feed into the infinite network of ethical questions which can arise when you embark on a film. To make a powerful film, I need to like certain elements and feel opposition to others simultaneously. I need this tension between these two positions. I need to be able to define, in my heart of hearts, these two feelings – attraction / rebellion or opposition – in each project. How do filmmakers such as Sergei Eisenstein, Chris Marker, Abbas Kiarostami, Rithy Panh, Roberto Rossellini, Michael Moore, or even Leni Riefensthal, address these issues?”

- Films: *Ana Arabia* (2013), *Golem, the Spirit of Exile* (1991, opening shot)

Filmed in a single 81-minute sequence shot, *Ana Arabia* is a moment in the life of a small community of outcasts, both Jewish and Arab, who live together in a forgotten enclave on the “border” between Jaffa and Bat Yam, in Israel. Their relationship with time differs from that of the city around them. In this makeshift, fragile place, coexistence is possible. A universal metaphor.

Biography

Amos Gitai was born in 1950 in Haifa (Israel). He is the son of the Bauhaus-trained architect, Munio Weinraub, who fled the Nazi regime in 1933, and the intellectual and teacher, Efratia Gitai, a non-religious expert on Biblical texts, who was born in Palestine in the early 20th century. He belongs to the first generation born after the foundation of the State of Israel, which was also strongly influenced by the major anti-establishment youth movements of the 1960s.

While still a student studying architecture, Gitai was wounded during the Yom Kippur War (1973), when a medical evacuation helicopter in which he was traveling was hit by a Syrian missile. His entire oeuvre then went on to draw inspiration from these biographical, family and generational themes, as well as the trauma he suffered during the war, and the sense of a victorious life.

After receiving a PhD in architecture from the University of Berkeley (California), Amos Gitai devoted his first film, *House* (1980), to the construction of a house in West Jerusalem. This documentary, which was immediately banned in Israel, set the tone for the filmmaker's antagonistic relationship with the authorities in his country, which was soon exacerbated by the fresh controversy provoked by his film *Field Diary* (1982). Gitai settled in Paris and shot several films, both fictional works and documentaries, including *Esther* (1986), *Berlin-Jerusalem* (1989) and *Golem, the Spirit of Exile* (1991).

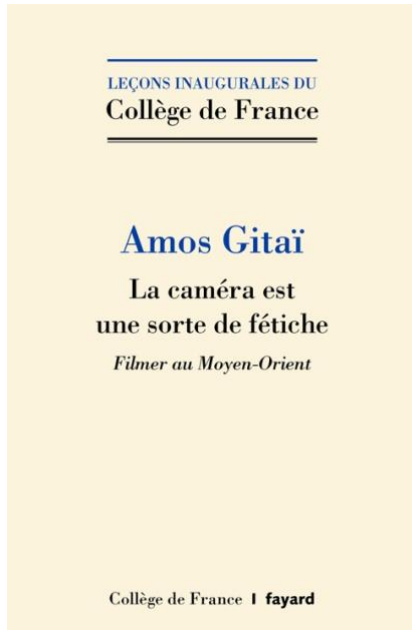
Amos Gitai returned to Israel in 1993, the year in which the peace agreements championed by Yitzhak Rabin were signed in Washington. He directed a three-city trilogy: *Devarim*, shot in Tel Aviv (1995), *Yom Yom* in Haifa (1998) and *Kadosh* in Jerusalem (1999). Four of his films were shown in competition at the Cannes Film Festival (*Kadosh*, *Kippur*, *Kedma*, and *Free Zone*), and a further six at the Mostra in Venice (*Berlin-Jerusalem*, *Eden*, *Alila*, *Promised Land*, *Ana Arabia*, and *Yitzhak Rabin: the Last Day*).

In 2010, he published his mother Efratia's correspondence⁴, which was read by Jeanne Moreau at the Odéon-Théâtre de l'Europe and on the France Culture radio station. In April 2018, the filmmaker donated his entire paper and digital archive of almost 30,000 items on Yitzhak Rabin to the Bibliothèque nationale de France (BNF). On 8 October 2018, a performance of *Yitzhak Rabin: Chronicle of an Assassination Foretold*, which was developed for the Festival d'Avignon in 2016, will be presented at the Philharmonie de Paris, notably featuring the soprano Barbara Hendricks. Amos Gitai's work has received numerous awards, including a Leopard of Honour in Locarno for his lifetime's work (2008), the Roberto Rossellini Prize (2005), the Robert Bresson Prize (2013), and the Paradjanov Prize (2014). He has been awarded the distinctions of Officier des Arts et Lettres and Chevalier de la Légion d'honneur.

⁴ Efratia Gitai, *Correspondance (1929-1994)*, translated from Hebrew by Katherine Werchowski. Édition de Rivka Gitai, Collection Haute Enfance, Gallimard, 2010.

Retrospectives of his complete works have been presented at numerous institutions worldwide: Centre Pompidou; Cinémathèque française; Jerusalem Cinematheque; New York Museum of Modern Art (MoMA); Lincoln Center (New York); British Film Institute (London); Museo Reina Sofia (Madrid); Mostra São Paulo; State Film Museum (Moscow); Japan Film Institute (Tokyo).

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