European Film Awards
THE 28th EUROPEAN FILM AWARDS
EUROPEAN DISCOVERY 2015 – Prix FIPRESCI: The Nominations
GOODNIGHT MOMMY
ICH SEH ICH SEH

WRITTEN & DIRECTED BY: Veronika Franz & Severin Fiala
PRODUCED BY: Ulrich Seidl
DIRECTOR OF PHOTOGRAPHY: Martin Gschlacht
EDITOR: Michael Palm
PRODUCTION DESIGN: Hannes Salat
COSTUME DESIGN: Tanja Hausner
SOUND DESIGN: Matz Müller & Erik Mischijew
ORIGINAL SCORE: Olga Neuwirth
MAIN CAST: Susanne Wuest (mother), Elias Schwarz (twin), Lukas Schwarz (twin)

In the heat of the summer: an isolated house in the countryside between woods and corn fields. Ten-year-old twins wait for their mother. When she comes back, her head wrapped in bandages after plastic surgery, nothing is as it was before. Stern and distant, determined to find the truth by any means.

Production:
Ulrich Seidl Filmproduktion GmbH
Ulrich Seidl
Wasserburgergasse 5/7
1090 Wien
AUSTRIA
office@ulrichseidl.com
tel: +43 1 310 28 24

World Sales:
Films Distribution
François Yon
34 Rue du Louvre
75001 Paris
FRANCE
info@filmsdistribution.com
tel: +33 1 53 10 33 99

Press:
Alessandra Thiele
Beckerstraße 18/23
1010 Wien
AUSTRIA
alessandratthiele@gmail.com
tel: +43 67 639 838 13

Directors statement
A horror film? An arthouse film? Our film is meant to be both. We love physical cinema. We love films which are physically overwhelming. Films which are not simply about a concept or telling a story but rather ones that show people sweating, trembling and screaming, and in which this sweating, trembling and screaming is passed on for the audience to experience. At the same time we also want to use this story to ask what we believe are existential questions. Questions directly related to lived reality. Questions about education, power relationships within families and about identity. Is it possible to maintain a consistent personality in life? Or to have different identities depending on social context? Identities which, perhaps, encourage monstrous things to emerge? In our film there are bandages, masks and surfaces, and questions about what they may be concealing. For this reason it was very important that in this – our first feature film – we shot on 35mm film, regardless of budget constraints. For us a face on 35mm simply has more mystery about it. Yet despite these mysteries, childhood games and psychological puzzles we still feel bound to a certain naturalism, to a rootedness in reality. We also wanted to make a film that says something about our lives. GOODNIGHT MOMMY is a mother-child-horror-fairy-tale, a little story about a great loss of trust, a psycho-terror-chamber piece born of the everyday and rooted in the simplest of things: a bandaged face, a mistaken sentence, the death of a cat, a magnifying glass and dental floss.

Severin Fiala
Born in 1985 in Horn, Severin Fiala studied at the Vienna Film Academy. He worked for the Red Cross and celebrated his first success with the award-winning short film ELEFANTENHAUT (co-directed with Ulrike Putzer). His first collaboration with Veronika Franz was the award-winning documentary KERN which premiered at the Locarno IFF.

Veronika Franz
Born in 1965 in Vienna, Veronika Franz studied Philosophy. She worked as a film journalist for the Viennese daily “Kurier” and has worked together with Ulrich Seidl as artistic collaborator on screenplays such as DOG DAYS (2001), IMPORT/EXPORT (2007) and the PARADISE trilogy (2012). She has also worked as assistant director and in casting. The documentary film KERN (2012) was her debut as a director.
LIMBO

WRITTEN & DIRECTED BY: Anna Sofie Hartmann
PRODUCED BY: Nina Helveg
DIRECTOR OF PHOTOGRAPHY: Matilda Mester
EDITOR: Sofie Steenberger
SOUND DESIGN: Christian Obermaier
ORIGINAL SCORE: Mads Hartmann
MAIN CAST: Annika Nuka Mathiassen (Sara), Sofia Nolsø (Karen)

It is autumn. In the small Danish port of Nakskov the chimneys of the sugar factory smoke tirelessly. Giant windmill wings lie abandoned on the outskirts of town. The last year of high school lies before Sara and her friends. They talk about the future, about the wish to leave to a bigger city. Karen, a young Faroese, just moved to the island to work as a teacher at the local high school. In the class discussions arise: What is femininity? What is masculinity? What is art? Who sees us and in what way? Who and what makes us who we are? Sara is fascinated by her new teacher, her friends find Karen strange, “perhaps a bit too feminist”. In between theatre rehearsals and DIY-constructions Sara attempts to get closer to Karen.

Production:
DFFB
Laure Tinette
Potsdamer Str. 2
10785 Berlin
GERMANY
ltinette@dfi.de
tel: +49 30 257 59 152

Anna Sofie Hartmann
Born in 1984, Anna Sofie Hartmann grew up in rural Nakskov, Denmark. A year at the European Film College in Aarhus was followed by a move to Berlin where she worked in the studio of artist Olafur Eliasson. In 2008, she started studying Film Directing at the German Film and Television Academy Berlin (dffb). Her short film THE HOUSE IN THE LAKE premiered at the Uppsala International Short FF.

www.dffb.de
MUSTANG

DIRECTED BY: Deniz Gamze Ergüven
WRITTEN BY: Deniz Gamze Ergüven & Alice Winocour
PRODUCED BY: Charles Gillibert
DIRECTOR OF PHOTOGRAPHY: David Chizallet
EDITOR: Mathilde Van de Moortel
PRODUCTION DESIGN: Türker Isçi Smith
COSTUME DESIGN: Evrim Hn
SOUND DESIGN: Ibrahim Gök
ORIGINAL SCORE: Warren Ellis
MAIN CAST: Günüş Nezihe Şensoy (Lale), Doğa Zeynep Doğuşlu (Nur), Tuğba Sunguroğlu (Selma), Elif İşcan (Ece), İlayda Akdoğan (Sonay), Nihal Koldaş (the grandmother), Ayberk Pekcan (Erol)

Lale, 13, lives with her sisters in a small village of southern Turkey. Summer begins, the school year ends. On the way home from school the girls play innocently with some boys by the water, without ever imagining there could be consequences to such an innocent act. The girls are orphans and cared for by their archaic grandmother and authoritarian uncle, who are more concerned in protecting the family’s honour than they are in allowing the girls their freedom and basic rights. The girls are kept inside the house and are no longer allowed to leave at their will or go to school. Effectively prisoners in their own home, the girls refuse to be passive and begin to devise their exit strategy, they stick together, sharing their collective dream of freedom. Meanwhile, their marriages are being arranged by their grandmother, and they are one by one being married off. Lale, the youngest realizes she must escape or face the same destiny as her sisters.

Production:
CG CINEMA
Charles Gillibert
9, cité Paradis
75010 Paris
FRANCE
contact@cgcinema.eu
tel: +33 1 84 17 35 08

France, Germany, Turkey
100 min.

Directors’ statement
MUSTANG is fast, busy, and I have often felt that the momentum of the writing and the pace of the film were entwined in a way that urged each other forward. This energy is, for me, the heart of the film, like the wild horse that gave it its name. This film grew from my profound desire to tell of what it means to be a girl in Turkey today. I have always been struck by what a particular experience this is. The one thing I have in common with the narrator and main character of the film is to be the youngest in a family nebula of girls and women. While the outlines of each situation are very real, the tone of the film is that of a tale. There is a mythical quality to the world as perceived by Lale and narrated by her voice, which lends its music to the film, establishes ellipses and gives the narrative a wholly subjective logic composed of sensations, impressions and memories. MUSTANG is first and foremost the story of a liberation and of Lale’s coming-of-age. There are obstacles and monsters to cross along her way. The football game is the symbolic ball the girls dream of attending. Lale has been reinvested with a very specific courage and strength, irreverent and untamable. It is important that in the end she wins, and in the most improbable and exhilarating way.

Deniz Gamze Ergüven
A talented up-and-coming filmmaker, born in Ankara and living in Istanbul, Deniz Gamze Ergüven studied filmmaking at La Fémis in Paris after studying Literature and African History in Johannesburg. Her graduation film BIR DAMLA SU was selected at many festivals, among them the Cinéfondation Cannes FF and Locarno IFF.
SLOW WEST

WRITTEN & DIRECTED BY: John Maclean
PRODUCED BY: Iain Canning, Rachel Gardner, Emile Sherman & Conor McCaughan
DIRECTOR OF PHOTOGRAPHY: Robbie Ryan
EDITOR: Roland Gallois & Jon Gregory
PRODUCTION DESIGN: Kim Sinclair
COSTUME DESIGN: Kirsty Cameron
SOUND DESIGN: Paul Carter
ORIGINAL SCORE: Jed Kurzel
MAIN CAST: Kodi Smit-McPhee (Jay Cavendish), Caren Pistorius (Rose Ross), Michael Fassbender (Silas Selleck), Ben Mendelsohn (Payne), Rory McCann (John Ross)

Set at the end of the 19th century, SLOW WEST follows the story of sixteen-year-old Jay Cavendish as he journeys across the American frontier in search of the woman he loves, accompanied by a mysterious traveller named Silas.

John Maclean
It was during his time as a founding member of the Beta Band that John discovered his love for filmmaking. The creative brain behind many of their most iconic and ground-breaking music videos, he continued as a promo director with his next band, The Aliens, before making his first dramatic work, MAN ON A MOTORCYCLE, starring Michael Fassbender, in 2009. The film, shot entirely on his mobile phone, retains the ingenuity and distinct visual style of his promos with a blistering central performance by Fassbender at its core. It played at the London FF to critical acclaim - Sight and Sound called it “a masterpiece”. John’s next short film, PITCH BLACK HEIST, funded by Film4 and the UKFC and starring Michael Fassbender and Liam Cunningham, won the BAFTA for Best British Short.

World Sales:
HanWay Films
24 Hanway Street
London W1T 1UH
UK
info@hanwayfilms.com
tel: +44 207 290 0750

Press:
Lionsgate UK
Tori Lowe
5th Floor, 45 Mortimer Street
London W1W 8HJ
UK
tlowe@lionsgatefilms.co.uk
tel: +44 207 299 8800

Production:
See Saw Films
Sam Joly
74 Rivington Street
London EC2A 3AY
UK
sj@see-saw-films.com
tel: +44 203 301 6268
SUMMERS DOWNSTAIRS
IM SOMMER WOHNT ER UNTEN

WRITTEN & DIRECTED BY: Tom Sommerlatte
PRODUCED BY: Iris Sommerlatte
DIRECTOR OF PHOTOGRAPHY: Willi Böhm
EDITOR: Anna Kappelmann

PRODUCTION DESIGN: Babett Klimmeck
COSTUME DESIGN: Rene Venghaus
MAIN CAST: Sebastian Fräsdorf (Matthias), Alice Pehlivanyan (Camille), Godehard Giese (David), Karin Hanczewski (Lena)

Matthias is the younger of the two Landberg sons. As much as his brother David wants to follow in his father’s footsteps and become a successful investment banker, so determined is Matthias to lead a life far detached from career and ambition. Together with his girlfriend Camille and her 6-year-old son Etienne from a previous relationship, he lives in his family’s holiday home on the French Atlantic coast, simply living from day to day.

The story begins when David and his wife Lena unexpectedly show up at the holiday home to spend their vacation. All of a sudden, Matthias’ carefree life becomes a thing of the past – with David come new rules and expectations. Directly upon arrival David insists that he and Lena have the bedroom Matthias and Camille have been using and wants to send Camille’s son Etienne, who he considers a mischief, to his father. Matthias accepts it all, albeit reluctantly. For him it has always been “what David wants, David gets!” Camille, however, doesn’t want to have any of David’s bossiness and resists his claim to superiority. She secretly decides to interfere with the brothers’ pecking order. And her female craftiness provides quite a few surprises!

Tom Sommerlatte
Born in 1985, Tom Sommerlatte studied Acting at the Academy of Music and Theatre in Leipzig. He is also active as an actor and has previously directed the short film GONE TO THE DOGS (2014).

Production:
Osiris Media GmbH
Iris Sommerlatte
Knobelsdorffstraße 49
14059 Berlin
GERMANY
iris@osiris-gmbh.com
tel: +49 30 30 88 24 95

World Sales:
ARRI Media World Sales
Moritz Hemminger
Türkenstr. 89
80799 München
GERMANY
worldsales@arri.de
tel: +49 89 3809 1288
Founded in 1988, the **European Film Academy (EFA)** now unites more than 3,000 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.