

EFA



European Film Awards

THE 28th EUROPEAN FILM AWARDS

EFA DOCUMENTARY SELECTION 2015



A SYRIAN LOVE STORY

DIRECTED BY: Sean McAllister

PRODUCED BY: Elhum Shakerifar

DIRECTOR OF PHOTOGRAPHY: Sean McAllister

EDITOR: Matthew Scholes & Johnny Burke

ORIGINAL SCORE: Terence Dunn



Comrades and lovers Amer and Raghda met in a Syrian prison cell 15 years ago. When Sean McAllister first meets their family in 2009, Raghda is back in prison leaving Amer to look after their four boys alone; but as the 'Arab Spring' sweeps the region, the family's fate shifts irrevocably. Filmed over five years, the film charts their incredible odyssey to political freedom. For Raghda and Amer, it is a journey of hope, dreams and despair: for the revolution, their homeland and each other.

Production Company, World Sales & Press:

10Ft Films Ltd
Elhum Shakerifar
87 Athlone Road
London SW2 2DU
UK
elhum@seanmcallister.com
tel: +44 780 055 82 56

UK
76 min.

asyrianlovestory.com

Director's statement

I first went to Syria in 2009, curious about its secularism and booming tourist industry. Under Bashar Al Assad, the young 'reformer', tourism was generating millions of dollars a year. I met Amer, drinking a beer in a bar. Here was someone who wanted to show the world the truth of the Syrian people away from the glitz of the tourist quarters in old Damascus. My love affair with Syria had begun ...

Amer's family moved 15 times during filming, but at each stage I was always welcomed in – I always had a place at the dinner table and a place to stay in their home. I didn't know Raghda when I started filming – as she was in prison – but I never expected that she would end up taking centre stage of this film. At first – just as Amer had been – she was very stilted with the camera and naturally untrusting. But the longer I stayed with them the closer I got. The closeness became difficult at one stage as their relationship really broke down and Raghda would call me and ask me to come over to help make sense of their lives and their faltering relationship. It was as if they had both stepped into the film and used it for their own means. It is this involvement in the process of filming that I find most fascinating and I'm always surprised as a filmmaker to witness the brutal honesty of people when they are naked and open in front of your camera. It is a painstaking process – it takes years to get inside, so that people are not just acting out their lives in front of your camera but using you and a projected audience to help make sense of the world they find themselves in.

We weren't commissioned or supported to make the film until quite late in the process so I didn't really know if the film would ever see the light of day but I kept going back to see them as friends and filming – I couldn't stop myself. In retrospect, this gave the film its longevity and story arch and has made the experience of making this film more like a life I adopted, or a family that eventually adopted me. It's an absurd hobby I call a job; it kills me most of the time but has the small significant reward of seeing my characters championed on the screen and stepping forward defiant in their lives through their involvement with the film. I feel proud and happy for Amer, Raghda and their beautiful wonder family, and very honoured that they gave so much to make this film – it is the most special film I have made to date in my career.

A SYRIAN LOVE STORY



Festival Participation:

Dubai IFF
Hamburg FF
Sheffield Doc Fest: Grand Jury Prize
Vancouver IFF
Yamagata Int'l Doc. FF
Zurich FF

Sean McAllister



Filmography:

1997 WORKING FOR THE ENEMY
1998 THE MINDERS
2004 THE LIBERACE OF BAGHDAD
2008 JAPAN: A STORY OF LOVE AND HATE
2012 THE RELUCTANT REVOLUTIONARY

ABOVE AND BELOW

WRITTEN & DIRECTED BY: Nicolas Steiner

PRODUCED BY: Brigitte Hofer, Cornelia Seidler & Helge Albers

DIRECTOR OF PHOTOGRAPHY: Markus Nestroy

EDITOR: Kaya Inan

SOUND DESIGNER: Tobias Koch

ORIGINAL SCORE: Lars Voges, Jan Miserre & John Gürtler



Far, far away and out of sight, that's where April, Dave, Cindy, Rick and the Godfather are creating life on their own terms. From the depths of the flood channels under Sin City, to a reclaimed military bunker in the middle of dusty, heated Californian nowhere land, to beyond the stratosphere where Mars now lives on earth. Each individual has been flung into periling circumstances on this rollercoaster ride called life. Through the hustle, pain, and laughter, we are whisked away to an unfamiliar world where we discover its inhabitants to be souls not unlike our very own.

Production & World Sales & Press:

maximage
Maya Galluzzi
Neugasse
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SWITZERLAND
mgalluzzi@maximage.ch
tel: +41 44 27 488 66

Switzerland, Germany
118 min.

www.aboveandbelowfilm.com



ABOVE AND BELOW



Festival Participation:

Athens IFF
BAFICI Buenos Aires
CPH:PIX
Durban IFF
Edinburgh IFF
Hot Docs Canadian Int'l Documentary Festival (Toronto)
IFF Rotterdam
IFF "Message to Man" St Petersburg
Karlovy Vary IFF
Locarno IFF
Rotterdam IFF
Vancouver IFF
Visions du réel – IFF (Nyon)
Warsaw IFF: Millennium Award
Dok Fest München: German Documentary Music Award

Nicolas Steiner



Portrait by: Laura Killian

Nicolas Steiner

Nicolas Steiner was born in 1984 in Switzerland and grew up in a small village in Valais, the Southern Mountain part of Switzerland. During his time in high school he worked as a gravedigger, played drums in various bands and did his military service as an army percussionist. In 2005/06, he attended the European Film College in Denmark before studying Ethnology and Film Studies for a year at the University of Zurich.

Filmography:

2009 THUNDERBOLT AND WIND
DEBAUCH, doc.
2010 IT'S ME. HELMUT, short
2011 BATTLE OF THE QUEENS, doc.

ALL THINGS ABLAZE

ВСЕ ПАЛАЄ

DIRECTED BY: Oleksandr Techynskiy, Aleksey Solodunov & Dmitry Stoykov

PRODUCED BY: Yulia Serdyukova

DIRECTOR OF PHOTOGRAPHY: Oleksandr Techynskiy, Aleksey Solodunov & Dmitry Stoykov

EDITOR: Marina Maykovskaya & Aleksey Solodunov

SOUND DESIGNER: Oleg Golovoshkin

ORIGINAL SCORE: Anton Baibakov



Stills by Yulia Serdyukova (1,3) and OleksandrTechynskiy (2)

This film is not about the revolution that changed Ukraine this winter. Not exactly. It rather shows a universal pattern of a particular kind of uprisings – those ones that end with bloodshed. At first, the noble endeavour for freedom collides with the dark force of repressive rulers. Then eventually, after much confusion and chaos, the righteous anger of people changes to pure outrage. And when the first casualties on both sides fall, no matter how black and white it seems from the outside, the border between good and bad blurs when one looks from the epicentre of a battle. And finally, all things ablaze.

Production:

Honest Fish Documentary Stories
Yulia Serdyukova
82 Naberezhno-Korchuvatska st.
03045 Kyiv
UKRAINE
yulia.serdyukova@gmail.com
tel: +380 672 40 21 39

World Sales:

Journeyman Pictures
Emma Simpson
4-6 High Street, Thames Ditton
London KT7 0RY
UK
info@journeyman.tv
tel: +44 208 398 46 16

Ukraine
81 min.

www.allthingsablaze.com



ALL THINGS ABLAZE



Festival Participation:
DOK Leipzig: MDR film prize for best Eastern European doc.
goEast Film Wiesbaden
Visions du réel Nyon
Zagreb FF

**Oleksandr Techynskiy,
Aleksey Solodunov &
Dmitry Stoykov**



Directors' statement

The recent Ukrainian revolution proved to be unique in many ways: long months of thousands of people standing stubbornly in the snow; long months in which fellow citizens of all social backgrounds supported each other with unprecedented gestures of care such as sharing food, warmth and medical assistance for free; long months of unbelievable patience and dignity.

However, the Ukrainian experience also proved that something at the core of most revolutions is ultimately the same. From the very beginning, the mainly peaceful protesters tried to prevent any manifestations of violence. The longer this protest lasted, the harder it was to keep this up. On one hand, the surreal carnival atmosphere of the Maidan became more and more lightheaded with every small victory. On the other hand, the immensely cynical and cruel government of gangsters carried on devising even meaner methods to fight against its own people. Step by step, all this led to lots of incidents that looked like a senseless farce. That eventually resulted in total distrust and chaos. Until one day the heady air of what was still a peaceful confrontation exploded into violence – a violence that seemed to have broken free from the darkest depths of human nature. The subsequent events recalled a snowball of fire that unavoidably led to a tragedy, even though nobody expected the scale of it – over a hundred people killed, thousands injured, and many others still listed as missing.

AMY

DIRECTED BY: Asif Kapadia
PRODUCED BY: James Gay-Rees

EDITOR: Chris King
ORIGINAL SCORE: Antonio Pinto



Featuring extensive unseen archive footage and previously unheard tracks, AMY tells the incredible story of six-time Grammy-winner Amy Winehouse. At the same time it shines a light on the world we live in, in a way that very few can.

A once-in-a-generation talent and a pure jazz artist in the most authentic sense, Amy wrote and sung from the heart using her musical gifts to analyse her own problems. The combination of her raw honesty and supreme talent resulted in some of the most original and adored songs of the modern era.

Her huge success, however, resulted in relentless and invasive media attention which coupled with Amy's troubled relationships and precarious lifestyle saw her life tragically begin to unravel.

Amy Winehouse died from alcohol poisoning in July 2011 at the age of 27.

Production:
ON THE CORNER FILMS
8-9 Greville Street
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UK
info@onthecorner.tv
tel: +44 020 7148 2025

World Sales:
Sunray Films
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London SE24 9PY
UK
office@sunrayfilms.co.uk
tel: +44 758 0337 581

Press
Anna Bohlin Communications
Anna Bohlin
C/O Sunray Films, 12 Sunray Avenue
London SE24 9PY
UK
ab@annabohlin.com
tel: +44 771 7346 058

UK
127 min.

www.amy-movie.com

Director's statement

AMY is the story of a complex, intelligent, girl with an incredible sense of humour, told through her own words. I wasn't a particularly huge fan before I made the film, but I really fell in love with her during the three years I spent being a part of her world.

Most people knew Amy had an amazing voice but this film is just as much about Amy's incredible talent for writing, people didn't stop to listen carefully enough to her songs, we didn't realise how important her lyrics were and how personal they were, the lyrics essentially provided the map and structure for the story. During the production, I conducted over 100 interviews with the key people that knew Amy Winehouse; her friends, family, former-partners, her producers and members of the music industry that worked closely with her, the film tells the essence of the findings from these interviews. Ultimately, I feel AMY is a film about love, about a person who wants to be loved, someone who needed love, but didn't always receive it.

Asif Kapadia

BAFTA – winning filmmaker Asif Kapadia has an interest in exploring the lives of 'outsiders', characters living in timeless, extreme and unforgiving circumstances or landscapes. Born in Hackney, London, in 1972, Asif studied filmmaking at the Royal College of Art where he first gained recognition with his short film THE SHEEP THIEF (1997), telling the story of a gifted street-kid.

His distinct visual style continued with his first feature THE WARRIOR, shot in the deserts of Rajasthan and the Himalayas. Asif Kapadia's FAR NORTH (2004), shot in the high Arctic, had its world premiere at the Venice IFF. His universally acclaimed SENNA, about Formula One legend Ayrton Senna, is the highest-grossing UK documentary of all time.

Asif Kapadia is currently in production on the new drama feature ALI AND NINO for Archery Pictures.

AMY



Festival Participation:

Cannes IFF
Edinburgh IFF
Karlovy Vary IFF
Sarajevo FF

Asif Kapadia



Portrait by Leslie Hassler

Filmography:

1997 THE SHEEP THIEF, short
2001 THE WARRIOR
2006 THE RETURN
2007 FAR NORTH
2010 SENNA

BOXING FOR FREEDOM

DIRECTED, PRODUCED AND WRITTEN BY:

Juan Antonio Moreno & Silvia Venegas

DIRECTOR OF PHOTOGRAPHY: Alberto González

EDITOR: Nacho Ruiz Capillas

PRODUCTION DESIGNER: Silvia Venegas & Juan Antonio Moreno

SOUND DESIGNER: Amador Moreno

MAIN CAST: Sadaf Rahimi, Shabnam Rahimi, Salima Rahimi, Sabir Sharifi, Nahida Yousufi



Sadaf Rahimi is the best female boxer in Afghanistan, but she must deal with her country's traditions, fear and her own fate in order to be a free woman. Sadaf and her sister Shabnam joined the newly created women's boxing team at the age of 13, when they returned to their country after being refugees in Iran. Her boxing and academic achievements will turn Sadaf into an example for many Afghan young women, but her path will not be without threats and difficulties.

BOXING FOR FREEDOM is about women's empowerment and so the directors gave to Sadaf a camera to film part of her story. The documentary brings together the voices of the most progressive Afghan women in a turning point for Afghanistan because the rights of women are retreating. The documentary was filmed on location in Kabul (Afghanistan) during 2011, 2012, 2013 and 2014.

Production Company, World Sales & Press:

10Ft Films Ltd
Elhum Shakerifar
87 Athlone Road
London SW2 2DU
UK
elhum@seanmcallister.com
tel: +44 780 055 82 56

Spain
74 min

boxingforfreedom.com



BOXING FOR FREEDOM



Festival Participation:
Madrid Int'l Dox FF
Malaga FF: Silver Biznaga

Juan Antonio Moreno



Director's statement

BOXING FOR FREEDOM is a film in favour of individual freedom and against the traditions imposed by society. We met Sadaf Rahimi in 2011 in Kabul during the production of another documentary in Afghanistan. Her story and personality, along with her parents' and sisters' characters, made her an extraordinary Afghan young girl. To such an extent that when she was 13 she joined the brand new Afghan boxing team without the consent of her parents.

Sadaf is not only the best female boxer in Afghanistan, but she also represents the empowerment of a new generation of Afghan women. It is not common to meet girls like Sadaf in Kabul, much less in the rest of the country. Besides, her personal story is linked with the last 20 years of Afghan history.

Sadaf is not only young, but brave and humble, that is why she became a symbol of struggle for the human rights of Afghan women and she has also been recognised by the most progressive women in the country. Our documentary brings together the voices of these women that they are also mothers, teachers, activists or sportswomen.

We decided to give Sadaf a camera during the shooting to empower her even more so that she could decide what to film and show us. The shooting began when Sadaf was 17 years old and it has finished four years later. During this time Sadaf has been aware of her role in the Afghan society and she has faced her destiny becoming a model for other young girls.

Silvia Venegas



DANCING WITH MARIA

WRITTEN & DIRECTED BY: Ivan Gergolet

PRODUCED BY: Igor Princic, David Rubio & Miha Cernec

DIRECTOR OF PHOTOGRAPHY: Ivan Gergolet

EDITOR: Natalie Cristiani

SOUND DESIGNER: Havir Gergolet & Francesco Morosini

ORIGINAL SCORE: Luca Ciut



María Fux is a 90-year-old Argentinian dancer. In her studio in the heart of Buenos Aires she is still dancing, teaching and conserving the elegance and the energy of a young performer. She accepts all kinds of people in her classes forming integrated groups of dancers. She gives everybody the possibility to develop their own way of expressing themselves and gets out the talent from dancers of all ages and conditions. After a period of training with her, a lot of them spring out, as if something new is waking up.

They take part in one of the most ancient human struggles: the battle of human beings against their limits.

María Fux is not an exception. She is pushing her old body to the limits, but there's an unknown force coming from inside that drives her students to a concrete change and still keeps her dancing.

This film wants to tell about the power of that force.

Production:

Transmedia
Igor Princic
Piazza della Vittoria 41
34170 Gorizia
ITALY
igorprincic@transmedia.it
tel: +39 347 627 33 90

World Sales & Press:

Slingshot Films
Manuela Buono
Via Salita di Gretta 7/1
34136 Trieste
ITALY
festivals@slingshotfilms.it
tel: +39 347 627 33 90

Italy, Argentina, Slovenia
75 min.

Director's statement

I personally met María Fux in February 2010. My wife has been her student for about five years and she approached her after losing her mother. The dance was the main resource with which she managed to overcome that grief, when she was still very young. At that time, María Fux, not even knowing her, became an important person in my life and I have seen first-hand how the dance can change not only the body but also the intimacy of individuals.

For this reason, I want my film to tell about María Fux and the changes her dance brings to people's lives: no great revolutions that change society, but intimate awareness that changes individuals.

Although her personal story has very interesting episodes, I have decided not to make a biographic film, but to concentrate on some interesting aspects of her work today, which I myself have been able to experience in the studio. Through this, I could enrich my personal relationship with her, gain her trust and expand my access to her personal world. Evidence of that is the fact that I was the first filmmaker allowed to film her workshops.

I chose to follow some secondary characters to tell how dancing with Maria changes their lives. Their stories are the pieces of a single mosaic from which emerges the image of people who, despite the difficulties imposed by life, have managed to find a way to overcome their limitations and grow as human beings. It is a hard road and whoever takes it, needs a guide.

Following this road, we will find out that María Fux and her world are impregnated with art and poetry and how important it is to find a teacher in some crucial moments of life.

Ivan Gergolet

Ivan Gergolet was born in Italy in 1977 and graduated in Cinema from Bologna University. Since 2001 he wrote and directed award-winning short films, documentaries, industrial videos and worked as assistant director and production assistant in several projects.

DANCING WITH MARIA



Festival Participation:

Cairo IFF
Docs Barcelona Int'l Doc FF
Gothenburg IFF
Guadalajara IFF
Sofia IFF
Thessaloniki IFF
Venice IFF: Civitas Vitae Award
Vilnius IFF
Zagreb FF

Ivan Gergolet



Filmography:

2005 AKROPOLIS, doc.
2005 WHEN FIRES BURN OUT, short
2008 MEDEA'S COLLECTION, short
2009 DUST, short
2010 OUVERTURE, short
2011 MAKING ARCHEO FILM, doc.

DEMOCRATS

WRITTEN & DIRECTED BY: Camilla Nielsson
PRODUCED BY: Henrik Veileborg
DIRECTOR OF PHOTOGRAPHY: Henrik Bohn Ipsen

EDITOR: Jeppe Bødskov
ORIGINAL SCORE: Kristian Selin Eidnes Andersen



Over the course of more than three years, Camilla Nielsson has been up close in the inner circles of politics in Robert Mugabe's Zimbabwe. With the process of creating Zimbabwe's new constitution as the film's narrative backbone, DEMOCRATS tells the unique story of the political elite in Zimbabwe fighting the battle over the founding principles defining the country's possible future.

Director's statement

We in the West sometimes have a hard time understanding why it is so difficult to create a viable democracy in other parts of the world. The democratic values we ourselves accept in a democracy as a matter of fact – that there are three branches of government, that we have freedom of expression and assembly, our civil rights generally – are not taken for granted everywhere on the globe. DEMOCRATS is a sort of a primer – a form of basic research – into how difficult it is to create democracy.

Production:

Upfront Film
 Henrik Veileborg
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World Sales:

DR International Sales
 Helene Auro
 DR byen, Emil Holms Kanal 20
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 DENMARK
 drsales@dr.dk
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Press:

Freddy Neumann PR & Kommunikation
 Freddy Neumann
 Nyvej 10 A
 1851 Frederiksberg C
 DENMARK
 neumann@mail.dk
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Denmark
 99 min.

Democracy is not something you can bomb your way into or something that can be decided from an office at the UN or in Brussels. It has to start from within and from below. But even in countries such as Zimbabwe – with one of the bravest and most persistent and hard-working democratic movements in the world, ordinary civil rights continue to be a daily struggle.

DEMOCRATS is about two men who, after 30 years with one of the world's most autocratic dictators, President Robert Mugabe in power, try to establish a democracy from the ground up – while anti-democratic forces still have control of the country. It is the story of a relationship, of two men who have been sent out on an impossible mission.

At the same time, it is a portrait of two very different political cultures: through one of the protagonists, Paul Mangwana, we gain insight into an otherwise very closed political culture – Mugabe's ZANU-PF – an old resistance movement party that still acts with impunity thanks to its role in the struggle for liberation from former colonial powers. Through the other protagonist, Douglas Mwonzora, we gain insight into one of the world's best and most tenacious democratic movements, the opposition party MDC-T.

Even though the mission of introducing democracy failed, there is still hope in the offing. These former political enemies find each other through a newly-forged political dialogue. An autocratic party such as ZANU-PF, which has been in power since the country gained independence from Britain, is not used to being in dialogue with the opposition. But through the process of creating a constitution, they were forced to talk with each other and make compromises, and the political culture it created is a huge step forward for the country. So even though Mugabe is still in power and the new democratic constitution has not been implemented, the process has not been a waste of time. A democratic seed has been planted in the red soil of Zimbabwe.

Camilla Nielsson

Camilla Nielsson is trained as a documentary filmmaker at Tisch School of the Arts and holds an M.A. in Visual Anthropology from New York University (NYU). Since 2007 she has collaborated with the Israeli video artist Yael Bartana on the trilogy AND EUROPE WILL BE STUNNED (Venice Biennale 2011) and RE:CONSTRUCTED LANDSCAPES (National Gallery of Denmark/CPH:DOX 2012).

DEMOCRATS



Festival Participation:
 Zurich FF

Camilla Nielsson



Filmography:

2003 GOOD MORNING AFGHANISTAN
 2004 DURGA
 2005 THE CHILDREN OF DARFUR
 2009 MUMBAI DISCONNECTED
 2012 DEMONSTRATORS

DRIFTER

DIRECTED BY: Gábor Hörcher

PRODUCED BY: Marcell Iványi, Gábor Hörcher, Marieke Bittner, Jonas Weydemann & Jakob Weydemann

DIRECTOR OF PHOTOGRAPHY: Kristóf Becsey & Gábor Hörcher

EDITOR: Thomas Ernst

SOUND DESIGNER: Rudolf Várhegyi

ORIGINAL SCORE: Csaba Kalotás

MAIN CAST: Richárd Steinbach



The young rebel Ricsi lives his life on the edge. 'Trouble' is his middle name. He is unruly, restlessly scaring up problem after problem. Driving cars without a license, theft, and escaping from the cops are all just a part of his daily routine much to his parents' despair. Ricsi won't stand for routines nor the expectations of his deadbeat father. After all, where was he when Ricsi needed him the most?

DRIFTER was shot over a period of five years and is a portrait of a unique young man who takes life in his own hands.

Production & Press:

KraatsFilm
Marcell Iványi
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1022 Budapest
HUNGARY
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tel: +36 20 533 5633

World Sales:

Visible Films
Thierry Detaille
39 rue Adolphe Lavallée
1080 Bruxelles
BELGIUM
thierry.detaille@visiblefilm.com
tel: +32 477 61 71 70

Hungary, Germany
72 min.

www.kraatsfilm.com/drifter



DRIFTER



Festival Participation:
IDFA Amsterdam: Best First
Appearance Award
Documenta Madrid
goEast Wiesbaden
Sarajevo FF
Sofia IFF

Gábor Hörcher

Gábor Hörcher was born in 1980 in Budapest, Hungary. He attended the University of Psychology, Law and the University of Film Studies, and has worked as a waiter in London, and as a mixer and bartender in Greece. He has lived in the US, France and Cambodia, where he taught courses on Human Rights at a local university. He started filmmaking and working with director and producer Marcell Iványi early 2008. They run KraatsFilm together producing films and theatre performances.

Gábor Hörcher



Filmography:

2009 Peach (short fiction)
2010 Served Cold (short fiction)
2014 Ricsi (short fiction)

ELECTROBOY

WRITTEN & DIRECTED BY: Marcel Gisler
PRODUCED BY: Anne-Catherine Lang
DIRECTOR OF PHOTOGRAPHY: Peter Indergand
EDITOR: Thomas Bachmann
PRODUCTION DESIGNER: Anne-Catherine Lang

COSTUME DESIGNER: Anne-Catherine Lang
SOUND DESIGNER: Felix Busmann
ORIGINAL SCORE: Claudio (Balduin) Gianfreda
ANIMATION: Andromeda Film AG



ELECTROBOY tells the breathtaking true life story of a young man who leaves his claustrophobic Swiss surroundings for the wide world in search of fame and recognition. In a series of success stories he re-invents himself time and again, changing settings and careers like other people change their shirts.

Production:
 Langfilm / Bernard Lang AG
 Anne-Catherine Lang
 Dorfstrasse 14D
 8427 Freienstein
 SWITZERLAND
 info@langfilm.ch
 Tel: +41 44 865 66 27

World Sales & Press:
 Picture Tree International
 Andreas Rothbauer
 Zur Börse 12
 10247 Berlin
 GERMANY
 pti@picturetree-international.com
 tel: +49 30 4208 248 0

Switzerland
 113 min.

www.electroboy.de



ELECTROBOY



Festival Participation:
 Locarno IFF
 Melbourne IFF
 Munich Int'l Doc Fest: Audience Award

Swiss Film Prize: Best Editing
 Documentary

Director's statement

Why this movie? In order to find answers to the question of who is behind the iridescent façade of this elusive, multi-talented glamour boy. Who is Florian Burkhardt? Daredevil, artist, or imposter? Phoenix or fallen Icarus? The cinematographic journey with Florian led us to an entirely different place than expected.

Marcel Gisler

Born in 1960 in Altstätten (SG), Switzerland, Marcel Gisler completed a degree in Theatre Studies and Philosophy at Freie Universität Berlin.

In 1985, he made his first feature Film DAY THIEVES (writer and director), which was awarded the Silver Leopard at Locarno IFF. All his further films – ROSIE, FÖGI IS A BASTARD, THE BLUE HOUR and SLEEPLESS NIGHTS – earned Marcel Gisler awards and remarkable box office successes. From 2003 to 2007, he wrote exclusively for the Swiss TV series LÜTHI & BLANC, 35 episodes in total.

He has been a guest lecturer at ESAV (Geneva), écal (Lausanne) and F+F (Zurich) since 1999, and he has been teaching direction and script development at dffb (Berlin) since 2008.

Marcel Gisler



Filmography:

1985 DAY THIEVES
 1988 SLEEPLESS NIGHTS
 1992 FÖGI IS A BASTARD
 2013 ROSIE

GOOD THINGS AWAIT

SÅ MEGET GODT I VENTE

WRITTEN & DIRECTED BY: Phie Ambo

PRODUCED BY: Malene Flindt Pedersen

DIRECTOR OF PHOTOGRAPHY: Phie Ambo & Maggie Oltuska

EDITOR: Theis Schmidt

SOUND DESIGNER: Rasmus Winther Jensen

ORIGINAL SCORE: Johann Egill Johannsson



Niels is one of the last idealistic farmers in the agricultural country of Denmark. He makes some of the world's finest products, praised by the consumers, prized by the world's best restaurant, NOMA in Copenhagen, and nursed in harmony with the universe. But Niels' ways of farming in accordance with the planets and the primal instincts of the animals are not too popular with the authorities. They are threatening to withdraw his license to keep cattle, the buildings are deteriorating, and with no successor to take over, Niels risks seeing his life fall apart.

Production:
Danish Documentary
Malene Flint Pedersen
Kvæsthusgade 5C, 1. sal
1254 Copenhagen K
DENMARK
malene@hansenogpedersen.dk
tel: +45 274 42 567

World Sales:
CAT&Docs
Catherine Le Clef
18, rue Quincampoix
75004 Paris
FRANCE
cat@catndocs.com
tel: +33 1 44 61 77 48

Press:
Noise Film PR
Mirjam Wiekenkamp
Agora, Kopfstrasse 48
12053 Berlin
GERMANY
mirjam@noisefilmpr.com
tel: +49 176 28 77 18 39

Denmark
96 min.

danishdocumentary.com/films/niels



GOOD THINGS AWAIT



Festival Participation:

IDFA Amsterdam
Berlin IFF
Melbourne IFF
One World Int'l Human Rights Doc FF
Sydney FF
Thessaloniki IFF

Phie Ambo



Filmography:

2001 FAMILY
2003 THE DRIVER INSIDE ME
2006 HAPPY GO LUCKY
2007 MECHANICAL LOVE
2010 FEVER
2010 THE HOME FRONT
2012 FREE THE MIND
2014 SONGS FROM THE SOIL

Director's statement

I met Niels one year ago because I was visiting his farm with my children and I immediately fell in love with the warm and sensitive way Niels and his wife Rita run the farm. They live in a devoted pact with everything in our universe from the smallest microorganisms to the plants that surround us. I also felt that Niels was a great character because behind his cosy Santa-Claus-look there is a stubborn anarchist. Niels wants to respect and preserve the cattle's natural instincts which for instance means that they are drinking from big bathtubs instead of running water in cups. This is prohibited in modern organic farming.

This is a film about re-discovering the joy that most people experience in their childhood when you're just being present in nature. I want to give the audience the same profound feeling of being alive that I experienced when I first came to the farm. I wanted to make a film that reminds us to live our everyday lives with devoutness so that one day we won't wake up realising that we never lived.

Phie Ambo

Phie Ambo graduated as a documentary film director from The National Film School of Denmark in 2003, at which point she had already achieved international recognition for her film FAMILY by winning the Joris Ivens Award at IDFA in Amsterdam. She has made films on a variety of subjects – all of which are popular amongst both festival boards and people the world over. She is co-founder of Danish Documentary Production, which is co-owned by directors Eva Mulvad, Pernille Rose Grønkjær and Mikala Krogh, with producer Sigrid Dyekjær as well.

GROZNY BLUES

DIRECTED BY: Nicola Bellucci

WRITTEN BY: Nicola Bellucci & Lucia Sgueglia

PRODUCED BY: Frank Matter

DIRECTOR OF PHOTOGRAPHY: Simon Guy Fässler

EDITOR: Anja Bombelli

SOUND DESIGNER: Pedro Haldemann & Oliver JeanRichard

ORIGINAL SCORE: Valerio Vilar & Bruno Franceschini



GROZNY BLUES follows a few people around Grozny, the capital of war-torn Chechnya, where daily life is defined by political repression, constricting customs, forced Islamification and the failure to come to terms with recent history. The film revolves around four women who have been fighting for human rights under worsening conditions for many years but get more and more disillusioned with the situation in Putin's Russia. The building where they work is also home to a Blues Club that is frequented by a group of young people. Having only vague memories of the Chechen wars in the 90s, they try to make sense of the strange things that are happening in their country. In linking the personal and intimate to the political, Nicola Bellucci shows in a dramatic and yet very poetic way what it means to live in a divided society that navigates a no-man's land between war and peace, repression and freedom, archaic traditions and modern life.

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World Sales:

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tel: + 7 499 978 7314

Switzerland
104 min.

www.groznyblues.com



GROZNY BLUES



Festival Participation:

Busan IFF
Locarno IFF
Visions du réel – IFF (Nyon),
Yerevan IFF

Nicola Bellucci



Filmography:

1989 ERA LA NOSTRA FONTE, short
1994 SITUATIONSANSATZKONKRET,
video
2001 DO IT, short
2002 ONOMA, shorts
2010 NEL GIARDINO DEI SUONI, doc.

Nicola Bellucci

Nicola Bellucci, born 1963 in Arezzo (Italy), studied Philosophy, Literature and Film at the University of Florence. In 1988 he obtained the directing diploma at the Istituto di scienze cinematografiche in Florence. By 1992 he was working as an author and director of photography in Italy. Four years later, he moved to Basel (Switzerland) where he has lived ever since.

In the year 2010, Bellucci realised his first documentary feature, NEL GIARDINO DEI SUONI, which won numerous international awards.

NO LAND'S SONG

WRITTEN & DIRECTED BY: Ayat Najafi

PRODUCED BY: Gunter Hanfgarn, Rouven Rech & Anne Grange

DIRECTOR OF PHOTOGRAPHY: Koohyar Kalari & Sarah Blum

EDITOR: Julia Wiedwald & Schokofeh Kamiz

SOUND DESIGNER: Oliver Stahn

MAIN CAST: Sarah Najafi, Parvin Namazi, Elise Caron, Jeanne Cherhal, Sayeh Sodeyfi, Emel Mathlouthi



In Iran, since the revolution of 1979, women are no longer allowed to sing in public as soloists – at least in front of men.

Defying censorship and taboos, the young composer Sara Najafi is determined to organise an official concert for solo female singers. In order to support their fight, Sara and the Iranian singers Parvin Namazi and Sayeh Sodeyfi invite three female singers from Paris, Elise Caron, Jeanne Cherhal and Emel Mathlouthi, to join them in Tehran and collaborate on their musical project, re-opening a musical bridge between France and Iran.

But are they going to succeed and finally be gathered in Tehran, sing freely, side-by-side, in front of a mixed audience and without restrictions, and to open a door towards a new freedom of female voice in Iran?

Director's statement

My sister Sara has been making music since the age of four. Watching her go through the challenges of being a female musician in Iran, and the first woman to get a diploma of composition in Iran, has led me to an awareness of the difficulties facing Iranian women in music in my country today. In this film, I want to shed light on the problems faced by a new generation of Iranian musicians. Sara's love of music is the most important element in her everyday life. The concert that she wants to organise for and with her friends, is a group effort to confront ourselves with a dream which could finally become reality.

Production:

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World Sales

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Germany, France
93 min.

www.groznyblues.com

The role of music in all social and political developments in Iran during the 20th century has been crucial. Music represents and gives voice to the desire of each period in Iran's history. Even though so many female singers have left Iran since the revolution in 1979, many of them still live and work in Iran. The ironic fact that many more young girls attend the music schools than boys is very surprising for me. Why are they learning something considered illegal for them? The film follows step by step the process of organising a concert in Tehran by questioning from within the system of censorship in Iran. My film highlights the limits of freedom in my native country by interrogating them head on – in front of the camera. In terms of strategy, we have operated during this long shooting, opposing Sara's determination and "false naivety" to the prohibitions that were opposed to us. We have adopted a "politically correct" posture. This allowed us to film or (secretly) record all stages of Sara's authorisation requests and meetings with departmental officials and religious authorities, and to highlight the logic of the censorship operated by the Iranian regime. As the film follows Sara's fight to stage the concert, the film brings the interior, the "logic" of Iranian law to light. The musical layer of the film is centred on the revolutionary song "Bird of Dawn" (Morq-e Sahar) which singers will try to give a new voice to. This film is also a tribute to Qamar, this legendary female singer who, in the 20s, was able to break taboos in Iranian society and free the female voice, this very same fight Sara and her friends have to lead again now.

Ayat Najafi

Born in Tehran in 1976 and currently living between Berlin and Iran, Ayat Najafi first studied scenography. In 1995, he set up a company for student theatre at the University of Tehran. He worked on several theatrical productions as director, writer, actor and designer. In 2003, he founded Arta Atelier, focusing on an interdisciplinary and multimedia approach to theatre, and made short experimental and documentary films. In 2005, he participated in the Berlinale Talent Campus with his short film MOVE IT (2004). As a student at the University of Konstanz (2008- 2009), he presented his play "Stories" of women with mustaches and men in skirts. "Lady Tehran", his second theatrical production in Germany with an international team, premiered in Berlin in 2009, followed by "Pakistan [Does not] exist". In 2008 he made his first feature documentary, FOOTBALL UNDER COVER.

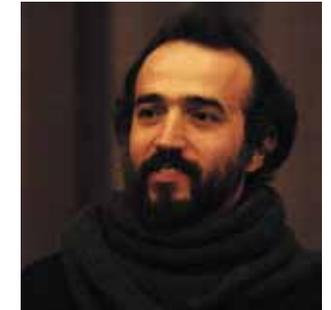
NO LAND'S SONG



Festival Participation:

DOK Leipzig Youth Jury Award
Gijon IFF: Best Doc.
Istanbul IFF
Krakow FF
Montreal World FF: Audience Award & Best Doc.

Ayat Najafi



Filmography:

2008 FOOTBALL UNDER COVER, doc.

THE GOOD LIFE

LA BUENA VIDA

WRITTEN & DIRECTED BY: Jens Schanze

PRODUCED BY: Jens Schanze & Frank Matter

DIRECTOR OF PHOTOGRAPHY: Börres Weiffenbach

EDITOR: Bernd Euscher

SOUND DESIGNER: Carlos Ibañez, Marc Parisotto & Daniel Dietenberger

ORIGINAL SCORE: Victor Moser & Rainer Bartsch



Still by Jens Schanze

Jairo Fuentes is the young leader of the community of Tamaquito, a village in the forests of northern Colombia. Here, nature provides the people with everything they need to survive. For centuries, they've hunted in the mountains, foraged for fruit and reared hens, sheep and cattle. But the Wayúu community's way of life is being destroyed by the El Cerrejón coal mine. This vast chasm extends for 700 square kilometres, making it the world's largest open-cast coal mine. Every day, the pit gets deeper, gnawing away at the previously unspoiled landscape. The coal is exported all over the world. In Germany, the UK and Israel, in the Netherlands, Turkey, Japan and the USA, coal from El Cerrejón feeds the power stations which generate the electricity to keep our lives fast-paced, bright and warm.

Determined to save his community from the forced displacement which has already swept away other villages, Jairo Fuentes sets out to negotiate with the mine's operators. They're backed by powerful commodity companies such as Glencore, Anglo American and BHP Billiton. The companies promise the villagers the blessings of progress, but the Wayúu place no value on modern, electrified houses – on the so-called "better life".

Instead, they embark on a fight to save their life in the forest, which soon becomes a fight to survive.

Production:

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Germany, Switzerland
97 min.



Stills by Börres Weiffenbach

Director's statement

Do we depend on growth? I came across the concept of "el buen vivir", the philosophy of the native indigenous people living along the Andes in South America. I studied it with great interest. It contains all (and a lot more) of what we call "sustainability".

The German "Energiewende" caused a significant increase of steam coal imports to Germany; in fact, almost all industrialised countries have increased their coal imports. Countries like Germany, Great Britain or the U.S. are shutting down their costly coal mining industry and instead import cheap coal from abroad. Mining companies such as Glencore plc, BHP Billiton or Anglo American exploit the natural resources. Colombia produces high quality steam coal at a very low price, thus it became one of the largest exporters of coal.

What happens to the native Colombians, in this case the Wayuu people, who have been living on the ground above the coal for centuries? It's a disturbing story of neo-colonialism at its best. The Wayuus are forced to move and give up their way of life and have no other choice but to live by the rules of the so-called modern civilisation. It's their "good life" against ours, an unequal competition full of madness. In the end, mankind suffers an outrageous defeat.

Jens Schanze

Born in 1971 in Bonn (Germany), Jens Schanze studied in the documentary department of the Film School Munich. In 2002 he launched the production company Mascha Film GbR, in 2005 graduated. He has been teaching Film & Video Design since 2014.

THE GOOD LIFE



Festival Participation:
Berlin IFF
Cartagena IFF
Visions du réel Nyon

Jens Schanze



Portrait by Sebastian Engbrocks

Filmography:

1999 MARGRET'S CORNER, short
2001 WASTE LAND, short
2003 BREAD AND MUSIC, short
2005 WINTER'S CHILDREN, doc.
2007 STRANGE HOMELAND, doc.
2010 PLUG & PRAY, doc.

THE LOOK OF SILENCE

DIRECTED BY: Joshua Oppenheimer
PRODUCED BY: Signe Byrge Sørensen
DIRECTOR OF PHOTOGRAPHY: Lars Skree

EDITOR: Niels Pagh Andersen
SOUND DESIGNER: Henrik Garnov
MAIN CAST: Adi Rukun



Still by Lars Skree, portrait by Daniel Bergeron

Through the filmmaker's work filming perpetrators of the 1965-66 Indonesian genocide, a family of survivors discovers how their son was murdered – and the identity of the men who killed him. The family's youngest son asks how he can raise his children in a society where survivors are terrorised into silence, and everybody is terrorised into treating the murderers as heroes. In search of answers, he decides to confront each of the surviving killers involved with his brother's murder. And thus begins, through cinema, an unprecedented dialogue.

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World Sales:
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Press:
 Wolf Consultants
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 www.wolf-con.com
 tel: +49 157 7474 9724

Denmark, Norway, Indonesia
 99 min.

thelookofsilence.com

Director's statement

THE ACT OF KILLING exposed the consequences for all of us when we build our everyday reality on terror and lies. THE LOOK OF SILENCE explores what it is like to be a survivor in such a reality. Making any film about survivors of a genocide is to walk into a minefield of clichés, most of which serve to create a heroic (if not saintly) protagonist with whom we can identify, thereby offering the false reassurance that, in the moral catastrophe of atrocity, we are nothing like perpetrators. But presenting survivors as saintly in order to reassure ourselves that we are good is to use survivors to deceive ourselves. It is an insult to survivors' experience, and does nothing to help us understand what it means to survive atrocity, what it means to live a life shattered by mass violence, and to be silenced by terror. To navigate this minefield of clichés, we have had to explore silence itself. The result, THE LOOK OF SILENCE, is, I hope, a poem about a silence borne of terror – a poem about the necessity of breaking that silence, but also about the trauma that comes when silence is broken. Maybe the film is a monument to silence – a reminder that although we want to move on, look away and think of other things, nothing will make whole what has been broken. Nothing will wake the dead. We must stop, acknowledge the lives destroyed, strain to listen to the silence that follows.

Joshua Oppenheimer

Born in 1974 in the USA, Joshua Oppenheimer is based in Copenhagen, Denmark, where he is a partner at the production company Final Cut for Real. He has worked for over a decade with militias, death squads and their victims to explore the relationship between political violence and the public imagination. Educated at Harvard and Central Saint Martins, his debut feature-length film was THE ACT OF KILLING (2012). Joshua Oppenheimer is artistic director of the International Centre for Documentary and Experimental Film, University of Westminster.

THE LOOK OF SILENCE

Festival Participation:

IDFA Amsterdam
 BAFICI Buenos Aires
 Berlin IFF: Peace Film Award
 Busan IFF: Best World Doc.
 CPH: DOX Award
 Docaviv
 Documenta Madrid
 Goa IFF of India
 Gothenburg IFF: Dragon Award
 Helsinki IFF
 Hong Kong IFF
 Kyiv IFF Molodist
 Moscow IFF
 Mumbai FF
 New York FF
 One World Int'l Human Rights Doc FF
 Sarajevo FF
 Sheffield Doc Fest
 Sofia IFF: UNESCO Award
 Sydney FF
 Telluride FF
 Thessaloniki IFF
 Toronto IFF
 Venice IFF: Grand Jury Prize
 Vienna IFF
 Zurich FF

Joshua Oppenheimer



Filmography:

1997 THE ENTIRE STORY OF THE LOUISIANA PURCHASE
 1997 THESE PLACES WE LEARN TO CALL HOME
 2002 THE GLOBALISATION TAPES
 2012 THE ACT OF KILLING

TOTO AND HIS SISTERS

TOTO SI SURORILE LUI

WRITTEN & DIRECTED BY: Alexander Nanau

PRODUCED BY: Valeriu Nicolae, Hanka Kastelicova, Alexander Nanau, Catalin Mitulescu & Marcian Lazar

DIRECTOR OF PHOTOGRAPHY: Alexander Nanau

EDITOR: Alexander Nanau, George Cragg & Mircea Olteanu

SOUND DESIGNER: Matthias Lempert

MAIN CAST: Toto Ilie Nicusor Gabriel Horvath, Andreea Petre, Ana Maria Badulescu



TOTO AND HIS SISTERS is an astonishing family story set in Romania. During their mother's imprisonment for dealing drugs, Toto passionately learns street dancing, reading and writing, while his sisters try to keep the family together in a world that has long forgotten what the innocence of childhood should be. But in the same world, the children discover that they can get from life more than their family could offer.

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Romania, Hungary
93 min.

Director's statement

I am convinced that we are who we are ever since the day we are born, with our very own personality and potential. The question and the central issue in this film is what exactly is shaping us during childhood into what and who we eventually become. After six months of research, I have decided to tell the story of Toto and his sisters, a story that deals with the difficulty of children of different ages to grow without adult guidance, in an environment dominated by poverty, violence and drug abuse, yet finding the strength to see the richness of life beyond all that.

The fact that some are born in the places and circumstances of the film's protagonists is, from my perspective, an accident of fate and has nothing to say about the abilities and aspirations one has. More crucial for the development of one's perspectives and imagination are the models chosen and the kind of life pursued.

The focus is the development of three young lives of different ages within a year. Whether it is their life in the ghetto, the struggle at the Children's Club, going to school, struggling to live up to the performing and discipline demands of the street dance teacher, visiting their mother in jail, court sessions or fights with their uncles, each one is waiting for their mother's return from prison in his or her own way.

Learning and dancing become dominant in Toto's world. Words, reading, numbers, dance moves take over his mind and his behaviour and make the nights he spends at home just fragments of a faraway reality.

An important element sustaining the story's intimacy is the video material that the younger sister, Andreea, shot herself, documenting their life. It was important for me that their story would be told in a film made with them, not only about them.

Alexander Nanau

Born in Romania, German-Romanian film director Alexander Nanau studied directing at the Film and Television Academy Berlin (DFFB). His feature documentary, THE WORLD ACCORDING TO ION B was awarded an International Emmy Award in 2010. It travelled to over 70 festivals world-wide. His first feature documentary, PETER ZADEK INSZENIERT PEER GYNT (2006), premiered at the Munich IFF in the New German Cinema section and was released in cinemas across Germany and Austria in 2006. During 2007 he was a scholarship holder of the Academy of Arts Berlin.

TOTO AND HIS SISTERS



Festival Participation:

Docaviv
DOK Leipzig
Donostia San Sebastian IFF
Espoo Ciné
Guadalajara IFF
Hot Docs Toronto
IFF Rotterdam
Melbourne IFF
Moscow IFF
Namur IFF
One World Int'l Human Rights Doc. FF
Premier Plans Angers FF: Grand Prix
Sarajevo FF: Heart of Sarajevo (Best Int'l Doc.)
Stockholm IFF
Transilvania IFF
Tribeca FF
Vilnius IFF
Warsaw FF: Best Int'l Doc.
Yamagata IDFF
Yerevan IFF
Zurich FF: Best Int'l Doc.

Alexander Nanau



Filmography:

2006 PETER ZADEK INSZENIERT
PEER GYNT
2010 THE WORLD ACCORDING TO ION B



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.

