27th European Film Awards
EFA Selection 2014
It is with great pride that we present this year’s EFA Selection, the list of films recommended for a nomination for the European Film Awards. Appropriate for this virtual world most of us live in, this year’s catalogue, with detailed information on the different films and filmmakers, is available online and as a PDF download. I sincerely hope that you will enjoy reading through it and will find it a good companion to discover the diversity of European cinema and a useful tool to cast your votes.

The EFA Selection 2014 includes 50 films representing 31 European countries in 26 languages. These films take you from a 19th century Romantic poet to John Lennon in southern Spain, there’s online dating in Georgia and a girls gang in Paris, a Jewish nun in Poland and an Irish priest, a series of English funerals and an unexpected drug war in a remote Norwegian paradise. A horse romance. And a lot of dogs… And that’s only a first glimpse – enjoy discovering!

In the coming weeks, the over 3,000 members of the European Film Academy will vote for the nominations in the different award categories. The nominations will then be announced on 8 November at the Seville European Film Festival in Spain. The 27th European Film Awards with the presentation of the winners will take place in Riga, European Capital of Culture 2014, on 13 December.

We wish you a lot of memorable film experiences!
Regulations 2014

Nomination procedure
There are five nominations in each of the following categories:

- EUROPEAN FILM
- EUROPEAN DIRECTOR
- EUROPEAN ACTRESS
- EUROPEAN ACTOR
- EUROPEAN SCREENWRITER

Based on the selection list and the films made available by producers, four of the nominations in each of these categories are voted for by the EFA Members. The EFA Board adds one nomination in each category, irrespective of whether a film was included in the Selection or not. These nominations will be announced four weeks prior to the European Film Awards Ceremony.

There are additional nominations in each of the following categories:

- EUROPEAN COMEDY (3 films)
- EUROPEAN DISCOVERY – Prix FIPRESCI (5 films)
- EUROPEAN ANIMATED FEATURE FILM (3 films)
- EUROPEAN DOCUMENTARY (5 films)

These nominations are decided by individual committees and announced after the conclusion of the respective nomination procedure.

Election of the winners
Based on the nominations, the members of the European Film Academy vote for the winners in the following categories:

- EUROPEAN FILM
- EUROPEAN COMEDY
- EUROPEAN DOCUMENTARY
- EUROPEAN DISCOVERY – Prix FIPRESCI
- EUROPEAN ANIMATED FEATURE FILM
- EUROPEAN SHORT FILM
- EUROPEAN DIRECTOR
- EUROPEAN ACTRESS
- EUROPEAN ACTOR
- EUROPEAN SCREENWRITER

Based on the selection list and the films made available by producers, a 7-member special awards jury decides on the awards recipients in the following categories:

- EUROPEAN CINEMATOGRAPHER – Prix CARLO DI PALMA
- EUROPEAN EDITOR
- EUROPEAN PRODUCTION DESIGNER
- EUROPEAN COSTUME DESIGNER
- EUROPEAN COMPOSER
- EUROPEAN SOUND DESIGNER

There shall be no nominations in these categories.

* The criteria whereby a film qualifies as European are based upon the European Convention on Cinematographic Co-production, Appendix II, issued by the Council of Europe. A short film qualifies as European when the director was born in Europe or is of a European nationality. European, in the sense of the European Film Academy, means geographical Europe, both EU and non-EU, and shall include Israeli and Palestinian.

Eligibility
Feature films participating in the European Film Awards 2014 must be European* feature-length fiction films intended for normal theatrical release which must have had their first official screening (be it at a festival or at a regular cinema) after 1 July 2013. The EFA Board has the right in exceptional cases to refrain from this rule.

The selection of approx. 40 films proposed to the EFA Members to be considered for a nomination is made as follows:

- In the 20 (twenty) European countries with the highest number of EFA Members (as of 15 March 2014) these members vote directly for one film from among the national feature films released in their country or screened at festivals after 1 July 2013. With a minimal voter turnout of 25%, the film having received the highest number of votes in each of these countries will automatically be included in the selection of films, provided it corresponds to the regulations of the European Film Awards. Should the voter turnout be less than 25%, the EFA Board has the right to establish which film shall be added to the selection.

- The selection of the approx. 20 remaining films is made by a committee composed of members of the EFA Board and a group of experts appointed by the Board. These remaining films are selected from proposals submitted before 15 June by European film institutions, festivals, trade magazines, media partners, members of the European Film Academy, EFA Patrons and producers of European films.

As a result, the committee recommends to the EFA members around 40 (forty) films, half of them elected directly by EFA Members, the others selected from all proposals received as explained above.

The selection of films will be announced in the beginning of September 2014.

These films recommended by the committee are made available to the EFA Members for the nomination procedure.

Producers of European films whose films are not among the recommended films may – upon payment of a fee – make their films available to the EFA Members by VOD.
A man crosses the border in an old-fashioned car. He is Greek and has passed his fifties. He is coming to Bulgaria to buy a child. Jorgos has prepared a secret compartment in the boot of the car masked as a gas tank so that he can smuggle the child. The baby is not born yet and the Greek needs to wait in a secluded house in the mountains together with the mother, her deaf-mute brother and the midwife. The birth is starting in a stormy night.
AMOUR FOU

written & directed by: Jessica Hausner
produced by: Martin Gschlacht, Antonin Svoboda, Bruno Wagner, Bady Minck, Alexander Dumreicher-Ivanceanu & Philippe Bober
director of photography: Martin Gschlacht
editor: Karina Ressler

production designer: Katharina Wöppermann
costume designer: Tanja Hauser
sound designer: Nicolas Tran Trong
main cast: Birte Schnöink (Henriette), Stephan Grossmann (Vogel), Christian Friedel (Heinrich)

Berlin, the Romantic Era: Young poet Heinrich wishes to conquer the inevitability of death through love, yet is unable to convince his sceptical cousin Marie to join him in a suicide pact. It is whilst coming to terms with this refusal, ineffably distressed by his cousin’s insensitivity to the depth of his feelings, that Heinrich meets Henriette, the wife of a business acquaintance. Heinrich’s subsequent offer to the beguiling young woman at first holds scant appeal, that is until Henriette discovers she is suffering from a terminal illness. AMOUR FOU is a “romantic comedy” based loosely on the suicide of the poet Heinrich von Kleist in 1811.

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Director’s Statement:
While writing the script I took as my inspiration the historical characters of Heinrich von Kleist and Henriette Vogel, but without intending to produce a biographical account; I am much more interested in telling a story about the ambivalence of love, a story with more general validity. The historical setting permits me to tell the story from a distance, and despite the serious subject (double suicide) this also allows a certain laconic humour to be employed. As well as this, the historical context lends the film an interesting multi-faceted quality; one expression of this comes in the dialogues about the administrative reforms in Germany during the years 1810 and 1811. On the one hand these reforms reflect the powerful social and political upheaval taking place at the time, so they help solidify the epoch which is depicted in the film. At the same time the reforms are associated with a certain confusion or contradiction, and I am interested in portraying this: there were apparently very different opinions on these proposed reforms, each plausible in its own way, ranging from fervent support to vehement opposition. This is typical for a period of uncertainty, when it is difficult to know where to take a stand – and this theme runs through the whole film, which aims to present contradictory truths that exist at the same time, precluding an unambiguous response that dispels all doubts. The subjectivity of each standpoint is revealed, and this makes it impossible – in a time of paradigm shift – to understand exactly what is right or wrong.

Jessica Hausner
Director and scriptwriter Jessica Hausner was born in Vienna in 1972. She studied directing at the Filmacademy of Vienna, where in 1996 she made the short film FLORA which won the Léopard de Demain at the Locarno FF. INTER-VIEW, her graduation film, won the Prix du Jury of the Cinéfondation at the Cannes FF in 1999. Two years later, LOVELY RITA, her first feature film, was presented in Un Certain Regard before being distributed in 20 territories. Her second feature film HOTEL was again selected in Un Certain Regard in 2004. Her next film LOURDES had its premiere at the Venice FF 2009 in International Competition where it won the FIPRESCI Prize.
BEAUTIFUL YOUTH
HERMOSA JUVENTUD

DIRECTED BY: Jaime Rosales
WRITTEN BY: Jaime Rosales & Enric Rufas
PRODUCED BY: Jaime Rosales, José María Morales, Jérôme Dopfer & Barbara Diez
DIRECTOR OF PHOTOGRAPHY: Pau Esteve Birba
EDITOR: Lucía Casal

PRODUCTION DESIGNER: Victoria Paz Alvarez
COSTUME DESIGNER: Beatriz Robledo
SOUND DESIGNER: Nicolas Tsabertidis
ORIGINAL SCORE: Juan Gomez Acebo
MAIN CAST: Ingrid García-Jonsson (Natalia), Carlos Rodríguez (Carlos)

Natalia and Carlos, both aged 20, are in love and struggling to survive in today’s Spain. Their limited resources prevent them from getting ahead as they’d like to. They have no great ambitions because they have no great hopes. To earn some money, they decide to shoot an amateur porno film. The birth of their daughter Julia is the main catalyst for the changes they make.

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Director’s Statement:
The film combines images made by the film crew on 16mm negatives with those the actors took with their own amateur devices (mini-DV/iPhone/web-cam). Of the total film, 80% of the images were shot by the film crew and 20% were taken with amateur devices.

In a world flooded with the production and consumption of all types of images, if my aim was to capture that reality meticulously, I could not ignore the production and consumption formats, places and forms of those images. Each technology implies a psychological distance. It is the distance of the observer to the one being observed. In this film, there are some scenes in which this distance does not exist because it is produced by the actor himself (the observer and the one observed overlap).

Ingrid was essential – she not only played the main character but also set the tone for all the other actors’ performances. She was not just a member of the band; instead, she was the musician the others followed. To play the part of Natalia, I wanted an actress with a broad dramatic range. An actress with a strong personality capable of bringing a variety of nuances to the character. Someone with a lot of light, joy, and friendliness but also with a dark, determined, and decisive side. She needed to be partly naive and partly mature. Very few people possess all these qualities. It is very hard for any actress to truly create a performance with two starkly different poles. Ingrid is quite intuitive in her technique. She makes acting look easy because she is extremely self-assured. Fortunately, she is not satisfied to just do a scene; she aims to achieve excellence, to give her very best.

Jaime Rosales

Born in Barcelona in 1970, Jaime Rosales graduated with a degree in Business Economics from ESADE. His devotion to film was fostered when he won a scholarship in 1996 to study film at the International Film and Television School in San Antonio de los Baños (EICTV) in Havana and then at the Australian Film Television and Radio School (AFTRS) in Sydney. His films are about our inability to communicate with each other, the complexity of the family universe and violence that bursts unexpectedly into everyday life. A tireless explorer of the possibilities audiovisual media may offer, Jaime Rosales’ films reflect his great interest in finding new expressive forms far from the habitual conventions of cinematographic language.
Passcale Ferran
After graduating from IDHEC (former FEMIS) where she pursued cinema studies from 1980 to 1983, Passcale Ferran worked as an assistant in television and as a co-writer for Pierre Trividic, Arnaud Desplechin, Jean-Pierre Léosin and Philippe Venaut.

She directed six short films from 1979 to 1990, notably LE BISER (The Kiss), which received awards at several international festivals. She directed her first feature film PETITS ARRANGEMENTS AVEC LES MORTS (Coming to Terms with the Dead) in 1993. The film won the Caméra d’Or at Cannes. Her second feature, L’ÂGE DES POSSIBILITÉS (1996, The Age of Possibilities) received the FIPRESCI award at Venice. In 1999, she directed the French dubbing of Stanley Kubrick’s EYES WIDE SHUT. Then she directed her first documentary, filming every single recording session of a jazz record, performed and composed by Sam Rivers and Tony Hymas: QUATRE JOURS A OCOEE (Four Days in Ocoee). Afterwards, she co-wrote a film with Pierre Trividic, PARATONNERRE, a project that had to be abandoned at the pre-production stage due to lack of financing. She then adapted D.H. Lawrence’s JOHN THOMAS AND LADY JANE (an earlier edition of the second LADY CHATTERLEY’S LOVER), which was developed into two versions, one for theatrical release, the other as a two part television miniseries broadcast on ARTE. LADY CHATTERLEY, the theatrical version, selected at Berlinale in 2007, won the Louis Delluc Prize and César awards for Best Film, Actress, Adaptation, Cinematography and Costume. She created and chaired Le Club des 13, a think tank of 13 French personalities in cinema, composed of screenwriters, directors, producers, national distributors, sales distribution firms and movie theater owners. The group’s work resulted in a report titled “Le milieu n’est plus un pont mais une faille” (Arthouse films are no longer a creative bridge, but a weak link), raising a red flag and taking stock of the challenges related to financing art house and avant-garde films.

In a Paris airport zone, two strangers try to make sense out of their lives: an American engineer under great professional and emotional pressure who decides to radically change the course of his existence, and a young hotel chambermaid who goes through a life-altering supernatural experience.
BLIND

WRITTEN & DIRECTED BY: Eskil Vogt
PRODUCED BY: Hans-Jørgen Osnes & Sigve Endresen
DIRECTOR OF PHOTOGRAPHY: Thimios Bakatakis
EDITOR: Jens Christian Fodstad
PRODUCTION DESIGNER: Jørgen Stangebye Larsen

COSTUME DESIGNER: Ellen Dahli Ystehede
SOUND DESIGNER: Gisle Tveito
ORIGINAL SCORE: Henk Hofstede
MAIN CAST: Henrik Rafaelsen (Morten), Marius Kolbenstvedt (Einar), Vera Vitali (Elin), Ellen Dorrit Petersen (Ingrid)

After losing her sight, Ingrid rarely leaves her apartment. She can still remember how the world around her looks, but the images that were once so clear are slowly replaced by darker visions. Ingrid suspects that her husband Morten doesn’t always leave for work when he says he does. Is Morten there in the apartment with her? Sneaking around, silently observing her? Or when he claims to be writing e-mails to colleagues, is he actually chatting with his lover online?

Morten’s old college friend Einar is an aficionado of film and music. But rather than fostering his passions, he keeps finding himself exploring the world of online porn and spying on Elin, a Swedish woman who lives across the street. Elin lost her entire social circle in her divorce. When she starts experiencing absurd, inexplicable events, she is left with no one to talk to but her ten-year-old daughter.

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Norway/Netherlands
01:36:00

BLIND is a witty and unpredictable drama about how our innermost fantasies and desires affect how we perceive the world around us. With BLIND Eskil Vogt establishes himself as a director with an eye for detail and the deft ability to balance humor and drama through a creative and lively approach.

Director’s Statement:
More than a film about a medical condition, BLIND is about our inner lives – the beautiful, ugly and sexual thoughts and feelings boiling under the surface in us all, blind or seeing. Blindness seems to lead straight into that inner world. Objective reality loses some of its hold over the imagination, it’s harder to keep thoughts in check.

I wanted the film to be a celebration of creativity, of storytelling, the urge to manipulate in order to create something beautiful, funny, interesting and even touching, our need to invent stories to make sense of the world and our inner turmoil.

At the same time I found blindness gave me a take on the exaggerated importance of the visual in the modern world, how we are bombarded with pictures, our obsessive preoccupation with our image, our desire to see and to be seen and desired.

Since we live in a flood of visual clichés I felt an obligation to try something a little different. To try and pull us out of our viewing habits and see things afresh, to see ourselves and the world we live in in a new and slightly twisted way.

And paradoxically, dealing with blindness, I felt I had the possibility to take advantage of the whole range of cinematic tools. For what is closer to the essence of the art of film than the theme of seeing/not seeing? Light and darkness? To observe or be observed?

Eskil Vogt

With BLIND, Eskil makes his debut as feature film director. Eskil is recognized as one of Norway’s leading screenwriters, known for his collaboration with Joachim Trier on films such as REPRISE (2006), OSLO, AUGUST 31 (2011) and LOUDER THAN BOMBS (in production). He received his directorial training at the national French film school, La Fémis in Paris. Eskil directed award-winning short films including AN EMBRACE and STRANGERS as well as television comedies.
Levan Koguashvili

Born in Tbilisi in 1973, Levan Koguashvili studied Film Production at the Georgian State University of Theatre and Cinema in Tbilisi, but one year after he began his studies a war broke out in Georgia and he started to work as a journalist for the first independent Georgian television station. Between 1995 and 1999, Levan studied Film Directing at the Russian State Institute of Film (VGIK) in Moscow, where his mentor was Marlen Khutsiev. In 2007, he graduated from the Tisch School of the Art’s Graduate Film Program (New York University). Levan’s short film THE DEBT (2005) won a number of awards at international film festivals, and was in the official selection of the 2006 Sundance FF. His documentaries – FATHER AND SON (2003) and WOMEN FROM GEORGIA (2008) – have also taken part in many film festivals, and have been awarded prizes as well. His first feature film STREET DAYS was an international success. The film premiered in the Tiger Award Competition of the Rotterdam IFF 2010 and by many critics was regarded as the beginning of a new wave of modern Georgian cinema.

BLIND DATES
SHEMTKHVEVITI PPAEMNEBI

DIRECTED BY: Levan Koguashvili
WRITTEN BY: Boris Frumin & Levan Koguashvili
PRODUCED BY: Suliko Tsulukidze, Levan Koguashvili & Olena Yershova
DIRECTOR OF PHOTOGRAPHY: Tato Kotetishvili
EDITOR: Nodar Nozadze

Levan Koguashvili

BLIND DATES
Festival Participation/Awards:
Berlin IFF
Edinburgh IFF
goEast Wiesbaden
Istanbul IFF
Karlovy Vary IFF
Melbourne IFF
Midnight Sun FF
Moscow IFF
Odessa IFF
Palm Springs IFF
San Francisco IFF
Sarajevo FF
Seattle IFF
Sofia IFF
Sydney FF
Tokyo IFF
Transilvania IFF
Vilnius IFF
Yerevan IFF

Levan Koguashvili

Filmography:
2003  FATHER AND SON, doc.
2005  THE DEBT, SHORT
2008  WOMEN FROM GEORGIA, doc.
2010  STREET DAYS

Sandro, a single high school teacher in his forties, still lives with his parents. Together with his childhood friend Iva he spends his leisure time dating women online. While these rendezvous usually end up without any results, everything changes when Sandro meets the married Manana who quickly conquers his heart. Everything goes well until her husband gets out of jail...

World Sales:
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CALVARY

WRITTEN & DIRECTED BY: John Michael McDonagh
PRODUCED BY: Chris Clark & Flora Fernandez Marengo
DIRECTOR OF PHOTOGRAPHY: Larry Smith
EDITOR: Chris Gill
PRODUCTION DESIGNER: Mark Geraghty
COSTUME DESIGNER: Eimer Ní Mhlaodhain

SOUND DESIGNER: Ian Wilson
ORIGINAL SCORE: Patrick Cassidy
MAIN CAST: Brendan Gleeson (Father James), Chris O’Dowd (Jack Brennan), Kelly Reilly (Fiona), Aidan Gillen (Dr. Frank Harte), Dylan Moran (Fitzgerald), Domhnall Gleeson (Freddie Joyce), Marie José Croze (Teresa Robert)

CALVARY is a blackly comic drama about a good priest tormented by his community. Father James is the flipside to The Guard’s Sergeant Gerry Boyle. A good man intent on making the world a better place, he is continually shocked and saddened by the spiteful and confrontational inhabitants of his small country town. One day, his life is threatened during confession, and the forces of darkness begin to close in around him.

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CALVARY
01:40:00

Ireland/UK

John Michael McDonagh
As a troubled youth, John Michael McDonagh was once incarcerated for accidentally killing a swan. His time inside was a happy one, however, as he brutally subjected the other boys to a tyrannical reign of terror. Upon his release, he worked in a pie shop, his weight ballooning to over eighteen stone, or five baboons. He is married, disastrously, to a psychologically unstable Australian, though this imperfect union has produced two lovely children, Babs and Willie, both of whom are currently suing him for emotional neglect.

Festival Participation/Awards:
Berlin IFF
Karlovy Vary IFF
Sydney FF

John Michael McDonagh
Filmography:
2000 THE SECOND DEATH, short
2011 THE GUARD

...
CANNIBAL

Director’s statement:
Whenever I begin a new project, I ask myself why I want to work on it. If the answer that I find is too rational and convenient, something that immediately responds to a desire where the fantasy is success, I know that I don't actually want to make that movie. And yet, when I can't quite find the right words, when I'm bested by the need to speak about something that I don't know for sure what it is, I discover the value of that story. Because there is something irrational in film that drives me. I make movies because I like to learn, because I like to feel like a student who doesn’t know anything and who keeps his sense of wonder intact.

This film wants to tell me something beyond what I could ever know. And that pushes me in a powerful way. Alejandro, my co-screenwriter, told me about this novel, “Caribal” by Humberto Arenal. And we felt that we should write this screenplay together, trying to figure out the deep meaning hidden there in order to then turn it into a secret that the spectator can guess at. For us, the essence of film is mystery and the conviction that the viewer can actively participate in it. We construct a story and then we hide it so that it comes out from inside its soul, through the grating. The fact that cannibalism is a huge taboo makes me think that there is something in its nature that is so close to us that we have decided to ban it. I believe that a ban always hides something and that we should ask ourselves about it, even if it is to reach the conclusion that bans should exist. Jean Genet wrote, “The kiss is the form taken by a primitive urge to bite, even to devour...” I wonder what he meant, what the act of devouring has to do with an act like a kiss. I wonder what destruction has to do with tenderness. And I realize that this film is about the dialectic between evil and love.

This story takes place on the margins and at an emotional breaking point. I think it is the best way to talk about our times and to question our society. Westerns and film noir teach us that the best and most accurate portrayal of our civilization is to be found on geographic and moral frontiers where we find those characters who are pushed away and excluded, those who shape the true sense of an era and its ethical dilemma.

Carlos is the most prestigious tailor in Granada, but he’s also a murderer in the shadows. He feels no remorse, no guilt, until Nina appears in his life. She will make him realize the true nature of his acts and, for the first time, love awakens. Carlos is evil incarnate, unaware of itself. Nina is pure innocence. And Cannibal is a demon’s love story.

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CLASS ENEMY
RAZREDNI SOVRAŽNIK

DIRECTED BY: Rok Biček
WRITTEN BY: Nejc Gazvoda, Rok Biček & Janez Lapajne
PRODUCED BY: Aiken Veronika Prosenc & Janez Lapajne
DIRECTOR OF PHOTOGRAPHY: Fabio Stoll
EDITOR: Janez Lapajne & Rok Biček
PRODUCTION DESIGNER: Danijel Modrej
COSTUME DESIGNER: Bistra Borak
SOUND DESIGNER: Julij Zornik

MAIN CAST: Igor Samobor (Robert), Nataša Barbara Gračner (Zdenka), Tjaša Železnik (Saša), Maša Derganc (Nuša), Robert Prebil (Matjaž), Voranc Boh (Luka), Jan Zupančič (Tadej), Daša Cupevski (Sabina), Doroteja Nadrah (Mojca), Špela Novak (Špela), Pia Korbar (Maruša), Dan David Mrežič Natlačen (Primož), Jan Vrhovnik (Nik), Kangjing Qiu (Chang), Estera Dvornik (Sonja), Peter Teichmeister (janitor)

Due to a huge difference in the way they perceive life, the relationship between students and their new German language teacher becomes critically tense. When one of the students commits suicide, her classmates accuse the teacher of being responsible for her death. The realisation that things are not so black and white comes too late.

Director’s statement:
After the research for the film had been completed, I couldn’t get anywhere for almost a year. The story seemed “too big” for a first film, with a huge number of complex characters, which is hard to control. I had to mature for it, but I lost my way in the process a few more times. As far as the story is concerned, I was not interested in the real reason for the girl’s suicide. This event was the triggering moment that pulled the story forward. I was interested in the dynamics of the relationships between the schoolmates, the way they used a personal tragedy for their rebellion, and the ease with which they blamed a professor. I was fascinated by how the classroom as a group protagonist unites around a single idea, but when the system crumbles, they argue between themselves. That is a classic pattern of revolutions, which need a common enemy to bring the group together. At the moment when the enemy has been conquered and the goal is achieved, the group falls apart.

Rok Biček
Born in Novo Mesto (Slovenia) in 1985, Rok Biček graduated from the University of Ljubljana (UL AGRFT) and entered the world of cinema as a student at Janez Lapajne’s PoEtika, an occasional academy for researching the art of film directing. He won several awards for his student films. CLASS ENEMY is his directorial feature debut.
CONCRETE NIGHT BETONIYÖ

DIRECTED BY: Pirjo Honkasalo
WRITTEN BY: Pirkko Saisio & Pirjo Honkasalo
PRODUCED BY: Mark Lwoff & Misha Jaari
DIRECTOR OF PHOTOGRAPHY: Peter Flinckenberg
EDITOR: Niels Pagh Andersen
PRODUCTION DESIGNER: Pentti Valkeasuo

CONCRETE NIGHT is a dream-like odyssey through beautiful Helsinki over the course of one night. The protagonist of the film is a 14-year-old boy named Simo who is still searching for a sense of self and the ability to protect himself from his surroundings. He lacks his own identity. Simo and his big brother Ilkka are the sons of a helpless and unpredictable single mother. Their chaotic home is located deep in the heart of a concrete jungle in Helsinki. Ilkka has one day of freedom left before starting his prison sentence. The mother persuades Simo to spend the last night with his brother.

During the course of the day and night spent roaming around Helsinki, the brothers witness incidents they would rather not see. Vulnerable Simo is not equipped to justify what he sees or delude himself – seeing things accurately as they are. To him, the unfiltered world seems unbearable. Finally a casual encounter with a photographer, whose intentions Simo misreads, launches him into blind fear. In the panic-stricken violence that ensues, Simo finds his missing identity, his true face.

Director Pirjo Honkasalo wrote the film script based on the merciless novel Concrete Night by Pirkko Saisio, which was published in 1981. The script has been adapted to modern times. The 30-year-old novel foreshadows life today.

Director’s statement:
CONCRETE NIGHT is not a film about school killings, mass murderers or the Chechen brothers in Boston. It’s a film about a young mind that was shattered long before the all-encompassing misanthropy may have got a hold of it. It is a film about the metaphysics of coincidences in a world which we, blinded by our delusional omnipotence, think we have control over and thus the ability to destroy. The protagonist of the film, 14-year-old Simo, is the fragile and sensitive surface reflecting all the rumblings that take place around him.

Simo, lacking the ability to distort what he sees or change it to something more pleasing to him, sees the world accurately, just as it is. Life is unbearable when seen without a filter. Humans can’t live that way. Being an adult means building walls to protect one’s self.

Pirjo Honkasalo

Pirjo Honkasalo directed several feature films in the 1970s and 80s together with Pekka Lehto, e.g. FLAME TOP, in Cannes competition 1980. In the 90s she continued alone and turned to feature documentaries, directing the prize-winning The Trilogy of the Sacred and the Satanic [MYSTERION, TANJSUKA AND THE 7 DEVILS and ATMAN]. She has also directed THE 3 ROOMS OF MELANCHOLIA, a story of how Russian and Chechen children were psychologically affected by the war. The film is still one of the most award-winning feature documentaries ever. She was then invited to Japan to direct a film in Tokyo, coming out with her film ITO – A DIARY OF AN URBAN PRIEST.

Pirjo Honkasalo

Filmography:
1980  FLAME TOP
1983  250 GRAMS
1985  DA CAPO
1991  MYSTERION
1993  TANJSUKA AND THE 7 DEVILS
1996  ATMAN
1998  FIRE-EATER
2004  THE 3 ROOMS OF MELANCHOLIA
2009  ITO – A DIARY OF AN URBAN PRIEST
DREAMLAND

TRAUMLAND

WRITTEN & DIRECTED BY: Petra Volpe
PRODUCED BY: Lukas Hobi & Reto Schaerli
DIRECTOR OF PHOTOGRAPHY: Judith Kaufmann
EDITOR: Hansjörg Weissbrich
PRODUCTION DESIGNER: Su Erdt
COSTUME DESIGNER: Linda Harper

SOUND DESIGNER: Noemi Hampel
ORIGINAL SCORE: Sascha Ring
MAIN CAST: Devid Striesow (Martin), Marisa Paredes (Maria), Betina Stucky (Judith), Ursina Lardi (Lena), Luna Zimić Mijović (Mia)

Director’s statement:
I lived in the red light district of Zürich and was always wondering about that parallel world of the sex business and ‘normal life’ around me. The women on the street touched me, I wondered about their lives. As a woman - unless working as a prostitute, you are excluded from this world and that alone somehow outraged me but also drew me to it.

When I was a student I worked as a telephone sex operator for a while. I needed money but I was also curious to know what was behind those telephone sex ads. I had the obvious conversations but I also talked a lot to the customers about their relationships, their sexual desires, fantasies - and it left a lasting impression on me.

DREAMLAND is about how we treat the most vulnerable in our world and ultimately I believe this is linked to how we deal with our relationships. The people who meet Mia are not bad, they are just unable to deal with their own pain and I think that is very damaging. The more I came to know about the sex-business, the more it led me to questions about relationships in general, how we deal with issues of rejection, loneliness, betrayal, vulnerability, pain and yearning for intimacy and closeness.

Petra Volpe

Berlin-based Swiss/Italian director/writer Petra Volpe studied film at the film academy “Konrad Wolf” in Potsdam-Babelsberg. During her studies she wrote and directed several short films. After she got her Masters Degree in 2003 she proceeded to work as a free-lance writer and director.

Her short films DER KUSS (2000) and CREVETTEN (2001) won awards for Best Student Film or Best Film at various festivals in Switzerland and abroad. CREVETTEN won Volpe the Action Light Award at the Locarno IFF.

Petra Volpe’s cinema debut TRAUMLAND was nominated for four Swiss Film Awards 2014: Best Fiction Film, Best Screenplay and Best Actress (two nominations). Ursina Lardi won the prize for the Best Actress. Judith Kaufmann (Director of Photography) and Hansjörg Weissbrich (Editor) were nominated for the German Camera Award 2014. Hansjörg Weissbrich won in the category Feature Film.

An affluent city is covered in snow, all seems perfect – on the surface. Divorcé Rolf is doing his best to rebuild his relationship with his daughter. Pregnant Lena appears to be living a faultless family life with her husband and son. Social worker Judith has a tough job and escapes it through her fantasies, whilst widowed Maria has finally built up the courage to invite her male acquaintance to a romantic dinner.

In the course of one day, all of them will cross paths with the Bulgarian Mia, who works in the red-light trade and their seemingly perfect lives will never be the same...

Production:
Zodiac Pictures Ltd
Langstrasse 136
8004 Zürich
SWITZERLAND
+41 44 346 633
contact@zodiacpictures.com
www.zodiacpictures.com

World Sales:
Picture Tree International GmbH
Andreas Rothbauer
Zur Börse 12
10247 Berlin
GERMANY
+49 151 3445 8921
pt@picturetree-international.com
www.picturetree-international.com

Press:
SWISS FILMS
Rona Grünenfelder
Neugasse 6
8031 Zürich
SWITZERLAND
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info@swissfilms.ch
www.swissfilms.ch

Press:
Switzerland/Germany
01:39:00

www.traumland.xxx

DREAMLAND

Festival Participation/Awards:
Locarno IFF
Moscow IFF
Pusan IFF
Zurich FF

Petra Volpe

Filmography:
2000 DER KUSS, short
2001 CREVETTEN, short
FAIR PLAY

**WRITTEN & DIRECTED BY:** Andrea Sedlackova  
**PRODUCED BY:** Pavel Strnad, Katerina Cerna, Silvia Panakova, Thommy Kral, Undine Filter & Christine Haupt  
**DIRECTOR OF PHOTOGRAPHY:** Silvia Panakova  
**EDITOR:** Jakub Hejna  

**PRODUCTION DESIGNER:** Petr Forst & Viera Dandova  
**COSTUME DESIGNER:** Simona Rybakova  
**SOUND DESIGNER:** Daniel Nemec  
**ORIGINAL SCORE:** David Solar & Miro Zbrika  
**MAIN CAST:** Judit Bardos (Anna), Anna Geislerova (Irena), Roman Luknar (coach)

Set in Czechoslovakia in the 1980s, young and talented sprinter Anna is selected for the national team and starts training to qualify for the Olympic Games. As a part of the preparation she is placed in a secret “medical programme” where they begin doping her with anabolic steroids. Her performance improves, but after she collapses at training, she learns the truth. Anna decides to continue her training without the steroids even though her mother is worried that she won’t be able to keep up with other athletes and might not qualify for the Olympics, which she sees as the only chance for her daughter to escape from behind the Iron Curtain. After Anna finishes in last place in the indoor race, her mother informs the coach that Anna is no longer using steroids. They decide to apply the steroids to Anna secretly, pretending it’s nothing but doses of harmless vitamins.

Andrea Sedlackova  
Andrea Sedláčková, born in Prague in 1967, is a Czech movie and television director, screenwriter, and editor. She studied screenwriting at Prague’s Film Academy (FAMU), continuing her training in editing and direction after emigrating to France at La Fémis in Paris (1990-93). For Czech television she has shot documentaries and made-for-TV movies. During her time in France she has been engaged mainly as an editor: her cutting work on WELCOME (2008) was nominated for a César, and JOYEUX NOËL (2005) was nominated for an American Academy Award for Best Foreign Language Film. Both her previous features, VICTIMS AND MURDERERS (2000) and SEDUCER (2002), screened at KVIFF. She resides in both France and the Czech Republic, and at present she is preparing an adaptation of Josef Škvorecký’s “The Cowards.”
FORCE MAJEURE
TURIST

WRITTEN & DIRECTED BY: Ruben Östlund
PRODUCED BY: Erik Hemmendorff, Marie Kjellson & Philippe Bober
DIRECTOR OF PHOTOGRAPHY: Fredrik Wenzel
EDITOR: Ruben Östlund & Jacob Secher Schulsinger
PRODUCTION DESIGNER: Josefin Asberg

A Swedish family travels to the French Alps to enjoy a few days of skiing and spend some precious time with each other. The sun is shining and the slopes are spectacular but, during a lunch at a mountainside restaurant, an avalanche turns everything upside down. With diners fleeing in all directions, mother Ebba calls for her husband Tomas as she tries to protect their children. Tomas, meanwhile, is running for his life... Reality returns to embarrassed laughter, the anticipated disaster having failed to occur, and yet the family’s world has been shaken to its core. Tomas’ unexpected action leads them to evaluate their roles and assumptions, a question mark hanging over their father in particular. With the end of the holiday approaching, Tomas and Ebba’s marriage hangs in the balance as Tomas struggles desperately to reclaim his role as family patriarch. FORCE MAJEURE is an observational comedy about the role of the male in modern family life.

Production:
Plattform Production
Vallgatan 9D
411 16 Göteborg
SWEDEN
+46 31 711 6660
mail@plattformproduktion.se
www.plattformproduktion.se

World Sales & Press:
Coproduction Office
24 rue Lamartine
75009 Paris
FRANCE
+33 1 5602 6000
sales@coproductionoffice.eu
press@coproductionoffice.eu

Director’s statement:
How do humans react in sudden and unexpected situations such as a catastrophe? This particular story came about from an anecdote that I found impossible to forget. Some years ago, friends of mine were on holiday in Latin America when suddenly, out of nowhere, gunmen appeared and opened fire; the husband instinctively ran for cover, leaving his wife unprotected. Back in Sweden, she could not stop, after a glass of wine or two, telling the story over and over again...

My imagination fired, I researched other stories like this - stories of distress and emergency, of the sinking of ships, tourists struck by tsunamis or held hostage. In such extreme situations, people can react in completely unexpected and exceedingly selfish ways. It appears - there are scientific studies on the subject - that in the aftermath of such a catastrophe a large number of survivors divorce. In many cases, men do not act according to expected codes of chivalry. In life or death situations, when one’s own survival is at stake, men seem more likely to run away and save themselves than women.... Which may be the chief cause for those divorces. This made me want to talk about the notion that a man is supposed to be the protector, the societal code that says he must not step back in the face of danger.

Ruben Östlund
Born in 1974 in Styrso, a small island off the West coast of Sweden, Ruben Östlund studied graphic design before enrolling at the University of Gothenburg. An avid skier, he directed three ski films, alluding to his taste for long sequence shots, a taste he structured and developed throughout his film studies. Ruben has become well-known for his humorous and accurate portrayal of human social behaviour.

Over the last decade Ruben’s approach to staging has influenced many Scandinavian directors and paved the way for experimentation in the usage of HD cameras and computers. In association with his producer and partner Erik Hemmendorff, he has created a collective with other innovative cinematographers called “The School of Gothenburg”.

FORCE MAJEURE
Festival Participation/Awards:
Cannes IFF
Helsinki IFF
Sarajevo FF
Toronto IFF

Ruben Östlund
Filmography:
2008 INVOLUNTARY
2010 INCIDENT BY A BANK, short
2011 PLAY
FRANK

DIRECTED BY: Lenny Abrahamson
WRITTEN BY: Jon Ronson & Peter Straughan
PRODUCED BY: Ed Guiney, David Barron & Stevie Lee
DIRECTOR OF PHOTOGRAPHY: James Mather
EDITOR: Nathan Nugent
PRODUCTION DESIGNER: Richard Bullock

COSTUME DESIGNER: Suzie Harman
SOUND DESIGNER: Niall O’Sullivan
ORIGINAL SCORE: Stephen Rennicks
MAIN CAST: Domhnall Gleeson, Maggie Gyllenhaal, Scoot McNairy, Michael Fassbender

FRANK is an offbeat comedy about a wannabe musician who finds himself out of his depth when he joins an avant-garde pop band led by the enigmatic Frank - a musical genius who hides himself inside a large fake head.

Production:
Protagonist Pictures  +44 207 734 9000
David Bartholomew  david@protagonistpictures.com
42-48 Great Portland Street  www.protagonistpictures.com
London W1W 7NB  UK

Lenny Abrahamson

Lenny Abrahamson was born in Dublin in 1966. While studying physics and philosophy at Trinity College Dublin, he directed short videos with the Trinity Video Society, which he co-founded with Ed Guiney. He graduated in 1991 with first class honours.

His first short film, 3 JOES, won the the Best European Short Film Award at the 1991 Cork FF and the Organiser’s Award at the 1992 Oberhausen Short FF. He directed numerous commercials for television in Ireland, the UK and world-wide before taking the helm on his first feature film, ADAM & PAUL, a stylized, downbeat comedy written by Mark O’Halloran and released in 2004. ADAM & PAUL won the Best First Feature award at the 2004 Galway Film Fleadh and the Grand Prix at the 2005 Sofia IFF.

His second feature film, GARAGE, another collaboration with writer Mark O’Halloran, was selected for the Director’s Fortnight at the 2007 Cannes FF and won the CICAE Art and Essai award. The film also won the awards for Best Film, Best Director, Best Script and Best Actor at the 2008 Irish Film and Television Awards (IFTAs).

WHAT RICHARD DID, his third feature, was released in 2012 to critical acclaim. The film, written by Malcolm Campbell, presents a stark portrait of a privileged Dublin teen whose world unravels over one summer night. WHAT RICHARD DID premiered at the 2012 Toronto IFF and was also selected for the 2012 BFI London FF and the 2013 Tribeca FF.

Lenny is developing a number of projects with Element Pictures including an adaptation of the critically and commercially acclaimed novel “Room”, written by Emma Donoghue. He is also developing a film based on Sarah Waters’ novel “The Little Stranger” with Potboiler and Film4.
GIRLHOOD
BANDE DE FILLES

WRITTEN & DIRECTED BY: Céline Sciamma
PRODUCED BY: Bénédicte Couvreur
DIRECTOR OF PHOTOGRAPHY: Chrystel Fournier

Oppressed by her family setting, dead-end school prospects and the boys law in the neighborhood, Marieme starts a new life after meeting a group of three free-spirited girls. She changes her name, her dress code, and quits school to be accepted in the gang, hoping that this will be a way to freedom.

Director’s Statement:
The characters themselves sparked the project. The teenage girls that I regularly saw hanging out in the vicinity of Paris’ Les Halles shopping center, or in the metro, sometimes in Gare du Nord train station: always in a gang, loud, lively, dancing. Wanting to delve deeper, I sought out their blogs and came to be fascinated by their aesthetics, styles and poses. Beyond their irresistible energy, their profiles reflect all the themes that are at the heart of my ongoing work as a filmmaker: the construction of a feminine identity within the framework of social pressure, restrictions and taboos, of which the question of plays on image and identity are central. It was my desire to continue working around the question of youth and initiatory narratives, but in a contemporary corollary, anchored in the political reality of France today.

Céline Sciamma

Céline Sciamma’s first film WATER LILIES attracted attention at the 2007 Cannes Festival in the section Un Certain Regard and won the Louis Delluc Prize for a first film. It was followed in 2011 by TOMBOY, selected for the Berlin IFF, and subsequently enjoyed a successful French and international career, (selling to 35 territories). BANDE DE FILLES is her third film.

Production:
Hold-Up
Bénédicte Couvreur
34, rue du Louvre
75001 Paris
FRANCE
+33 1 5310 3399
bcouvreur@hold-up.com

World Sales:
Films Distribution
François Yon
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+33 1 5310 3399
info@filmsdistribution.com
GOODBYE TO LANGUAGE
ADIEU AU LANGAGE

WRITTEN & DIRECTED BY: Jean-Luc Godard
PRODUCED BY: Brahim Chioua
DIRECTOR OF PHOTOGRAPHY: Fabrice Aragno
EDITOR: Jean-Luc Godard
COSTUME DESIGNER: Aude Grivas & Maria Muscalu
MAIN CAST: Richard Chevalier, Héloïse Godet, Zoé Bruneau, Kamel Abdelli, Christian Gregori

A married woman and a single man meet. They love, they argue. A dog strays between town and country. Seasons pass. A second film begins...

Production:
Wild Bunch
99, rue de la Verrerie
75004 Paris
FRANCE
+33 1 5301 4840
devos@wildbunch.eu

World Sales:
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75004 Paris
FRANCE
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obarbier@wildbunch.eu

Press:
Wild Bunch
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GOODBYE TO LANGUAGE
Festival Participation/Awards:
Cannes IFF
FF Ghent
New Horizons IFF Wroclaw
Locarno IFF
Melbourne IFF
Pusan IFF
Toronto IFF

Jean-Luc Godard
Filmography:
1960 BREATHELESS
1961 UNE FEMME EST UNE FEMME
1963 CONTEMPT
1965 ALPHAVILLE
1965 PIERROT LE FOU
1966 MASCULIN FEMININ
1982 PASSION
1983 PRENOM CARMEN
1985 HAIL MARY
1988 HIStory(ES) DU CINEMA
2004 NOTRE MUSIQUE
2010 FILM SOCIALISME

France
01:09:28
In the mid 19th century, hundreds of thousands of Europeans emigrated to faraway South America. It was a desperate bid to escape the famine, poverty and despotism that ruled at home. Their motto was: “Any fate is better than death”. Edgar Reitz’ new film DIE ANDERE HEIMAT is a domestic drama and love story set against the backdrop of this forgotten tragedy. It centres around two brothers who realise that only their dreams can save them. The younger of them, Jakob, reads every book he can lay his hands on. He dreams about leaving his village, Schabbach, for adventures on an unknown continent and the freedom of the wild South American jungle. He studies the languages of the native South Americans and records his heroic attempts to escape the rural confines of the Hunsrück in an astonishing diary that not only tells us his story but reflects the aspirations and philosophies of a whole era. Everyone who encounters Jakob is drawn into the maelstrom of his dreams: his parents, bowed by the unremitting toil involved in making a living from the soil; his belligerent brother Gustav; and above all Henriette (Jettchen), the comely daughter of a gem cutter fallen on hard times.

Edgar Reitz
Filmmaker and author Edgar Reitz was born in 1932 in the rural region of Hunsrück, Germany, which he left to study German literature, journalism and drama in Munich, where he still lives today. As of the 1960s, when he was a member of the well-known “Oberhausen Group” that developed the German Autorenfilm (auteur film), he made a number of widely acclaimed feature films, experimental films and documentaries. He also wrote various essays and books on the aesthetics of cinema and film theory. Today Edgar Reitz has his own film production company in Munich and is director of the film department of the Bavarian Academy of Fine Arts. Among his most important films are CARDILLAC, THE TRIP TO VIENNA, ZERO HOUR and his world-famous epic HEIMAT trilogy, which spans a whole century and with a total length of over 54 hours is one of the most elaborately crafted narrative works in cinema history.
HUMAN CAPITAL
IL CAPITALE UMANO

DIRECTED BY: Paolo Virzì
WRITTEN BY: Francesco Piccolo, Francesco Bruni & Paolo Virzì
PRODUCED BY: Fabrizio Donvito, Marco Cohen, Benedetto Habib, Philippe Gompel & Birgit Kemner
DIRECTOR OF PHOTOGRAPHY: Jérôme Alméras
EDITOR: Cecilia Zanuso
PRODUCTION DESIGNER: Mauro Radaelli
COSTUME DESIGNER: Bettina Pontiggia
SOUND DESIGNER: Roberto Mozzarelli
ORIGINAL SCORE: Carlo Virzì
MAIN CAST: Fabrizio Gifuni (Giovanni Bernaschi), Luigi Lo Cascio (Donato Russomanno), Valeria Golino (Roberta), Valeria Bruni Tedeschi (Carla Bernaschi), Fabrizio Bentivoglio (Dino Ossola)

During a cold winter night, a cyclist is hit by a SUV and then abandoned to agonize in the frozen snow. The mysterious episode, on which the police will investigate, connects the events of the members of two families: the petty-bourgeois family of Ossola and the rich and venerated one of Bernaschi. Through a sophisticated narration divided into four chapters, adapted by an American noir novel, the film explores human and inhuman ambitions, generational conflicts and social splendour and misery of a North Italian province, ending with a mocking flavour epilogue that does not seem to fulfill anybody.

Production:
Indiana Production Company
88, rue de la Folie Méricourt
75011 Paris
FRANCE
+33 1 5353 5252
sales@bacfilms.fr

World Sales:
World Sales:
Bac Films
88, rue de la Folie Méricourt
75011 Paris
FRANCE
+33 1 5353 5252
sales@bacfilms.fr

Director’s statement:
This project began first and foremost as a real ‘love affair’ with the wonderful novel by Stephen Amidon, “Human Capital”, set in an affluent Connecticut suburb in the last decade. Those characters, and that story, seemed emblematic of our times, even in Italy: a wealth that doesn’t come from work, but from the most ruthless of financial speculation; the dashed hopes of climbing the social ladder; the anxiety that money causes; a generation of young people forced to pay a higher price for happiness, because of the fitful ambitions of their parents, or their own frustrations. The story of Drew Hagel - the restless real estate agent who takes advantage of his daughter’s presumed relationship with the son of a wealthy broker to try and join the board of an aggressive investment fund - immediately struck a chord. It seemed written just for us, to express a state of affairs that concerns us all.
So we made it an Italian story, the story of Dino Ossola, a real estate agent in hot water, who’s enrolled his daughter Serena in a prestigious prep school he can barely afford. We immersed that mosaic of stories and characters in a Northern Italian province of today, a place straddling the border of wealth and desperation. We decided to structure the plot like a real thriller, with a dead body on our hands from the very first scene: a cyclist hit on an icy winter’s night, on the eve of the Christmas holidays. Tracing the steps of the various characters, the entire film re-tells the story of what happened that night, piece by piece, showing how that accident could change each of their lives.
Mainly, however, it tells the story of how money - the angst of multiplying it, the anxiety of losing it - determines the relationships, the fates, and the worth of the people it touches.

Paolo Virzì

Paolo Virzì, screenwriter, director and producer, is one of the most important storytellers for the screen belonging to the latest generation of Italian cinema. He is considered the greatest innovator and heir of the Italian comedy, and his films deal with thorny topics using a compelling, humorous and compassionate style.
IDA

Poland, 1962: Anna is a beautiful eighteen-year-old woman, preparing to become a nun at the convent where she has lived since orphaned as a child. She learns she has a living relative she must visit before taking her vows, her mother’s sister Wanda. Together, the two women embark on a voyage of discovery of each other and their past. Her aunt, she learns, is not only a former hard-line Communist state prosecutor notorious for sentencing priests and others to death, but also a Jew. Anna learns that she too is Jewish - and that her real name is Ida. This revelation sets Anna, now Ida, on a journey to uncover her roots and confront the truth about her family. Ida has to choose between her birth identity and the religion that saved her from the massacres of the Nazi occupation of Poland. And Wanda must confront decisions she made during the War when she chose loyalty to the cause before family.

Production:
Phoenix Film
Kryltagade 7, 1. sal
1172 København K
DENMARK
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sl@phoenixfilm.dk
phoenixfilm.com

World Sales:
Portobello Film Sales
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1172 København K
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portobellofilmsales.com

Press:
Portobello Film Sales
Kryltagade 7, 1. sal
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+45 3514 3000
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portobellofilmsales.com

Director’s statement
IDA is a film about identity, family, faith, guilt, socialism and music. I wanted to make a film about history, which wouldn’t feel like a historical film; a film which is moral, but has no lessons to offer; I wanted to tell a story in which “everyone has their reasons”; a story closer to poetry than plot. Most of all, I wanted to steer clear of the usual rhetoric of the Polish cinema. The Poland in IDA is shown by an “outsider” with no axe to grind, filtered through personal memory and emotion, the sounds and images of childhood...

Paweł Pawlikowski

Paweł Pawlikowski is a Polish-born, UK-based, BAFTA-winning filmmaker. He was born in Warsaw but left Poland at the age of 14 to live in Germany and Italy, before moving to the UK in 1977. He studied literature and philosophy at London and Oxford and started making films in the mid 1980s. Paweł’s early work was in documentaries for the BBC. His best known documentaries from that period include FROM MOSCOW TO PIETUSHKI, DOSTOEVSKY’S TRAVELS, SERBIAN EPICS and TRIPPING WITH ZHIRINOVSKY which between them won an Emmy International, Prix Italia, the Grierson and two Royal Television Society Awards alongside many other prizes around the festival circuit. In 1998 Pawlikowski moved into fiction with the small budget made-for TV film TWOCKERS, which he co-wrote and directed with Ian Duncan and is strongly rooted in his early experience with documentary. This was followed by two full length features, LAST RESORT and MY SUMMER OF LOVE, both of which he wrote and directed and which both won BAFTAs, as well as other awards at festivals around the world.

Pawel Pawlikowski

Filmography:
2000  LAST RESORT
2004  MY SUMMER OF LOVE
2011  LA FEMME DU VEME
IN ORDER OF DISAPPEARANCE
KRAFTIDIO TEN

DIRECTED BY: Hans Petter Moland
WRITTEN BY: Kim Fupz Aakeson
PRODUCED BY: Finn Gjerdrum & Stein B. Kvae
DIRECTOR OF PHOTOGRAPHY: Philip Øgaard
EDITORS: Jens Christian Fodstad
PRODUCTION DESIGNER: Jørgen Stangebye Larsen

COSTUME DESIGNER: Anne Pedersen
SOUND DESIGNER: Gisle Tveito
ORIGINAL SCORE: Kåre Chr Vestrheim, Kaspar Kaae &
Brian Batz
MAIN CAST: Pål Sverre Hagen (Count), Bruno Ganz (Papa),
Stellan Skarsgård (Nils)

IN ORDER OF DISAPPEARANCE is an action comedy. Nils drives a snow blower and
lives a carefree life in a remote winter paradise. His sons sudden death puts him in the
middle of a drug war between the Norwegian mafia and the Serbians. In this world he is
a beginner armed with heavy machinery and beginners luck.

World Sales:
Paradox Film 2 AS
Linda Levås Angyal
Nedre gate 7
0551 Oslo
NORWAY
+47 2 322 7150
linda@paradox.no

Hans Petter Moland
Born in Oslo, Norway, Hans Petter Moland attended Emerson College in Boston, Massachusetts (USA) and graduated with a BFA in Film.
Kertu’s father flies into a rage when she refuses to press charges against the man now known as her abuser. The whole of the community shuns Villu, who disappears for a month of medical treatment in Tallinn. Life settles back to its uneventful pace, until Villu returns to confront Kertu’s father, as she looks on - silent and obedient. Villu learns that the circumstances of her life are far more cruel than anyone could have imagined. Kertu retreats into her shell, hoping the conflict between father and lover will just go away. But the young couple is soon challenged to take a stand for the dream they share of freedom and happiness together.

Ilmar Raag
Ilmar Raag is the writer and director of the most successful film ever made in Estonia – THE CLASS (2007), which was sold to 91 countries, has been shortlisted for the national Oscar nomination, won 25 awards from 70 festivals, and developed into a successful multi-awarded TV-series. Ilmar’s last features are UNE ESTONIENNE A PARIS with the legendary French actress Jeanne Moreau in the main role (2012) and I WON'T COME BACK (2014). Ilmar has an MA in screenwriting from Ohio University. He has acted as Head of Acquisitions and Chairman of the Board for Estonian National Television, has been a national representative at EURIMAGES, member of the Audiovisual Council of Cultural Endowment of Estonia, and Member of the Board of Directors of Estonian Film Foundation. Ilmar is also an acclaimed columnist in the biggest dailies, lecturer, and requested media consultant.
**LEVIATHAN**  
**ЛЕВИАФАН (LEVIAFAN)**

**DIRECTED BY:** Andrey Zvyagintsev  
**WRITTEN BY:** Oleg Negin & Andrey Zvyagintsev  
**PRODUCED BY:** Alexander Rodnyansky, Sergey Melkumov  
**DIRECTOR OF PHOTOGRAPHY:** Mikhail Krichman  
**EDITOR:** Anna Mass  
**PRODUCTION DESIGNER:** Andrey Ponkratov  
**COSTUME DESIGNER:** Anna Bartuli  

**SOUND DESIGNER:** Andrey Dergachev  
**ORIGINAL SCORE:** Philip Glass  
**MAIN CAST:** Alexey Serebryakov (Kolia), Elena Lyadova (Lilya), Vladimir Vdovitchenkov (Dmitri), Roman Madyanov (Vadim Cheleviat), Anna Ukolova (Angela), Alexey Rozin (Pacha), Sergey Pokhodaev (Romka).

**Production:**  
Non Stop Production  
Alexander Rodnyansky  
office 503, 3d block  
1 bld, Mosfilmovskaya str.  
119991 Moscow  
RUSSIA

**World Sales:**  
Pyramide International  
Ilaria Gomarasca  
5, rue du Chevalier de Saint George  
75008 Paris  
FRANCE  
+33 1 4296 0220  
sales@pyramidefilms.com

Director’s Statement:

When a man feels the tight grip of anxiety in the face of need and uncertainty, when he gets overwhelmed with hazy images of the future, scared for his loved ones, and fearful of death on the prowl, what can he do except give up his freedom and free will, and hand these treasures over willingly to a trustworthy person in exchange for deceptive guarantees of security, social protection, or even of an illusory community?

Andrey Zvyagintsev  
Born in 1964 in Novosibirsk, Siberia, Andrey Zvyagintsev graduated in 1990 from the acting program of the Russian University of Theatre Arts (GITIS), where he studied under the tutelage of Evgeny Lazarev. He went on to take part in independent theatre productions and played in TV shows and movies. In 2000, he made his debut as a director with three episodes for REN TV’s “The Black Room”. His first feature film THE RETURN won Discovery of the Year at the European Film Awards 2003.

Kolia lives in a small town near the Barents Sea in the north of Russia. He has his own auto-repair shop which stands right next to the house where he lives with his young wife Lilya and his son from a previous marriage, Romka. Vadim Shelevyat, the mayor of the town, wants to take away his business, his house and his land. First he tries buying off Kolia, but Kolia cannot stand losing everything he has, not only the land, but also all the beauty that has surrounded him from the day of his birth. So Vadim Shelevyat starts being more aggressive...

**Russia**  
02:21:00

**Festival Participation/Awards:**  
BFI London FF  
Cannes IFF  
Karlovy Vary IFF  
New Horizons IFF Wroclaw  
Pusan IFF  
Sarajevo FF  
Telluride FF  
Toronto IFF  
Vancouver IFF

**Andrey Zvyagintsev**  
Filmography:  
2003 THE RETURN  
2007 THE BANISHMENT  
2009 APOCRYPHA, short  
2011 ELENA  
2011 MYSTERY, short

http://inter.pyramidefilms.com/content/leviathan
Three stories from Iceland: Formerly successful writer Mori, now an alcoholic, is still dealing with a stroke of fate from twenty years ago. He has just handed a manuscript for a new book to his publisher. Single mother Eik doesn’t earn enough as a nursery school teacher to take proper care of her family. She decides to sell her body. Finally, former footballer and upcoming banker Sölvi carries out immoral orders to please his boss. He becomes increasingly estranged from his family. Three people, who, in their own way, are living a double life; three people whose paths cross and influence each other.

**Production:**
The Icelandic Film Company
Borgartun 24
105 Reykjavik
ICELAND
+354 690 0090
kemp@kisi.is
www.kisi.is

**World Sales:**
Films Boutique
Köpenicker Strasse
10997 Berlin
GERMANY
+49 30 6953 7850
info@filmsboutique.com
www.filmsboutique.com

**Press:**
Kisi Production
Borgartun 24
105 Reykjavik
ICELAND
+354 7702 828
ingvar@kisi.is
www.kisi.is

**LIFE IN A FISHBOWL**
VONARSTRÆTI

**DIRECTED BY:** Baldvin Z
**WRITTEN BY:** Baldvin Z & Birgir Steinarsson
**PRODUCED BY:** Julius Kemp & Ingvar Thordarson
**DIRECTOR OF PHOTOGRAPHY:** Jóhann Jóhannsson
**EDITOR:** Sigurbjörg Jonsdottir
**PRODUCTION DESIGNER:** Gunnar Palsson

**COSTUME DESIGNER:** Margret Einarsdottir
**SOUND DESIGNER:** Petur Einarsson & Huldar Freyr Arnarson
**ORIGINAL SCORE:** Olafur Arnalds
**MAIN CAST:** Hera Hilmar (Eik), Thorsteinn Bachmann (Mori), Thor Kristjansson (Sölvi)

Iceland/Sweden/Finland/Czech Republic
02:10:00

_Baldvin Z_ made his first short at the age of 11 and subsequently worked as freelance editor, cameraman and producer for the largest TV networks in Iceland as well as studying documentary filmmaking in Norway in addition to directing music videos.

In 2003 he founded an advertising agency and made his first TV commercials. He also directed and produced over a dozen music videos.

From 2004 till 2008 he studied filmmaking in Denmark. His first feature _JITTERS_ (2010) was a big international festival success. From 2010 - 2012 he wrote and produced TV three-season sitcom hit “Hæ Gosi”.

**World Sales:**
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**Press:**
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**Baldvin Z**
Filmography:
2009 _HOTEL EARTH_, short
2010 _JITTERS_
LIVING IS EASY WITH EYES CLOSED
VIVIR ES FÁCIL CON LOS OJOS CERRADOS

In 1966, John Lennon found himself in the middle of an existential life crisis. Having decided to definitively break with the Beatles and eager to test his potential as an actor, he arrived in Almería to partake in Richard Lester’s anti-war flick, HOW I WON THE WAR. Antonio, an English teacher at an Albacete-based grammar school embarks on a journey to meet the ex-Beatle and put forth an unusual proposal. En route, he picks up Belen, who has run away from the depressing shelter she has been forced to live in because of her family and the country’s social mores of the time. She is just over 20, but has a past which she is fleeing from. Both come across Juanjo, 16, who has run away in an act of rebellion and face-off with his father. For all three, Lennon represents freedom, a living symbol to shoot for. The three travel mates share their days and adventure, representing as they do the expression of a country aspiring for something better in the Almería of the sixties. Their travels will take them to the very same locations and period in which Lennon composed “Strawberry Fields Forever”.

Director’s statement:
The backdrop for LIVING IS EASY WITH EYES CLOSED is Spain in the 60s: grey, contradictory, dictatorship-driven. Its older citizens are still conditioned by a civil-war past while the new, younger generation craves for moral and social freedom. This contrast is especially pronounced in the southern part of the country, for instance, the severely impoverished province of Almería, where the first waves of massive tourism and foreign film productions clash with delays and local limitations.

In this setting, John Lennon’s arrival in Spain to participate in Richard Lester’s HOW I WON THE WAR brightens the mood of a segment of the youth population, symbolizing as he does freedom, a new morality and progress. The Lennon who arrives to Spain is a Lennon in crisis. He has just released his troubles-induced “Help”. Uncertain about the future of the Beatles, experimenting with drugs and at the brink of a personal and professional divorce, Almería offers Lennon a chance to isolate himself and reflect. It is an introspective period in which his songs reveal a hitherto unknown intimate side, drawing on childhood memories and his later frustrations, many of which originate with the conflicting facets of sweeping success. Musical history notes that during his stay in Almería, Lennon composed one of his most personal pieces, “Strawberry Fields Forever”.

The protagonists, in reality, are the three characters who belong to that Spain of the sixties: a demanding and dynamic English teacher, who suspects that social reform is more the product of personal ambition than political planning, a person who allows himself to be swept away by enthusiasm and desire; and two young people who, in different ways, struggle with prevailing social frustrations and the idea that others can govern their destinies. The three characters represent three types of rebellion against the established order. They are not historical characters but anonymous individuals who, by waging personal battles, both intimately and zealously, contributed to social change in their country. They are the true agents of a change brought about by atypical, non-traditional heroes. The formula for recreating this period was to do so from a personal perspective, along with identifying individual events which had a far-reaching resonance. Real social heroes are always ordinary people who are able to exceed their expectations.
LOCKE

WRITTEN & DIRECTED BY: Steven Knight
PRODUCED BY: Guy Heeley & Paul Webster
DIRECTOR OF PHOTOGRAPHY: Haris Zambarloukos
EDITOR: Justine Wright
COSTUME DESIGNER: Nigel Egerton

SOUND DESIGNER: John Casali
ORIGINAL SCORE: Dickon Hinchliffe
MAIN CAST: Tom Hardy (Ivan Locke), Olivia Colman (Bethan), Ruth Wilson (Katrina), Andrew Scott (Donal)

Ivan Locke has worked hard to craft a good life for himself but tonight that life will collapse around him. On the eve of the biggest challenge of his career, Ivan receives a phone call that sets in motion a series of events that will unravel his family, job, and soul.

Director's statement

It was a joy and challenge to make LOCKE in an entirely different way. Shot in real time, LOCKE breaks new ground in movie-making with Hardy holding the screen alone while the camera never blinks. The night time highway is part backdrop, part art installation, as a stellar cast play the people Ivan loves and hates and who witness his extraordinary journey to despair and ultimately to redemption. A man’s life transformed in a half a tank of gas. I believe the journey of Ivan Locke is deeply moving and utterly compulsive.

Steven Knight

In 1988, Steve and Mike Whitehill started a freelance writing partnership providing material for television and “Who Wants To Be A Millionaire?” (co-created by Steve and produced by Celador) won awards around the globe including a BAFTA, National Television Awards, Indie Awards, and the Queen’s Award for Enterprise.

Steve has had four novels published: “The Movie House”, “Alphabet City”, “Out of the Blue” and in 2011, his first children’s novel, “The Last Words of Will Wolfkin”.

Steven’s first screenplay, DIRTY PRETTY THINGS, directed by Stephen Frears, premiered at the 2002 Venice FF to outstanding reviews and was selected to open the prestigious London FF.

His first stageplay, “The President of an Empty Room”, directed by Howard Davies, opened at the National Theatre, London in 2005.

Two more screenplays were released in 2007: “Amazing Grace”, directed by Michael Apted, about the life of the British anti-slavery politician William Wilberforce and “Eastern Promises”, directed by David Cronenberg and starring Viggo Mortensen and Naomi Watts, which centred on London’s Russian crime community.

His directorial debut (which he also wrote), HUMMINGBIRD, starring Jason Statham and Agata Buzek, was about a damaged ex-special forces soldier living on the streets of London.

His screenplays include THE HUNDRED FOOT JOURNEY (directed by Lasse Hallström), released in 2014, SEVENTH SON (directed by Sergei Bodrov) which will release very soon, PAWN SACRIFICE (directed by Ed Zwick) which premiered at the Toronto IFF 2014, and UNTITLED JOHN WELLS PROJECT (directed by John Wells) which is currently in production.
MACONDO

WRITTEN & DIRECTED BY: Sudabeh Mortezai
PRODUCED BY: Oliver Neumann & Sabine Moser
DIRECTOR OF PHOTOGRAPHY: Klemens Hufnagl
EDITOR: Oliver Neumann
PRODUCTION DESIGNER: Julia Libiseller

MACONDO

Director’s statement
MACONDO is the unofficial name of a settlement on the outskirts of Vienna that has been housing refugees over the last 60 years. Over 2,000 people from 20 different countries, from Chile to Vietnam, and nowadays mainly from Afghanistan, Somalia and Chechnya co-exist there in cheap social housing. When I first heard about this place I was intrigued and wanted to find out more about the people who live there and their life stories. I visited the settlement many times, talked to inhabitants and did documentary research that included organizing filmmaking workshops for the children and teenagers. The children’s lives and stories especially touched me. Maybe because I have a story of migration myself. I was 12 years old when my family left Iran and we settled down in Austria. The experience of growing up between two cultures is something I know intimately. Children from migrant and refugee families often have to grow up much too fast, take on too much responsibility and function as mediators between their parents and the new society they now enter. This is a big chance but also a heavy burden on a child. These issues were essential when I started to develop a story and write a fictional screenplay based on a number of real-life stories and incorporating many documentary elements I came across in research. I continued this documentary-style approach during the casting and shooting: almost all the actors are non-professionals and it is their first time in front of a camera. They are refugees, social workers, counselors etc. in real life. They never read the screenplay or learned any dialogue. I worked with improvisation as a principle. The story took shape while we filmed chronologically, allowing the actors to develop and grow with their characters during the process.

Sudabeh Mortezai

Filmography:
2006  CHILDREN OF THE PROPHET
2009  IN THE BAZAAR OF SEXES, doc

Production:
FreibeuterFilm
Oliver Neumann
Ziegelofengasse 37
1050 Wien
AUSTRIA
+43 720 346 510
welcome@freibeuterfilm.at
www.freibeuterfilm.at

World Sales:
Films Boutique
Köpenicker Straße 184
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Press:
Film Press Plus
Richard Lormand
+33 9 7044 9865
intlpress@aol.com
www.filmpressplus.com

Ramasan has a lot of responsibility for an 11-year-old. In traditional Chechen society, he is now considered the man of the house in charge of his mother and two younger sisters. His world is now centered in Macondo, a tough ethnic neighbourhood in the industrial suburbs of Vienna.

Ramasan speaks German much better than his mother Aminat, and he often translates for her regarding school and government welfare matters. Aminat is still coping with having lost her husband, fleeing Chechnya and trying to make ends meet as a single mother and foreigner in a new society.

Ramasan’s confined world is disrupted when Isa, his father’s war buddy, moves into the low-income housing complex. Isa pays his respects to Aminat and her children, giving them the watch and a family photo his dead friend always carried with him. This encounter awakens Ramasan’s interest in his father. He seeks Isa’s company, but the outsider remains secretive about the past. Isa gradually opens up and a bond evolves between them that helps young Ramasan face and overcome his worst fear. Isa could become a new, much more human, father figure than the boy’s abstract memory of the war hero at the family altar. But when Aminat begins to warm up to Isa, conflicted Ramasan feels the need to protect the image of his dead father…

Sudabeh Mortezai

Born in Ludwigsburg (Germany) in 1968, Sudabeh grew up in Tehran and Vienna. She received her MA in theatre and film studies from the University of Vienna in 1994, worked as a festival programmer and organized a number of film events as manager and curator of Filmcasino, an independent arthouse theatre in Vienna.

After completing UCLA’s certificate program in Film, TV, and Digital Entertainment Media, Sudabeh worked as assistant director and production manager and directed and produced several short films before making her feature-length documentary CHILDREN OF THE PROPHET.
MISS VIOLENCE

DIRECTED BY: Alexandros Avranas
WRITTEN BY: Alexandros Avranas & Kostas Peroulis
PRODUCED BY: Christos V. Konstantakopoulos, Vasilis Chrysanthisopoulos & Alexandros Avranas
DIRECTOR OF PHOTOGRAPHY: Olympia Mytilinaiou
EDITOR: Nikos Heliandrides
PRODUCTION DESIGNER: Eva Manidaki & Thanasis Demiris
SOUND DESIGNER: Costas Varibopiotis & Nikos Bougioukos
COSTUME DESIGNER: Despina Chimona
MAIN CAST: Themis Panou (Father), Eleni Roussinou (Eleni)

On the day of her birthday, eleven-year-old Angeliki jumps off the balcony and falls to her death. While the police and Social Services try to discover the reason for this apparent suicide, Angeliki’s family keep insisting that it was an accident. What is the secret that young Angeliki took with her? Why does her family persist in trying to “forget” her and to move on with its life?

Director’s statement
Athens 2013: Somewhere near the city centre. Coloured apartment blocks create a grey world. The quiet of an unbearable daily routine is broken by the suicide of an eleven-year-old girl. What could possibly drive a child to decide that she no longer wants to live? And why did nobody know her truth? This girl, like a symbol of many modern-day children who are forced to submit to the rules of a harsh, hopeless society, proceeds to lay bare and reveal every kind of possible exploitation and manipulation carried out in a system which some people still call a family.

The Father, as the leader, commands and defines the way the family functions through ways which are not much different to those used to manipulate society. The rest of the family members are victims that can no longer function with rules other than the ones they have been raised with.

I always wonder who has the power: the one who strikes or the one who feels the pain? The harshest violence is that of silence. Of the unspoken. Of the regularity that covers up every emotional void created by the exercise of power.

Alexandros Avranas
Filmography:
2008 WITHOUT

World Sales & Press:
Elle Driver
66, rue de Miromesnil
75008 Paris
FRANCE
+33 1 5643 4870
sales@elledriver.eu
elledriver.eu

Production:
plays2place productions
36, Kalidromiou street
11473 Athens
GREECE
+30 21 1226 1105
info@plays2place.gr
www.plays2place.com

Faliero House Productions
8A Pentelis street
17564 Athens
GREECE
+30 21 0940 4762
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Festival Participation/Awards:
Brussels FF
Busan IFF
Pusan IFF
Dubai IFF
Espoo Ciné
Hamburg FF
Hong Kong IFF
Int’l Antalya Golden Orange FF
Istanbul IFF
Jerusalem IFF
Melbourne IFF
Reykjavik IFF
São Paulo IFF
Stockholm IFF
Sydney FF
Taipei Golden Horse FF
Thessaloniki IFF
Toronto IFF
Venice IFF

MISS VIOLENCE

Born at Larissa in 1977, he studied at U.d.K Berlin. With his first feature film WITHOUT he won seven prizes at the Greek State Award at the 49th Thessaloniki IFF and was nominated for Best Cinematography at the Milano IFF.

http://missviolence.com
MR. TURNER

WRITTEN & DIRECTED BY: Mike Leigh
PRODUCED BY: Georgina Lowe
DIRECTOR OF PHOTOGRAPHY: Dick Pope
EDITOR: Jon Gregory
PRODUCTION DESIGNER: Suzie Davies
COSTUME DESIGNER: Jacqueline Durran
ORIGINAL SCORE: Gary Yershon
MAIN CAST: Lesley Manville, Paul Jesson, Marion Bailey, Dorothy Atkinson, Timothy Spall

MR. TURNER explores the last quarter century of the great if eccentric British painter J.M.W. Turner (1775-1851). Profoundly affected by the death of his father, loved by a housekeeper he takes for granted and occasionally exploits sexually, he forms a close relationship with a seaside landlady with whom he eventually lives incognito in Chelsea, where he dies. Throughout this, he travels, paints, stays with the country aristocracy, visits brothels, is a popular if anarchic member of the Royal Academy of Arts, has himself strapped to the mast of a ship so that he can paint a snowstorm, and is both celebrated and reviled by the public and by royalty.

Production:
Thin Man Films Ltd.
9 Greek Street
W1D 4DO London
UK
+44 7580 337 581
cq@sunrayfilms.co.uk
thinmanfilms.co.uk

World Sales & Press:
Sunray Films Limited
12 Sunray Avenue
SE24 9PY London
UK
+44 7580 337 581
office@sunrayfilms.co.uk

Director’s statement
Back at the turn of the century, when TOPSY-TURVY was released, I wrote that it was “a film about all of us who suffer and strain to make other people laugh.” Now I have again turned the camera round on ourselves, we who try to be artists, with all the struggles our calling demands. But making people laugh, hard as it is, is one thing; moving them to experience the profound, the sublime, the spiritual, the epic beauty and the terrifying drama of what it means to be alive on our planet – well, that’s altogether something else, and few of us ever achieve it, much as we may try.

Turner achieved all of it, of course. He was a giant among artists, single-minded and uncompromising, extraordinarily prolific, revolutionary in his approach, consummate at his craft, clairvoyant in his vision.

Yet Turner, the man, was eccentric, anarchic, vulnerable, imperfect, erratic and sometimes uncouth. He could be selfish and disingenuous, mean yet generous, and he was capable of great passion and poetry.

MR. TURNER is about the tensions and contrasts between this very mortal man and his timeless work, between his fragility and his strength. It is also an attempt to evoke the dramatic changes in his world over the last quarter century of his life.
NYMPHOMANIAC DIRECTOR’S CUT - VOLUME I & 2

WRITTEN & DIRECTED BY: Lars von Trier
PRODUCED BY: Louise Vesth
DIRECTOR OF PHOTOGRAPHY: Manuel Alberto Claro
EDITOR: Molly Malene Stensgaard
PRODUCTION DESIGNER: Simone Grau Roney
COSTUME DESIGNER: Manon Rasmussen

SOUND DESIGNER: Kristian Selin Eidnes Andersen
MAIN CAST: Charlotte Gainsbourg (Joe), Stellan Skarsgård (Seligman), Stacy Martin (Young Joe), Shia LaBeouf (Jerôme), Christian Slater (Joe’s Father), Uma Thurman (Mrs. H), Sophie Kennedy Clark (B), Connie Nielsen (Joe’s Mother)

NYMPHOMANIAC is the wild and poetic story of a woman’s journey from birth to the age of 50 as told by the main character, the self-diagnosed nymphomaniac, Joe (Charlotte Gainsbourg).

On a cold winter’s evening the old, charming bachelor, Seligman (Stellan Skarsgård), finds Joe beaten up in an alley. He brings her home to his flat where he cares for her wounds while asking her about her life. He listens intently as Joe over the next 8 chapters recounts the lushy branched-out and multifaceted story of her life, rich in associations and interjecting incidents.

Production:
Zentropa Productions
Filmbyen 22
2650 Hvidovre
DENMARK
+45 36 868 788
receptionen@filmbyen.com
www.zentropa.dk

World Sales:
TrustNordisk
2650 Hvidovre
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+45 36 868 788
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Press:
Zentropa
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Lars von Trier

Born in 1956, Lars von Trier is the co-founder of the Danish production company Zentropa as well as one of the founders of the Danish Dogma movement in the 1990s. His films have won prizes world-wide, including many of the major awards at Cannes FF; the Palme d’Or for DANCER IN THE DARK, the Grand Prix du Jury for BREAKING THE WAVES, the Best Actress award for Charlotte Gainsbourg’s performance in ANTICHRIST, as well as the Best Actress award for Kirsten Dunst’s performance in MELANCHOLIA.

Press:
Lars von Trier

Festival Participation/Awards:
Berlin IFF
Venice IFF

www.nymphomaniacthemovie.com

NYMPHOMANIAC DIRECTOR’S CUT - VOLUME I & 2

Filmography:
1977  THE ORCHID GARDENER
1979  MENTHE – la Bienheureuse
1980  NOCTURNE
1981  THE LAST DETAIL
1984  ELEMENT OF CRIME
1987  EPIDEMIC
1988  MEDEA
1991  EUROPA
1994  THE TEACHER’S ROOM
1994  THE KINGDOM I
1996  BREAKING THE WAVES
1997  THE KINGDOM II
1998  THE IDIOTS
2000  DANCER IN THE DARK
2001  DOGVILLE
2003  THE FIVE OBSTRUCTIONS
2005  MANDERLAY
2006  THE BOSS OF IT ALL
2007  OCCUPATIONS, short
2009  ANTICHRIST
2011  MELANCHOLIA
A country romance about the human streak in the horse and the horse in the human. Love and death become intertwined with enormous consequences. The fortunes of people in the countryside as seen through the eyes of horses.

Director’s statement
This is not a straightforward story. I hope that the English title, OF HORSES AND MEN, gives the viewer the right point of view. The word that is missing, “stories”, is the key. And of course it must be said that here in the north, women are also men. It is important to state that no horses were hurt in the making of this film. It says so at the end of the credits, and it is absolutely true. The entire cast and crew are horse owners and horse lovers. Besides from that: bon appétit.

Benedikt Erlingsson

Production:
Hrossabrestur ehf.
Fridrik Thor Fridriksson
Bjarkargata 6
101 Reykjavik
ICELAND
+354 896 2464
f.thor@icecorp.is

World Sales
Filmsharks
Guido Rud
Av. Diaz Velez 4323
1200 Buenos Aires
ARGENTINA
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guido_rud@filmsharks.com
This is the true story of Papusza - the first Roma woman who put her poems into writing and published them, and therefore confronted the traditional female image in the gypsy community. The film follows Papusza’s life from birth to old age: arranged marriage as a small girl, her life in a gypsy tabor before, during and after WWII, then forced settlement in a communist Poland and urban life in poverty. Her meeting with the Polish poet Jerzy Ficowski, who discovered her great talent for poetry and published her works led to a tragic paradox: a famous poet was living in poverty, rejected by the Roma community, for betraying their secrets.

**Director’s statement**

Papusza was a Roma girl, born in a carriage, an autodidact, who was mentioned in the world’s encyclopedias and had her work translated into many languages. She was named as one of the 60 most important women in Polish history. Isn’t this an astonishing destiny worth to be told? For us, it was also an opportunity to introduce the world of the Roma and to give it back its dignity.

The culture of the Roma has hardly ever been greeted with interest, evoking fear and aggression instead. With his monograph, Jerzy Ficowski shed a new light on Roma people and contributed to a better understanding. He confronted the schemes and prejudices which had categorized Roma as demonic and worthless. We want to follow Jerzy’s steps and show our audience the pure and passionate soul of the gypsy culture.

Reconstructing a Roma way of life, which has been extinguished in its original form from the European landscape, proved to be the biggest challenge during our five year work on the film. Only after our work was finished, did we realise how daring a task it was to try to reconstruct this world from scratch, i.e. to build the tabors as they were and tell 80 years of Roma history until the era of communist reign in Poland, which resulted in compulsory Roma settlement. Especially as there is not much documentation available on the subject.

Our film tells a story of a remarkable woman who paid a terrible price for transgressing norms of her community and publishing her poetical works – a price of rejection and solitude. It is also a story about love and a character who is way beyond her times and has the courage to stay true to herself until the very end. It is not a biopic (in a sense that My Nikifor was also not a biography). It is not a socio-political film or a work with ethnographic aspirations. It is a film about courage to create, the suffering and being alone at the peak of popularity, unrequited love and devotion. But also about happiness.

**World Sales & Press:**

New Europe Film Sales
Jan Naszewski
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00-718 Warszawa
POLAND
+48 60 0173 205
jan@neweuropefilmsales.com
A troubled and explosively violent teenager is transferred to adult prison where he finally meets his match - a man who also happens to be his father.

Production:
Sigma Films
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Summertown Road
G51 2LY Glasgow
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+44 (0) 141 445 0400
latenights@sigmafilms.com

World Sales & Press:
Independent
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sarahl@independentfilmcompany.com

With STARRED UP, David Mackenzie, the award-winning director of HALLAM FOE, YOUNG ADAM and PERFECT SENSE, takes a step into new territory. Known in the industry as a highly intuitive director who always has a strong, driving vision for a film, Mackenzie found himself working in new ways: “It’s the first time I’ve shot a film in story order. I found it very invigorating and it seemed to add to the sense of purity in the process that I hope gets a bit closer to the truth of the story.”
Meticulous and organised to the point of obsession, John May is a council worker charged with finding the next of kin of those who have died alone. When his department is downsized, John must up his efforts on his final case, taking him on a liberating journey that allows him to start living his life at last.

**Production:**
Redwave Films (UK) Ltd
Ceri Hughes
31-32 Soho Square
W1D 3AP London
UK
+44 207 753 7200
ceri.hughes@fox.com

**World Sales & Press:**
Beta Cinema GmbH
Thorsten Ritter
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82041 Oberhaching
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+49 89 6734 69 828
Thorsten.ritter@betacinema.com

**Director’s statement**
We made a film about life, how to live it to the full, through the prism of solitude and loneliness.

About our society, how it treats its weakest members, how we don’t know our neighbours anymore.
A film that wants to celebrate the value of ordinary lives, in particular of those that pass and end unnoticed.
A film that would have been impossible without an actor of the talent and generosity of Eddie Marsan.

**Uberto Pasolini**

STILL LIFE is Uberto Pasolini’s second feature as director, following the critically acclaimed, Sri Lanka-set MACHAN which won the Europa Cinemas Label Award in Venice and collected numerous other international film festival prizes.

Pasolini has worked in films since 1983 and became an independent producer in 1994 with PALOOKAVILLE. He subsequently produced many other features including THE FULL MONTY, European Film of The Year 1997 at the European Film Awards.
At the age of 19, Stratos committed a crime of passion. He spent half his life in prison, where underground boss Leonidas took him under his wing. One day during a rival gang attack, Leonidas saved his life. Stratos never forgot this.

A free man now, Stratos works the night shift at a bakery workshop, a far cry from the killing contracts he executes by day. He gives away all his money to spring Leonidas out of prison, funding an escape plan managed by Leo’s brother, Yorgos.

The fulfillment of his debt is the only thing that matters to Stratos, everything else is indifferent and he lives detached, surrounded by ghosts and fallacies. The day of the escape, the most important day of his life, is near...

**STRATOS**

TO MIKRO PSARI

**DIRECTED BY:** Yannis Economides  
**WRITTEN:** Yannis Economides, Thanos Xiros, Vangelis Mourikis, Christos V. Konstantakopoulos & Harry Lagoussis  
**PRODUCED BY:** Christos V. Konstantakopoulos  
**DIRECTOR OF PHOTOGRAPHY:** Dimitris Katsailis  
**EDITOR:** Yannis Chalkiadakis  
**PRODUCTION DESIGNER:** Dimitris Katsailis  
**COSTUME DESIGNER:** Ioulia Stavridou  
**SOUND DESIGNER:** Kostas Fylaktides  
**ORIGINAL SCORE:** Babis Papadopoulos  
**MAIN CAST:** Vangelis Mourikis (Stratos)

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**At the age of 19, Stratos committed a crime of passion. He spent half his life in prison, where underground boss Leonidas took him under his wing. One day during a rival gang attack, Leonidas saved his life. Stratos never forgot this. A free man now, Stratos works the night shift at a bakery workshop, a far cry from the killing contracts he executes by day. He gives away all his money to spring Leonidas out of prison, funding an escape plan managed by Leo’s brother, Yorgos. The fulfillment of his debt is the only thing that matters to Stratos, everything else is indifferent and he lives detached, surrounded by ghosts and fallacies. The day of the escape, the most important day of his life, is near...**

**Yannis Economides**  
Born in Limassol (Cyprus) in 1967, Yannis Economides moved to Athens in 1987 to study filmmaking. After several short films and documentaries, in 2003 he wrote and directed his first feature film, MATCHBOX. His second feature SOUL KICKING premiered in the Semaine De La Critique in 2006 and his third, KNIFER (2010) won seven awards from the Greek Film Academy, including Best Film, Best Director, Best Screenplay.**
THAT LOVELY GIRL
HARCHEK ME HEADRO

WRITTEN & DIRECTED BY: Keren Yedaya
PRODUCED BY: Marek Rozenbaum, Michael Eckelt, Emmanuel Aigner & Jerome Bleitrach
DIRECTOR OF PHOTOGRAPHY: Laurent Brunet

EDITOR: Arik Lahav Leibovich
SOUND DESIGNER: Tully Chen
MAIN CAST: Maayan Turjeman (Tami), Yael Abecassis (Shuli), Tzahi Grad (Moshe)

Moshe and Tami are a couple, Moshe is in his fifties and Tami is in her early twenties. They live together in a cruel and violent relationship, from which Tami seems unable to set herself free. Tami and Moshe are father and daughter.

Production:
Transfax Film Productions
3 Yegia Kapayim street
67778 Tel Aviv
ISRAEL
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Keren Yedaya
Israeli director/writer Keren Yedaya was born in 1972. She graduated from “Camera Obscura Film School” and is involved in political social issues, especially for human and women rights, subjects always reflected in her films. She has made her debut with three shorts films: ELINOR (1993) tells the story of a woman soldier in the army whose job it is to clean the toilets, LULU (1998) describes one night in the life of a young prostitute and UNDERWEARS which takes place in the changing room of a store. Her first feature film MY TREASURE (Or) follows a teen-aged girl who tries to rescue her mother from the world of prostitution. The film won the Camera d’Or at the 2004 Cannes Film Festival and the Great Prize of the Critics’ week. MY TREASURE has participated in numerous festivals around the world and won several awards. Her second feature film JAFFA tells a rough love story between a young Jewish Israeli woman and a young Palestinian Muslim man, both of them working in her father’s garage. The film participated in 2009 Cannes Official Selection, Out of Competition. It was also selected in more than 50 international film festivals.
Keren Yedaya is married to Meni Yaesh, Israeli director and writer, and has two children with him.
A stranger arrives in a European high mountain village where he is allowed to stay before the harsh winter. He introduces himself as a photographer from America, but nobody suspects that the foreigner is here to take revenge.

Andreas Prochaska

Born in Vienna, Austria, in 1964, he began working in film as a cable basher, assistant editor and editor on projects including Michael Haneke’s THE CASTLE and FUNNY GAMES. He made his name in 1998 with the film adaptation of the children’s story DIE 3 POSTRÄUBER. In 2006 his horror-thriller DEAD IN 3 DAYS became Austria’s most successful cinema film and in 2010 he repeated this success with THE UNINTENTIONAL KIDNAPPING OF MRS ELFRIEDE OTT. His TV film THE MIRACLE OF CARINTHIA won a ‘Blue Panther’ Bavarian TV Award for best director and was nominated for the Grimme Award.
THE KINDERGARTEN TEACHER
HAGANENET

WRITTEN & DIRECTED BY: Nadav Lapid
PRODUCED BY: Osnat Handelsman-Keren, Talia Kleinhendler & Carole Scotta
DIRECTOR OF PHOTOGRAPHY: Shai Goldman
EDITOR: Era Lapid

PRODUCTION DESIGNER: Miguel Merkin
COSTUME DESIGNER: Doron Ashkenazi
SOUND DESIGNER: Aviv Aldema
ORIGINAL SCORE: Michael Emet
MAIN CAST: Sarit Larry (Nira), Avi Schnaidman (Yoav).

Nadav Lapid
Filmography:
2011  POLICEMAN

Production:
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Hagar is beautiful enough
Enough for me
Enough for me
Gold rain falls over her house.
It is truly the sun of god.
In a world that does not appreciate artists, where sensitive souls don’t stand a chance, a poetry-loving kindergarten teacher discovers a child poet and decides to take it upon herself. To nurture him. To save his greatness from the world, to salvage him from the banal, the mediocre and the crude - to save him from life itself. It is the story of a female Don Quixote, who strives to save the world through the poetry of a child, and of a pensive child who has no desire to be saved.

www.hautetcourt.com

THE KINDERGARTEN TEACHER
Festival Participation/Awards:
Cannes IFF
Jerusalem IFF

Nadav Lapid

Nadav studied cinema at the “Sam Spiegel” school in Jerusalem as well as philosophy and history at the Tel-Aviv University and literature at the University of Paris 8.
He worked as a cinematographer for several documentaries in Israel and published a novel entitled “Danse encore” in January 2010 with Actes Sud Editions.
He directed three short films. His first feature film THE POLICEMAN was developed at the Cinefondation Residence and presented at L’Atelier de Cannes 2008. The film represented Israel at the European Awards, was awarded with the Special Jury Award at Locarno FF 2011 and won more than 15 awards at festivals all over the world, including Best Film and Best Director at Bafici 2011 and Best Film in San Francisco 2011. It has been selected in almost a hundred international festivals such as New York FF 2011, London FF 2011...
THE LAMB
KUZU

WRITTEN & DIRECTED BY: Kutluğ Ataman
PRODUCED BY: Kutluğ Ataman
DIRECTOR OF PHOTOGRAPHY: Feza Caldıran
EDITOR: Ali Aga
PRODUCTION DESIGNER: Salih Karaman

COSTUME DESIGNER: Ruhsan Cimen
SOUND DESIGNER: Sonat Hancer
MAIN CAST: Nesrin Cavadzade (Medine), Cahit Gok (İsmail), Mert Tastan (Mert), Sıla Lara Canturk (Vicdan)

As eastern Anatolian village tradition requires, 27 year-old Medine must serve oven-roasted lamb at her five year-old son Mert’s circumcision feast. Poor but determined, Medine puts the family to work cutting branches to earn something towards the price of the sheep they need. İsmail, Medine’s unemployed husband, is worried by his wife’s assertive behaviour. Envious of the attention Mert gets, his elder sister Vicdan makes Mert believe that if a sheep is not found he will be slaughtered instead.

A singer-prostitute arrives in town. The village leader finds İsmail a job in the slaughterhouse. Friends there lead İsmail astray, and this weakness makes it even harder to buy the sheep. Medine persists. Mert has his own motivation to search for an animal, with determination that rivals his mother’s. Refusing even her grandmother’s support Medine receives help and solidarity from an unlikely source.

Production:
The Institute
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Director’s statement
When common values defended by a community cannot be realised for one or another reason, what happens to individuals who are the building blocks of the community? The story of THE LAMB is about Medine who is left alone by her own community and let down by her husband, just when she needs their support most. Circumstances force her to teach that community a lesson. Her actions also silence her husband and make him reconsider his role in the family.

From working the fields to taking care of husband, children and other relatives, virtually all the duties of family are imposed on women in contemporary Anatolian country life. Yet the weight of these responsibilities is still not acknowledged.

My aim is to talk about the confrontation between modernising forces and traditional ones.

Kutluğ Ataman

Having graduated from UCLA with an MFA in 1988, Kutluğ Ataman established himself as a filmmaker with his first feature film SERPENT’S TALE (1994). Its many awards include Best Film, Director and Screenplay from the Turkish Film Critics Association at the Istanbul IFF, plus the Jury Prize at the Ankara IFF.

Ataman’s second feature LOLA+BILIDIKID (1998) was selected to open the Panorama section of the 49th Berlin IFF. It was given the Best Film prize at New York’s The New Festival, and the Jury Special Prize in Berlin.

For his third feature 2 GIRLS (2005), Ataman was awarded Best Director and Best Film prizes at both the Ankara and Antalya Film Festivals, and Best Film at the Asian FF in India.

Ataman also has an art career which has run in parallel with his career as a filmmaker. In 1997 he was invited to take part in the Istanbul Biennial with the long, documentary-style work “semih b. unplugged”. He was nominated for the 2004 Turner Prize, won the Carnegie Prize in the same year and the Capital Abraaj Prize in 2009.
A deaf mute teenager enters a specialized boarding school where, to survive, he becomes part of a wild organization – the Tribe. His love for one of the concubines will unwillingly lead him to break all the unwritten rules within the Tribe’s hierarchy.

Production & Press:
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info@alphaviolet.com
www.alphaviolet.com

THE TRIBE
PLEMYA

WRITTEN & DIRECTED BY: Myroslav Slaboshpytskiy
PRODUCED BY: Valentyn Vasyanovych & Iya Myslytska
DIRECTOR OF PHOTOGRAPHY: Valentyn Vasyanovych
EDITOR: Valentyn Vasyanovych

PRODUCTION DESIGNER: Elena Slaboshpytskaya
SOUND DESIGNER: Sergiy Stepanskiy

MAIN CAST: Grigoriy Fesenko (Sergiy), Yana Novikova (Anna)

Director’s statement
It’s been my old dream to do homage to the silent movie. To make a film that can be understood without a single voiced word. It’s not that I was thinking about some kind of a European “existential” movie in which the heroes would keep silent throughout half the film. And besides, actors were not silent in the silent movie, they communicated very actively through a wealth of byplay and body language. They could communicate emotions and feelings without a line to say. And it is not by incident that most silent movie stars had come from the pantomime. This is exactly why I’ve always wanted to shoot a film about the life of deaf-and-dumb people. With no speech and with no subtitles. And with the participation of real deaf mute people.

While I was working on my short DEAFNESS, which I considered to be a kind of a pilot for a future full feature, I made many contacts with the Ukrainian deaf-and-dumb community and the heads of the Ukrainian societies of deaf people. I also came to know the leaders of the informal “shadow” community, who revealed to me their isolated world from inside, the ways and the rituals of this community, one of the most closed ones.

This film is completely based on my school memories and on what my consultants told me from the world of deaf-and-dumb people. With all its seeming simplicity and seeming violence, this is a film about very young people. And very young people are capable of strong pure feelings: love, hatred, fury, anger, despair. One does not need words to express these emotions.

I see this film as a humanistic story of love and initiation – a story of entering the adult life in the cruel world.

Myroslav Slaboshpytskiy

Born in Kiev (Ukraine) in 1974, Myroslav Slaboshpytskiy graduated from the filmmaking department of the Kiev State Institute of Theatre and Arts majoring in feature film directing. He has worked at film studios in Kiev and in St. Petersburg. His short films DIAGNOSIS and DEAFNESS were both nominated for a Golden Bear.

In 2010, he received a grant for the development of his first full-length feature film THE TRIBE from the Hubert Bals Fund of the Rotterdam IFF.

In 2012, he won the Silver Leopard at the Locarno FF for NUCLEAR WASTE which was also nominated for the European Film Awards in 2013.

Myroslav Slaboshpytskiy

Filmography:
2006: THE INCIDENT, short
2009: DIAGNOSIS, short
2010: DEAFNESS, short
2012: NUCLEAR WASTE, short

THE TRIBE
Festival Participation/Awards:
Cannes IFF

A deaf mute teenager enters a specialized boarding school where, to survive, he becomes part of a wild organization – the Tribe. His love for one of the concubines will unwillingly lead him to break all the unwritten rules within the Tribe’s hierarchy.
THE WONDERS
LE MERAVIGLIE

WRITTEN & DIRECTED BY: Alice Rohrwacher
PRODUCED BY: Carlo Cresto-Dina, Karl Baumgartner, Tiziana Soudani & Michael Weber
DIRECTOR OF PHOTOGRAPHY: Hélène Louvart
EDITOR: Marco Spoletini

PRODUCTION DESIGNER: Emilia Frigato
COSTUME DESIGNER: Loredana Buscemi
SOUND DESIGNER: Christophe Giovannoni
MAIN CAST: Alba Rohrwacher (Angelica (mother)), Sam Louwick (Wolfgang (father)), Alexandra Lungu (Gelsomina)

Gelsomina’s family functions according to very particular rules. First of all, Gelsomina, at twelve years of age, practically runs the family. Her three younger sisters obey her and work under her watchful eye. But the outside world mustn’t anything about their lifestyle, and they should be kept away from it, well-protected in their isolated countryside home.

Gelsomina’s father, Wolfgang, is a foreigner and Gelsomina is the future queen of this strange and improbable kingdom he has constructed for them. A male heir would have been better, of course, but Gelsomina is strong and determined and what’s more, she has a special talent for beekeeping and making honey. It’s Gelsomina who retrieves the swarms from the trees, who organizes the honey extraction, and she is the one that carries the hives.

Whilst all around them the countryside is being burnt up by pesticides, rural life is falling apart and becoming something different, a TV show competition arrives from the city offering a cash prize and a luxury cruise for the Most Traditional Family. “Countryside Wonders” is presented by the good fairy, Milly Catena.

Gelsomina wants to participate in the contest, but Wolfgang won’t even consider it. Something else is tormenting him: the new European laws regarding farm produce. If they don’t get their honey lab in order, with washable walls and well-defined working spaces, they have to cease production. They have to work very hard to expand the bee colonies, and get the lab up to standard. In his desperate search for cheap labor, Wolfgang agrees to take on a delinquent German boy, Martin, who comes from a youth rehabilitation exchange program.

The tension mounts: between a silent evasive boy onto whom Wolfgang projects his desire for a son, and, counteracting this, the outward reaching force of Gelsomina that will stop at nothing just in order to see the good fairy TV show hostess again.

Nothing will be the same at the end of this summer for Gelsomina and her family. An extraordinary summer when the strict rules that hold the family together begin to break...

Alice Rohrwacher

Born in 1981 in Fiesole (Italy), Alice Rohrwacher studied in Turin and Lisbon. She has worked in music as performing musician for theatre and in documentary filmmaking as editor and director. Her first feature CORPO CELESTE premiered in Cannes (Quinzaine des réalisateurs) in 2011, was then selected for the festivals in Sundance, New York, London, Rio, Tokyo and released in the USA, UK and France.
TWO DAYS, ONE NIGHT
DEUX JOURS, UNE NUIT

WRITTEN & DIRECTED BY: Jean-Pierre & Luc Dardenne
PRODUCED BY: Jean-Pierre & Luc Dardenne
DIRECTOR OF PHOTOGRAPHY: Alain Marcoen
EDITOR: Marie-Hélène Dozo
PRODUCTION DESIGNER: Igor Gabriel

Sandra has only one weekend to visit her colleagues and - with the help of her husband - convince them to sacrifice their bonuses so she can keep her job.

Jean-Pierre & Luc Dardenne

UNDER THE SKIN

DIRECTED BY: Jonathan Glazer
WRITTEN BY: Walter Campbell & Jonathan Glazer
PRODUCED BY: Nick Wechsler & James Wilson
DIRECTOR OF PHOTOGRAPHY: Daniel Landin
EDITOR: Paul Watts

PRODUCTION DESIGNER: Chris Oddy
COSTUME DESIGNER: Steven Noble
SOUND DESIGNER: Johnnie Burn
ORIGINAL SCORE: Mica Levi
MAIN CAST: Scarlett Johansson

An alien entity inhabits the earthly forms of a seductive young woman who combs the Scottish highways in search of the human prey it is here to plunder. It lures its isolated and forsaken male victims into an otherworldly dimension where they are stripped and consumed. But life in all its complexity starts to change the alien. It begins to see itself as ‘she’, as human, with tragic and terrifying consequences. UNDER THE SKIN is about seeing ourselves through alien eyes.

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Director’s Statement:
I remember the first time I saw the image of this planet as photographed by man. The life-giving glow of earth held like an only child in the black eternal void. That Godlike perspective defines us as a species that is transcending its physical limitations. In that image both our power and our fragility come into sharp focus. It is a very alluring vision. As I began to imagine this film, I pictured an alien seeing this.
Born out of wedlock early in the last century, Violette Leduc meets Simone de Beauvoir in post-war Saint-Germain-des-Prés. An intense lifelong relationship develops between the two women authors, based on Violette’s quest for freedom through writing and on Simone’s conviction that she holds in her hands the destiny of an extraordinary writer.
Andrzej Wajda
Film and theatre director Andrzej Wajda was born in 1926 in Suwałki, Poland. He attended the Academy of Fine Arts in Krakow and the Film School Łódź. He has served as the theatre director of the Teatr Stary in Cracow (1962-1998) and as managing director of the Teatr Powszechny in Warsaw (1989-90), became an honorary member of the Union of Polish Artist and Designers (ZPAP) in 1977, and served as president of the Polish Film Association (1978-83). He was on the “Solidarity” Lech Wałęsa Council (1981-89) and senator of the Republic of Poland (1989-91), on the Presidential Council for Culture (1992-94) and is the founder of the Center of Japanese Art and Technology in Japan.

WALESA

WALĘSA

DIRECTED BY: Andrzej Wajda
WRITTEN BY: Janusz Głowacki
PRODUCED BY: Michał Kwieciński
DIRECTOR OF PHOTOGRAPHY: Paweł Edelman
EDITOR: Grażyna Gradoń
PRODUCTION DESIGNER: Magdalena Dipont
COSTUME DESIGNER: Magdalena Biedrzycka
SOUND DESIGNER: Jacek Hamela
ORIGINAL SCORE: Paweł Mykietyn
MAIN CAST: Agnieszka Grochowska (Danuta Wałęsa), Zbigniew Zamachowski (Nawiślak), Robert Więckiewicz (Lech Wałęsa)

1970, Gdansk. The communist authorities bloodily repress a workers’ protest. Among them Lech Wałęsa, an ordinary shipyard worker who tries to deal with daily problems with his wife Danuta. Refusing the rules, he soon start leading a revolution that will end up not only toppling a dictatorship in Poland, but also eating away at the crumbling edifice of the Soviet empire.

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Stockholm, 1982: A film about Bobo, Klara and Hedvig. Three 13-year-old girls who roam the streets. Who are brave and tough and strong and weak and confused and weird. Who have to take care of themselves way too early. Who heat fish fingers in the toaster when mom is at the pub. Who start a punk band without any instruments, even though everybody says that punk is dead.

**Director’s statement**
I wanted to make a film showing that life - despite all evidence to the contrary - is worth living.

”Hiersein ist herrlich”.

Rainer Maria Rilke

It’s wonderful to have a friend, wonderful to play an instrument without knowing how, wonderful to set fire to an old statue, wonderful to have the most annoying parents in the world, wonderful to throw up on someone’s records, wonderful to be booed and mocked, wonderful to be the best.
Corneliu Porumboiu
Born in 1975, in Vaslui, Romania, Corneliu Porumboiu studied Film Directing at the National University of Drama and Film, Bucharest. His first notable short film, A TRIP TO THE CITY (2003), received the Second Prize at Cinéfondation, Cannes, and the Best Short Movie Prize at the Cinema Mediteranéen FF Montpellier. The medium-length feature LIVIU’S DREAM (2003) won the Prize for the Best Romanian Movie at TIFF 2004 and was selected for the official competition at Telluride FF in the Great Expectations section.

In 2005 Corneliu Porumboiu entered the residency program Cinéfondation at Cannes and in 2006 he made his first feature, 12:08 EAST OF BUCHAREST, which was selected for the Quinzaine des Réalisateurs and won the Camera d’Or for debut and the Label Europe, the film distributors’ award. The film received more than 20 awards in festivals all over the world and was distributed in more than 30 countries.

POLICE, ADJECTIVE was the latest film written and directed by Corneliu Porumboiu. The film won the FIPRESCI Prize and the Jury Prize at the Cannes FF, where it competed in the Un Certain Regard section. It was sold to more than 16 territories all over the world.
WHITE GOD
FEHÉR ISTEN

DIRECTED BY: Kornél Mundruczó
WRITTEN BY: Kata Weber, Kornél Mundruczó & Viktória Petranyi
PRODUCED BY: Viktória Petranyi
DIRECTOR OF PHOTOGRAPHY: Marcell Rév
EDITOR: Dávid Jancsó

PRODUCTION DESIGNER: Márton Ágh
COSTUME DESIGNER: Sabine Greunig
SOUND DESIGNER: Gábor Balázs & Thomas Huhn
ORIGINAL SCORE: Asher Goldschmidt
MAIN CAST: Zsófia Psotta (Lili), Sándor Zsótér (Father – Daniel), Szabolcs Thuróczi (old man)

On the streets Hagen is handed from owner to owner and gets into wild adventures. Finally he learns that people are not dogs' best friends. Together with other stray dogs he decides to turn against the city and hunt down people who did not have mercy on them.

In the meantime Lili is also looking for him. But as time flies, the distance grows. Lili joins a gang of adolescents and she truly believes that she will never see Hagen again.

When the dogs, hungry for revenge, appear at the border of the city, Lili knows what to do. She is the only one who can stop the war.

Director’s statement
The film can be described by the words of adventure, revenge, revolt, and heroism. My purpose is that we should keep our fingers crossed both for Hagen and for Lili. We should want Hagen to revolt and Lili to understand that Hagen’s revolt is right and proper. This way we, too, can enjoy some kind of purification and can believe that there is a chance of making a different decision, of not becoming immoral adults.

Kornél Mundruczó’s sixth feature film tells the tale of the eternal friendship of a girl and a dog in a world in which heavy tolls are cast on some and gains on others - where ancestry becomes a matter of life or death again.

A new law in Hungary announces that every dog owner has to pay taxes unless they own original Hungarian breeds. Hundreds of dogs are thrown to the streets straight away. After her father decides to get rid of her dog Hagen, 13-year-old Lili suffers both from shame and despair.

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Hungary/Germany/Sweden
01:55:58

WHITE GOD
Festival Participation/Awards:
BFI London FF
Cannes IFF
Espoo Ciné
FF Ghent
FilmFest Hamburg
Haifa IFF
Melbourne IFF

Kornél Mundruczó
Filmography:
2000 THIS I WISH AND NOTHING MORE
2001 AFTA – DAY AFTER DAY, short
2002 PLEASANT DAYS
2002 LITTLE APOCRYPHA NO. 1, short
2003 JOAN OF ARC ON THE NIGHT BUS, short
2004 LITTLE APOCRYPHA NO. 2, short
2005 LOST AND FOUND - Short Lasting Silence, short
2005 JOHANNA
2008 DELTA
2010 TENDER SON – The Frankenstein project
**WINTER SLEEP**

**KIŞ UYKUSU**

**DIRECTED BY:** Nuri Bilge Ceylan  
**WRITTEN BY:** Ebru Ceylan & Nuri Bilge Ceylan  
**PRODUCED BY:** Zeynep Özbaşur Atakan  
**DIRECTOR OF PHOTOGRAPHY:** Gokhan Tiryaki  
**EDITOR:** Nuri Bilge Ceylan & Bora Gökşingöll  
**PRODUCTION DESIGNER:** Gamze Kuş  
**COSTUME DESIGNER:** Gamze Kuş  

**SOUND DESIGNER:** Thomas Robert  
**MAIN CAST:** Ayberk Pekcan (Hidayet), Serhat Kılıç (Hamdi), Demet Akbağ (Necla), Melissa Sözen (Nihal), Haluk Bilginer (Aydin) Nejat İşler (İsmail), Tamer Levent (Suavi), Nadir Saribacak (Levent), Mehmet Ali Uroğlu (Timur), Emirhan Doruktutan (İlyas)

Aydin, a former actor, runs a small hotel in central Anatolia with his young wife Nihal with whom he has a stormy relationship and his sister Necla who is suffering from her recent divorce. In winter as the snow begins to fall, the hotel turns into a shelter but also an inescapable place that fuels their animosities...

**Production:**  
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**WINTER SLEEP**  
Festival Participation/Awards:  
Cannes IFF

**World Sales:**  
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**Filmography:**  
1995  COCOON, short  
1997  THE SMALL TOWN  
1999  CLOUDS OF MAY  
2002  DISTANT  
2006  CLIMATES  
2008  THREE MONKEYS  
2011  ONCE UPON A TIM IN ANATOLIA

**Nuri Bilge Ceylan**  
Nuri Bilge Ceylan was born in Istanbul, Turkey, in 1959. After graduating from the Engineering Department of Bosporus University, he studied filmmaking for two years at Mimar Sinan University, Istanbul.
**WOLF**

**WRITTEN & DIRECTED BY:** Jim Taihuttu  
**PRODUCED BY:** Julius Ponten  
**DIRECTOR OF PHOTOGRAPHY:** Lennart Verstegen  
**EDITOR:** Wouter van Luijn  
**PRODUCTION DESIGNER:** Lieke Scholman  
**COSTUME DESIGNER:** Minke Lunter  
**SOUND DESIGNER:** Michael Sauvage  
**ORIGINAL SCORE:** Gino Taihuttu  
**MAIN CAST:** Marwan Kenzari (Majid), Chems Eddine Amar (Adil), Raymond Thiry (Ben), Bo Maerten (Tessa), Cahit Olmez (Hakan)

**Production:**  
Habbekrats  
Julius Ponten  
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**Director’s statement**

WOLF provides an insight into a new generation of ruthless criminals taking over Europe’s principle cities. With a raw black and white look, the film tells a story set in the Netherlands but transcending national boundaries in style and subject. WOLF is the story of Majid, a young man trying to set his life back on track after being released from prison. As we follow him we are drawn into the harsh reality of a suffocating, uncompromising world. The events depicted in WOLF are rooted firmly in reality and offer an alternative, but above all human, perspective on the crime reports that fill our newspapers every day.

Jim Taihuttu

Jim Taihuttu is a co-founder and owner of Habbekrats. As a director, he tells intimate, insightful stories in a raw and direct way. With his first feature film RABAT and many successful music videos and short films behind him, he is part of a vanguard of young directors who look outside their national boundaries to attract new audiences to their work.

**Majid (Marwan Kenzari) is a talented kickboxer from a grey, anonymous suburb in the Netherlands. As his fighting prowess brings him increasing notoriety in-and outside the ring, the worlds of kickboxing and organised crime begin to blur into each other and Majid begins to lose sight of what it is he really wants...**
Director’s statement

After more than a decade working as a feature film editor, the time has finally come to get behind the camera to direct my first film. WOUNDED is the result of a collaboration with Enric Rufas, well known dramatist and Jaime Rosales’ regular scriptwriter.

The film tells of a year in the life of Ana, played by Marian Álvarez. Ana suffers from a personality disorder that leads her to injure herself and to behave unpredictably with those around her: her mother, her boyfriend and her fellow workers. The story focuses on these conflicts and how they clash with the character’s strong emotional involvement in her daily work.

WOUNDED deals with a subject of social interest which is practically invisible to the general public. It talks about an illness that affects a large number of individuals (2% of the young population) and their families who, because of the great lack of information about it, are unable to identify the problem and its roots. In that sense, I think that this is a rigorous and honest film.

Fernando Franco

In 2001 he started working as a feature film editor. Since then he has edited almost twenty films, including NO TENGAS MIEDO by Montxo Armendáriz, ALACRÁN ENAMORADO by Santiago Zannou, BON APPETIT by David Pinillos and BLANCANIEVES by Pablo Berger, for which he won the Circle of Filmwriters’ Medal for Best Editing and was also nominated for the Goya and Gaudí awards.

Since 2007 he has also been developing his own projects as director, whether short films, video clips or pieces for museums. His short films have had a notable career in festivals around the world, winning over fifty awards (among others, he has twice won the Biznaga for Best Short Film at Malaga Festival of Spanish Film). Two years ago, he was named in “Variety” as one of the five most promising new directors in Spain, and his first feature film, WOUNDED has been chosen to compete in the Official Section of the San Sebastian IFF 2013.

He has combined this work with that of teaching as Head of Editing at ECAM and collaborating with other centres such as the EICTV in San Antonio de los Baños (Cuba) or the Department of Film at Valladolid University.
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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.