THE 28th EUROPEAN FILM AWARDS
EFA SELECTION 2015
PREFACE

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. Most of the information contained in this year’s catalogue, with details on the different films and filmmakers, is again available on www.europeanfilmawards.eu and, for EFA Members, also on our VOD platform, but we are also glad to offer it as a downloadable PDF. I sincerely hope that you will enjoy reading through it and will find it a good companion to discover the diversity of European cinema.

The EFA Selection 2015 includes 52 films representing 36 European countries in 25 languages. They explore the human condition from childhood and first adolescent love to long-term relationship realities and old age, address the struggle for happiness, pains of unemployment and fights for justice, and include a treasure hunt, a club night in Berlin and artificial (love) life. They take us from the marshes of the Guadalquivir river in Andalusia to the Carmel mountain in Haifa and a river island in Georgia. You can follow a pigeon from a painting by Brueghel, a wounded cow in court, a Peruvian bear in London, Icelandic sheep, Danish chicken and a gorilla in love.

And that’s only a first glimpse – enjoy discovering!

In the 20 countries with the most EFA Members, these members have again voted one national film directly into the selection list. To complete the list, a Selection Committee consisting of the EFA Board and invited experts Dave Calhoun (Time Out, UK), Jonas Holmberg (Göteborg FF, Sweden), Paz Lazaro (Berlínale Panorama, Germany / Spain), Christophe Leparc (Quinzaine des Réalisateurs, France), Alik Shpilyuk (Odessa FF, Ukrainel, and Elma Tataragic (Sarajevo FF, Bosnia & Herzegovina) has included further films.

Unfortunately, the sensitivity of a film’s release dates is sometimes regarded as commercially or strategically incompatible with awards deadlines by the respective rights holders. This is the case this year with two Cannes winners: DHEEPAN and SON OF SAUL. Of course, these two important films were invited to be in the EFA Selection 2015 but we have to respect the decision of the rights holders.

The films in the selection are now made available to the EFA Members by Video on Demand (VOD) and we would like to use this opportunity to thank all the producers, distributors and world sales companies for making their films available to the EFA Members and thus giving all films in the EFA Selection an equal chance. In the light of the total misrepresentation of female voices we would like to especially welcome the eight women represented as directors in this year’s selection - Deniz Gamze Ergüven, Veronika Franz, Tal Granit, Kristina Grozeva, Alanté Kavaïté, Małgorzata Szumowska, Liv Ullmann, Stina Werenfels - and express our hope and belief that they will be joined by many more in the future.

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 7 November at the Seville European Film Festival in Spain. The 28th European Film Awards with the presentation of the winners will take place in Berlin on 12 December.

We wish you a lot of memorable film experiences!
REGULATIONS 2015

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.

NEW: DOCUMENTARY SELECTION
A committee selects 15 documentaries which are made available as VOD to the EFA Members.

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 to each category, irrespective of whether a film was included in the Selection or not.

NEW: EUROPEAN DOCUMENTARY (5 films)
Based on the Documentary Selection, the EFA Members vote for five nominations in this category.

All the above nominations will be announced four weeks prior to the European Film Awards Ceremony.

Eligibility
Feature films participating in the European Film Awards 2015 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 2014. The EFA Board has the right in exceptional cases to refrain from this rule.

The selection of approx. 40-50 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 2014. 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. 20-30 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 50 films, 20 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 2015. These films recommended by the committee are made available to the EFA Members for the 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
- EUROPEAN CINEMATOGRAPHER – PRIX CARLO DI PALMA
- EUROPEAN EDITOR
- EUROPEAN PRODUCTION DESIGNER
- EUROPEAN COSTUME DESIGNER
- EUROPEAN COMPOSER
- EUROPEAN SOUND DESIGNER

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.
The breath-taking story of a man who nearly would have changed the world. After the takeover of the National Socialists in 1939, Georg Elser, a carpenter from Koenigsbronn, takes the decision to kill Adolf Hitler. A self-made bomb in a famous brew house in Munich misses its target by only 13 minutes. 13 Minutes that could have changed the world’s history and maybe saved the lives of millions of people. Who was this common man who realised the danger of war so early and decided to act while everyone else was following blindly or just keeping silent?
Married for 45 years, without children, Kate and Geoff Mercer are poised to celebrate their wedding anniversary with a party, when Geoff receives a letter that shakes both of them. The letter, from Switzerland, lets him know that a body has been found: that of Katya, his girlfriend before Kate, who died falling into a fissure in a glacier when the couple were on a walking holiday in 1962. Geoff tells Kate that he was regarded as Katya’s next-of-kin, since they had been pretending to be married. Though Kate continues to prepare for the party, and the couple share some romantic excitement about it, she becomes increasingly disturbed by Geoff’s preoccupation with Katya. Geoff begins smoking again; reminisces at length about his carefree time with his previous love; seeks out photographs of her in the attic; and complains bitterly about the way his contemporaries and ex-colleagues have aged. Under Kate’s questioning, he states that he would have married Katya had she lived. While Geoff is at a work lunch, Kate searches the attic and finds slides of Katya, which reveal that she was pregnant at the time of her death. As the celebrations grow closer, they delve further into their past, leaving their future in question.
A PIGEON SAT ON A BRANCH
REFLECTING ON EXISTENCE
EN DUVA SATT PÅ EN GREN OCH FUNDERADE PÅ TILLVARON

WRITTEN & DIRECTED BY: Roy Andersson
PRODUCED BY: Pernilla Sandström
DIRECTOR OF PHOTOGRAPHY: István Borbás & Gergely Pálós
EDITOR: Alexandra Strauss
PRODUCTION DESIGNER: Ulf Jonsson, Julia Tegström, Nicklas Nilsson, Sandra Parment & Isabel Sjöstrand
COSTUME DESIGNER: Julia Tegström
SOUND DESIGNER: Robert Heftter

 ORIGINAL SCORE: Gorm Sundberg & Hani Jazzar
 MAIN CAST: Holger Andersson (Jonathan), Nils Westblom (Sam), Charlotte Larsson (Limping Lotta), Viktor Gyllenberg (King Charles XII), Lotti Törnros (the Flamenco teacher), Jonas Gerholm (the lieutenant colonel), Ola Stensson (the captain/hairdresser), Oscar Salomonsson (the Flamenco dancer), Roger Olsson Likvern (the caretaker)

Like modern times’ Don Quixote and Sancho Panza, Sam and Jonathan, two travelling salesmen peddling novelty items, take us on a kaleidoscopic wandering through human destinies. A trip that shows us the beauty of single moments, the pettiness of others, the humour and tragedy that is in us, life’s grandeur as well as the frailty of humanity.

Roy Andersson
Born in Gothenburg in 1943. Trained as a film director at the Swedish Film Institute’s Film School in Stockholm at the end of the 1960s. Roy Andersson made his feature-length film debut in 1970 with A SWEDISH LOVE STORY, followed by GILIAP in 1975. After this, he made numerous award-winning advertising films and, in 1989, the unfinished AIDS film SOMETHING HAPPENED. In 1991 he started the Gothenburg Film Festival’s relay film project ‘90 minuter 90-tal’ with the short WORLD OF GLORY. He is the co-editor of the anthology “Successful Freezing of Mr. Moro” (1992), contributing editor of the exhibition “Sweden and the Holocaust” (since 2009), honorary doctor at the University of Gothenburg and honorary chairman of the Gothenburg International Film Festival (since 2009). With the multiple award-winning SONGS FROM THE SECOND FLOOR (2000), Roy returned to the feature-length film format. The next film, YOU, THE LIVING, premiered in Cannes in 2007.

Filmography:
1970  A SWEDISH LOVE STORY
1975  GILIAP
1989  SOMETHING HAPPENED
1991  WORLD OF GLORY
2000  SONGS FROM THE SECOND FLOOR
2007  YOU, THE LIVING

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Directors Statement:
Bruegel the Elder: Among his other Renaissance masterpieces, the sixteenth century Flemish artist painted an exquisite landscape entitled “Hunters in the Snow”. From a snowy hilltop overlooking a small Flemish town, we see villagers skating on a frozen lake in a valley. In the foreground, three hunters and their dogs return from a successful hunt. Above them, perched on the naked branches of a tree, three birds curiously observe the endeavours and pursuits of the people below. Bruegel specialised in detailed landscapes populated by peasants and frequently adopted the sweeping perspective of a bird to tell a story of society and human existence. His oeuvre also contains fantastical allegories of man’s vices and follies, using flawless satire to express the tragic contradictions of being. In his painting, “Hunters in the Snow”, the birds appear to be speculating: “What are the humans doing down there? Why are they so busy?”

A PIGEON ON A BRANCH consists of a bird’s panoramic view of the human condition, in which the bird not only reflects on human existence but also worries deeply about it, as I do myself. The pigeon is astonished that humans do not see an approaching apocalypse, though it is in man’s ability to avoid destroying the future for themselves. A PIGEON ON A BRANCH shows the looming apocalypse and offers the possibility to believe in our capacity to avoid it.

Roy Andersson
In 19th century Romania, Costandin, a policeman of the time, and his son travel through the country in search of a fugitive Gypsy slave.

AFERIM!

DIRECTED BY: Radu Jude
WRITTEN BY: Radu Jude, Florin Lazarescu
PRODUCED BY: Ada Solomon, Rossitsa Valkanova, Jiri Konecny, Ovidiu Sandor
DIRECTOR OF PHOTOGRAPHY: Marius Panduru
EDITOR: Catalin Cristutiu
PRODUCTION DESIGNER: Augustina Stanciu
COSTUME DESIGNER: Dana Paparuz
SOUND DESIGNER: Dana Lucretia Bunescu

ORIGINAL SCORE: Trei Parale
MAIN CAST: Teodor Corban (Costandin), Mihai Comanoiu (Ionita), Cuzin Toma (Carfin), Alexandru Dabija (Boyar Iordache Cindescu), Alexandru Bindea (the priest), Luminita Gheorghiu (craftsman’s wife), Victor Rebegeiu (craftsman), Alberto Dinache (Tintiric), Mihaela Sirbu (Sultana), Adina Cristescu (Gambila), Serban Pavlu (traveller at the Inn), Gabriel Spahiu (Vasile), Dan Nicolaescu (merchant), Liviu Ornea (abbot)

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Radu Jude

Born in 1977, Radu Jude graduated from the filmmaking department of the Media University in 2003 and worked as an assistant director.

He directed a series of short films, among them THE TUBE WITH A HAT (2006) and ALEXANDRA (2007). His debut feature film, THE HAPPIEST GIRL IN THE WORLD (2009), was awarded the CICAE prize in the Berlinale Forum and selected for more than 50 film festivals. In 2011, he directed and produced the independent feature A FILM FOR FRIENDS.

EVERYBODY IN OUR FAMILY (2012), his second feature film which premiered in the Berlinale Forum, received the Heart of Sarajevo FF Award and was selected for more than 30 film festivals around the world.

His two recent short films SHADOW OF A CLOUD (2013) and IT CAN PASS THROUGH THE WALL (2014) were selected in Cannes – Quinzaine des Réalisateurs.

He is currently in pre-production with the feature film SCARRED HEARTS, an adaptation of Max Blecher’s novel.

Filmography:
2006 THE TUBE WITH A HAT, short
2007 ALEXANDRA, short
2009 THE HAPPIEST GIRL IN THE WORLD
2011 A FILM FOR FRIENDS
2013 EVERYBODY IN OUR FAMILY
2013 SHADOW OF A CLOUD, short
2014 IT CAN PASS THROUGH THE WALL, short

Director’s Statement:
I don’t know which psychologist said that a person is mentally healthy only if they know where they come from, where they are and where they want to go. I believe this applies to societies too, not only individuals. The Romanian society will not be truly healthy until it faces its past with honesty and lucidity – be it the recent or the remote past.

The movie AFERIM! is an attempt to gaze into the past, to take a journey inside the mentalities of the beginning of the 19th century – all epistemological imperfections inherent to such an enterprise included. It is obvious that such an effort would be pointless should we not believe that this hazy past holds the explanation for certain present issues.

“We research each period firstly for the promises they contain for the following period” says Johan Huizinga. More than anything, I want this film to be a stimulus that makes the audience question in a deeper and more systematic way the issues I was only able to bring up.

AFERIM!

Festival Participation/Awards:
Berlin IFF: Silver Bear for Best Director
Hong Kong IFF
IndieLisboa: Grand Prize City of Lisbon, Canais TVCine & Séries Award
Int'l Antalya Golden Orange FF
Karlovy Vary IFF
Melbourne IFF
Sarajevo FF
Shanghai IFF
Sofia IFF: Special Mention
Sydney FF
Transilvania IFF (Cluj)
Tribeca FF
Vilnius IFF

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2009 THE HAPPIEST GIRL IN THE WORLD
2011 A FILM FOR FRIENDS
2013 EVERYBODY IN OUR FAMILY
2013 SHADOW OF A CLOUD, short
2014 IT CAN PASS THROUGH THE WALL, short
AFTERTHOUGHT

HAYORED LEMA’ALA

WRITTEN & DIRECTED BY: Elad Keidan
PRODUCED BY: Eli Meirovitz, Eitan Mansuri
DIRECTOR OF PHOTOGRAPHY: Yaron Scharf
EDITOR: Arik Lahav-Leibovitch
PRODUCTION DESIGNER: Dina Kornveits
COSTUME DESIGNER: Keren Eyal-Melamed
ORIGINAL SCORE: Thierry Caroubi
SOUND DESIGNER: Avivi Aldema, Vitaliy Grinshpun & Jean-Yves Rousseaux
MAIN CAST: Itay Tiran (Uri), Uri Klauzner (Moshe)

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Elad Keidan
Elad Keidan is an Israeli filmmaker, writer and director.

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Israel, France
105 min.

Director’s Statement:
Walking is a big part of my life, giving me a sense of freedom. Born in Haifa, I’ve often walked up and down Mount Carmel and I’ve always wanted to tell a story that would encompass the whole city, top-to-bottom. From the old lower parts through layers of socialism in the middle and up to capitalist squeaking efforts at the peak. Another part of this exploration was the textural quality of human surroundings, exploding with meaning and stories while at the same time lonely and dull. It was Heraclitus who said “The most beautiful world is like a heap of rubble tossed down in confusion”. For me it sounds like Heraclitus was living in modern Israel where the urge to build and run over previous histories turns reality into, well, a heap of rubble.

My hometown of Haifa was a very distinct socialist city with modernist style tenement housing, naïve folk dancing and an unusual quota of nature allotted for the blue collar workers and their neighbourhoods. One day the Berlin Wall fell. And strangely, even though we were part of the “West”, change came. Cooked up and watered down American dreams for second rate nations were quickly taking over what was the social bedrock of our identity. Shopping centres, cable TV, tower housing sprouting everywhere. It happened very naturally. Our parents themselves were already cynical about social ideas, increasingly sanctifying personal gain and individual interests. The old mountain side of Haifa was a thermometer of the old value system turning hollow. It’s like a dried up lizard from a different geological age. Capturing it before it’s lost forever was also one of my aims.

The dream to emigrate is a mutual dream of many in conflict ridden areas. Uri, my young protagonist, a hazy poet and thinker, is on his way to flee the country. He’s evading military reserve service-call, thus risking jail. Will the two collide or pass through one another? An existential comedy, where the overbearing mountain with its endless stairs takes control over destinies in this unique panorama of the Mediterranean port city.

Elad Keidan
Elad Keidan is an Israeli filmmaker, writer and director.

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AFTERTHOUGHT

Cannes IFF
Warsaw FF

Festival Participation/Awards:

Filmography:
2008  ANTHEM, short
2012  AND ON HE WALKS, short
ARABIAN NIGHTS - VOLUME I-III
AS MIL E UMA NOITES - VOLUME I-III

DIRECTED BY: Miguel Gomes
WRITTEN BY: Miguel Gomes, Mariana Ricardo, Telmo Churro
PRODUCED BY: Luís Urbano
DIRECTOR OF PHOTOGRAPHY: Sayombhu Mukdeeprom
EDITOR: Telmo Churro
PRODUCTION DESIGNER: Silvia Grabowski
COSTUME DESIGNER: Silvia Grabowski, Lucha D’Orey
SOUND DESIGNER: Vasco Pimentel
MAIN CAST: Crista Alfaia, Luisa Cruz, Américo Silva, Adriano Luz, Chico Chapas, Rogério Samora

VOL 1: THE RESTLESS ONE
In which Scheherazade tells of the restlessness that befell the country: “It hath reached me, O auspicious King, that in a sad country among all countries, where people dream of mermaids and whales, and unemployment is spreading. In certain places, forests burn into the night despite the falling rain; men and women long to set out to sea in the middle of winter. Sometimes there are animals that talk although it is highly improbable that they are listened to. In this country, where things are not what they appear to be, men of power promenade on camels and hide permanent and shameful erections; they await the moment when taxes are collected so they can pay a certain wizard whom...” And seeing the morning break, Scheherazade fell silent.

VOL II: THE DESOLATE ONE
In which Scheherazade tells of how desolation invaded men: “It hath reached me, O auspicious King, that a distressed judge will cry instead of giving out her sentence on a night when all three moons are aligned. A runaway murderer will wander through the land for over forty days and will teleport himself to escape the Police while dreaming of parrots and piss inside lifts while surrounded by dead people and ghosts; including in fact a dog that...”. And seeing the morning break, Scheherazade fell silent.

VOL III: THE ENCHANTED ONE
In which Scheherazade doubts that she will still be able to tell stories to please the King, given that what she has to tell weighs three thousand tons. She therefore escapes from the palace and travels the kingdom in search of pleasure and enchantment. Her father, the Grand-Vizier, arranges to meet her at the ferris wheel and Scheherazade resumes her narration: “O auspicious King, in old shanty towns of Lisbon there was a community of bewitched men who, with all dedication and passion, devoted themselves to teaching birds to sing...”. And seeing the morning break, Scheherazade fell silent.

Director’s Statement:
In this film, we intend to do two things simultaneously: 1) to take up the delirious fictional spirit of the ‘Arabian Nights’ and especially reaffirm, through this and with this the bond that unites the King and Scheherazade (the imperious need for stories), and 2) to outline a portrait or chronicle of Portugal during a whole year (at a time when the country is subject to the effects of ‘austerity measures’ created by the Troika’s financial aid package). Fiction and social portrait, flying carpets and strikes. These are two dimensions that are apparently unrelated or that we have grown used to arrange in different boxes, as it were. But imagination and reality have never been able to exist without each other (and Scheherazade knows this well).

Miguel Gomes
Miguel Gomes was born in Lisbon in 1972. He studied cinema and worked as a film critic for the Portuguese press until the year 2000. Miguel has directed several short films and made his first feature THE FACE YOU DESERVE in 2000. OUR BELOVED MONTH OF AUGUST (2008) and TABU (2012) came to confirm his success and international recognition. TABU screened in Berlinale’s Competition, where it won the Alfred Bauer and FIPRESCI award; the movie was sold to over 50 countries and won dozens of awards. Retrospectives of Miguel’s work have been programmed at the Viennale, the BAFICI, the Torino Film Festival, in Germany and in the USA. REDEMPTION, his most recent short film, premiered in 2013 at the Venice FF.
Ten-year-old Nori and his father Gezim earn their living by selling cigarettes in pre-war Kosovo of the 90s. Gezim will hear nothing of Nori’s mother. He is an expert at escaping the past and now he wants to flee Kosovo, without Nori. But the boy tries everything in his means to prevent his dad from leaving. An accident results. The shocked father takes Nori to the hospital. When Nori gets out, his father is simply gone. Angry, yet determined, Nori sets out on a perilous journey to find his father and indeed finds him in Germany. With the persistence only a child can have, he confronts his father and cannot forgive him for his desertion.

Director’s Statement:
BABAI depicts a pre-war atmosphere in which people become the playthings of abstruse political powers. They sit, a bomb beneath their asses, and talk about the weather. It is precisely this feeling and its naturalness that I want to capture - without comment or condescension. The film’s core is Nori’s personal story. I imagine the figure of the father as a centre point around which Nori revolves and through which Nori is introduced to life. His absolute trust is destroyed when the father leaves. From Nori’s perspective there is nothing that would justify this separation. Nori fights against it with all his strength. His behaviour is an attempt to maintain his own innocence. The pain he feels from separation is less due to the fact that he has to live without a father and more that he must live without trust.

Visar Morina
Visar Morina was born in 1979 in Prishtina, Kosovo. In 2009, he graduated from the Academy of Media Arts in Cologne, Germany, with the film DEATH BY SUFFOCATION. This award-winning short premiered at the Max Ophüls Prize and was broadcast by ARTE TV. His last short OF DOGS AND WALLPAPER had its premiere in international competition at the Locarno FF in 2013, and was nominated for the German Short Film Award 2014. BABAI is his first feature.
BLACK SOULS

ANIME NERE

DIRECTED BY: Francesco Munzi
WRITTEN BY: Francesco Munzi, Maurizio Braucci
PRODUCED BY: Fabrizio Ruggirello
DIRECTOR OF PHOTOGRAPHY: Vladan Radovic
EDITOR: Cristiano Travaglioli
PRODUCTION DESIGNER: Luca Servino
COSTUME DESIGNER: Marina Roberti
SOUND DESIGNER: Stefano Campus
ORIGINAL SCORE: Giuliano Taviani
MAIN CAST: Marco Leonardi (Luigi), Peppino Mazzotta (Rocco), Fabrizio Ferracane (Luciano)

In a place where blood ties and vendetta still hold sway, this tale of a Calabrian criminal family unfolds. The story starts in Holland and takes us to Milan, before finally arriving in Calabria among the peaks of Aspromonte where it all began, and where it will all end.

ANIME NERE is the story of three brothers – the sons of shepherds with ties to the ‘ndrangheta – and their divided souls. Luigi, the youngest, is an international drug dealer. Rocco, Milanese by adoption, is to all appearances a middle-class businessman, thanks to his cousin’s ill-gotten gains. Luciano, the eldest, harbours a pathological fantasy of pre-industrial Calabria and engages in lonely, melancholy dialogue with the dead. His twenty-year-old son Leo belongs to the lost generation, who have no identity. The only thing Leo has inherited from his ancestors is resentment and for him, the future is a train that has already left the station. After a trivial argument, he carries out an act of intimidation against a bar protected by a rival clan. Anywhere else, it would have been dismissed as nothing more than youthful foolishness. But not in Calabria, and especially not in Aspromonte. Instead, it is the spark that lights the fire. For Luciano, it is a return to the drama many years after the murder of his father. In a dimension suspended between the distant past and modern life, the characters are driven towards the archetypes of tragedy.

Director’s Statement:
I made this film in a town that legal professionals and journalists stigmatise as one of the most mafia-ridden places in Italy, one of the nerve centres of the Calabrian ‘ndrangheta: Africo. Africo, in the province of Reggio Calabria, on the Ionic coast: the sea is beautiful there, unknown to tourists, and behind it rise up some of the most beautiful, untamed mountains in Italy – the Aspromonte. In between, the landscape is marked by the anarchic building developments so indicative of the south of Italy, and of the mistreatment of Italy. When I said I wanted to make the film there, everyone tried to discourage me: it’s too difficult, it’s inaccessible, it’s too dangerous.

It was an impossible film. I sought help from Gioacchino Criaco, author of “Anime Nere”, the book on which the film is loosely based. I arrived in Calabria full of prejudice and fear. I discovered a very complex and diverse reality. I saw mistrust turn into curiosity, and people opened their doors to us. I mixed my actors with the residents of Africo, who acted and worked with the cast. Without them, this film would have been poorer. Africo has a very tough history of criminality, but it can help us understand many things about our country. From Africo, we have a better view of Italy.

Francesco Munzi

Francesco Munzi was born in Rome in 1969. He graduated in Political Science and in 1998 he obtained a diploma in directing from the Centro Sperimentale di Cinematografia. In 2004 he released his first feature film, SAIMIR. The film participated in the 61st Venice FF, where it received a special mention in the debut feature film category. The film was then presented at film festivals all over the world to great critical acclaim, winning awards including the Nastro d’Argento for Best New Director. Munzi’s second feature film, IL RESTO DELLA NOTTE (2008), was presented at the Cannes FF’s Directors’ Fortnight. It was then taken to numerous other international festivals.
Małgorzata Szumowska

Małgorzata Szumowska belongs to the most prominent Polish filmmakers and covers a broad spectrum working as screenwriter and producer as well as documentary and feature film director. She has been honoured with several international awards, including the Teddy Award for IN THE NAME OF at the Berlin IFF and the Silver Leopard Award at the Locarno FF for 33 SCENES FROM LIFE. Małgorzata Szumowska was twice nominated for the European Film Awards, for HAPPY MAN (2001) and for STRANGER (2005). She is a winner of many prestigious prizes in Poland. Her movie ELLES, featuring Juliette Binoche and Anaïs Demoustier, was sold to over 40 countries.

Poland, nowadays.
The intertwined stories of a criminal prosecutor, his anorexic daughter and her therapist who claims she can communicate with the dead loved ones.

Three radically different approaches to the body and soul.

Poland
90 min.

Production:
Nowhere
ul. Narbutta 27/4
02-536 Warszawa
POLAND
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tel: +48 500 892 253

World Sales:
Memento Films International
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Festival Participation/Awards:
Berlin IFF: Silver Bear for Best Director
BFI London FF
Brussels FF: jury award
Busan IFF
Cartagena IFF
Espoo Ciné
goEast Wiesbaden
Hong Kong IFF
Istanbul IFF
Karlov Vary IFF
Melbourne IFF
Midnight Sun FF
Odessa IFF
Sofia IFF
Toronto IFF
Vilnius IFF: Best Actor

Poland
90 min.

Festival Participation/Awards:
Berlin IFF: Silver Bear for Best Director
BFI London FF
Brussels FF: jury award
Busan IFF
Cartagena IFF
Espoo Ciné
goEast Wiesbaden
Hong Kong IFF
Istanbul IFF
Karlov Vary IFF
Melbourne IFF
Midnight Sun FF
Odessa IFF
Sofia IFF
Toronto IFF
Vilnius IFF: Best Actor

Filmography:
2001 HAPPY MAN
2005 STRANGER
2009 33 SCENES FROM LIFE
2011 ELLES
2013 IN THE NAME OF
**CORN ISLAND**

**SIMINDIS KUNDZULI**

**DIRECTED BY:** George Ovashvili  
**WRITTEN BY:** George Ovashvili, Roelof-Jan Minneboo & Nugzar Shataidze  
**PRODUCED BY:** Nino Devdariani, Eike Goreczka, Guillaume de Seille, Karla Stojakova, Sain Gabdullin, Gabor Ferenczy  
**DIRECTOR OF PHOTOGRAPHY:** Elemér Ragályi  
**EDITOR:** Kim Sun-Min

**PRODUCTION DESIGNER:** Ariunsaichan Dawachuu  
**COSTUME DESIGNER:** Ivana Axmanova  
**SOUND DESIGNER:** Frédéric Théry  
**ORIGINAL SCORE:** Josef Bardanashvili  
**MAIN CAST:** Ilyas Salman (old man), Mariam Buturishvili (young girl), Tamer Levent (officer), Irakli Samushia (soldier)

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The Enguri river forms the border between Georgia and the breakaway republic of Abkhazia. Tensions between the two nations have not abated since the war of 1992–93. Every spring the river brings fertile soil from the Caucasus down to the plains of Abkhazia and northwestern Georgia, creating tiny islands: small clusters of no man’s land. The islands are havens for wildlife but occasionally also for man. Our story begins when an old Abkhaz farmer sets foot on one of the islands. The old man builds a hut for himself and his teenage granddaughter, he ploughs the earth and together they sow corn. As his granddaughter blossoms into womanhood and the corn ripens, the old man is confronted by the inescapable cycle of life.

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**World Sales:**  
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**Production:**  
42film GmbH  
Eike Goreczka  
Geiststr. 49  
06108 Halle  
GERMANY  
goreczka@42film.de  
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**George Ovashvili**  
The director and screenwriter from Tbilisi, Georgia, graduated in 1996 from the film department of the Georgian State Institute of Cinema. Thanks to a prize at the Berlinale for his short film EYE LEVEL in 2005 he furthered his education by successfully participating in a filmmaking course at the New York Film Academy organised by Universal Studios in Hollywood. His feature film debut was THE OTHER BANK (2009), a war refugee drama which screened at 80 international film festivals in more than 50 countries and won about 50 international awards.

**Filmography:**  
2009 THE OTHER BANK  
Oscar-shortlisted for Best Foreign-Language Film 2015.
CORRECTIONS CLASS
Класс коррекции (KLASS KORREKZII)

DIRECTED BY: Ivan Tverdovsky
WRITTEN BY: Dmitri Lanchikhin & Ivan Tverdovsky
PRODUCED BY: Natalia Mokritskaya, Mila Rozanova, Uliana Savelieva, Michael Kaczmarek & Markus Boehm
DIRECTOR OF PHOTOGRAPHY: Fedor Struchev
EDITOR: Ivan Tverdovsky
COSTUME DESIGNER: Anna Chistova

SOUND DESIGNER: Michael Kaczmarek
ORIGINAL SCORE: Josef Bardanashvili
MAIN CAST: Maria Poezhaeva (Lena), Philipp Avdeev (Anton)

Production & World Sales::
New People Film Company
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123242 Moscow
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Ivan Tverdovsky


In 2015, Ivan was invited to participate in the jury of the East is West section of the Karlovy Vary IFF. Ivan’s next project is ZOOLOGY which was presented as part of the Paris Co-Production Village in June 2015.

CORRECTIONS CLASS

Lena is a bright, disabled girl who, after years spent studying at home, is keen to get back to school. She is assigned to a special class for disabled pupils who have to present themselves before a school commission at the end of the year in order to prove that they merit being moved back into a “normal” class. However, her burnt-out teachers show absolutely no desire to motivate or stimulate the students; on the contrary, they try to quash any interest Lena shows in more complex study material from day one. Nevertheless, Lena soon immerses herself in the school routine and finds companionship in her classmate Anton. Yet their transparent happiness is not to everyone’s liking and repercussions soon follow.

Filmography:
2012  PIANISM, short
2013  DOG’S PARADISE, short
DORA OR THE SEXUAL NEUROSES OF OUR PARENTS

DORA ODER DIE SEXUELLEN NEUROSEN UNSERER ELTERN

DIRECTED BY: Stina Werenfels
WRITTEN BY: Stina Werenfels & Boris Treyer
PRODUCED BY: Samir & Nicole Gerhards
DIRECTOR OF PHOTOGRAPHY: Lukas Strebel
EDITOR: Jann Anderegg
PRODUCTION DESIGNER: Beatrice Schultz
COSTUME DESIGNER: Gitti Fuchs
SOUND DESIGNER: Peter Bräker
ORIGINAL SCORE: Peter Scherer
ANIMATION: Daniel Brenner
MAIN CAST: Victoria Schulz (Dora), Jenny Schily (Kristin), Urs Jucker (Felix), Lars Eidinger (Peter)

Production: Dschoint Ventschr Filmproduktion AG
Samir
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8004 Zürich
SWITZERLAND
office@dvfilm.ch
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World Sales: Wide
Loïc Magneron
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tel: +33 66 04 39 686

Press: Dschoint Ventschr Filmproduktion AG
Franziska Sondér
Molkenstrasse 21
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Switzerland, Germany
90 min.

Director’s Statement:
When in 2003 I saw Lukas Bäruff’s premiere of “The Sexual Neuroses of our Parents” I left the theatre struck with a sense of ambivalence. One question kept going round in my head: What is morally right and what is wrong? I’ve been mulling over these questions ever since.

THE STORY
A mother who can no longer bare the pharmaceutical sedation of her 18-year-old daughter courageously stops her medication. Now, we witness the sexual awakening of Dora, a young woman with a learning disability, and follow how this casts her parents and surroundings into flux. Whilst teenagers usually withdraw from their parents, Dora goes the other way: She confronts them, and thus us, candidly with her sexuality.

FREEDOM AND SEXUAL AUTONOMY
Looking at the family, I was intrigued by how the mother – out of love – encourages her disabled daughter’s autonomy. She wishes for her daughter to participate in life with self-determination, thus equal. But the fact that she embraces her autonomy with her whole body and a more than dubious lover comes unexpected to her parents. Without knowing, Dora is demanding her fundamental rights: the right to personal freedom and the right to marriage and family. Thus, she sends a whole family system into a tailspin. Initially Dora’s awakening harmonises with her parents’ ideals – she is active, full of curiosity and unconventional – but she soon grows unpredictable and starts taking risks. As her sexuality manifests itself, so do the dangers surrounding Dora and her parents’ concerns grow: now, each of Dora’s actions cause a parental response of judgment, protection or control. Whilst her parents feel obliged to intervene, the authorities encourage Dora’s growing independence.
(In 2013, new Swiss legislation came into effect: patronization and legal finger-wagging have made way for the right to determine your own future. In effect authorities are now legally required to offer tailor-made solutions for each person with disabilities. This development can be observed in many other European countries).

MOTHER-DAUGHTER CONFLICT
The story focuses on the shifting relationship between mother and daughter as the mother comes to terms with letting go of her own childbearing years and her little girl at the same time.

Stina Werenfels

Festival Participation/Awards:
Berlin IFF
Brussels FF: Cineuropa Award, Cinelab Award for Best Image
Gijón IFF
Locarno IFF

Filmography:
1994 FRAGMENTS FROM THE LOWER EAST SIDE, short
1998 PASTRY, PAIN & POLITICS 2006, short
1999 ID SWISS: MAKING OF A JEW, short
2006 GOING PRIVATE

Stina Werenfels

portait: Katharina Lütscher
In 1931, at the height of his artistic powers, Soviet filmmaker Sergei Eisenstein travels to Mexico to shoot a new film to be titled QUE VIVA MEXICO. Freshly rejected by Hollywood and under increasing pressure to return to Stalinist Russia, Eisenstein arrives in the city of Guanajuato. Chaperoned by his guide Palomino Cañedo, he vulnerably experiences the ties between Eros and Thanatos, sex and death, happy to create their effects in cinema, troubled to suffer them in life.

Peter Greenaway’s film explores the mind of a creative genius facing the desires and fears of love, sex and death through ten passionate days that helped shape the rest of the career of one of the greatest masters of cinema.

Peter Greenaway

Peter Greenaway was born in Wales and educated in London. He trained as a painter for four years, and started making his own films in 1966. He has continued to make cinema in a great variety of ways, which has also informed his making of installations for the Palazzo Fortuny in Venice, the Fundació Joan Miró in Barcelona, the Boijmans van Beuningen Museum in Rotterdam, the Louvre in Paris, the Rijksmuseum in Amsterdam, the Hofburg in Vienna, the Brera in Milan and the Armory in New York. He has collaborated with the composers John Cage, Philip Glass, Michael Nyman, Wim Mertens, Louis Andriessen, Goran Bregovic, Giovanni Sollima and David Lang, and toured the world with his TULSE LUPER SUITCASES VJ Show. He has regularly been nominated in Cannes, Venice and Berlin, published books and written for the theatre and opera. His first feature film, THE DRAUGHTSMAN’S CONTRACT (1982), received much critical acclaim and established him internationally as one of the most original and important filmmakers of our times, a reputation consolidated by the films THE COOK, THE THIEF, HIS WIFE & HER LOVER and THE PILLOW-BOOK and more recently by NIGHTWATCHING and the documentary REMBRANDT’S J’ACCUSE. His current projects include multi-media installations involving the original paintings of Rembrandt’s “Night Watch” in Amsterdam, da Vinci’s “Last Supper” in Milan, and the Veronese “Marriage at Cana” in Venice. His latest completed feature film GOLTZIUS & THE PELICAN COMPANY had its international premiere at the Rome FF in November 2012. The short 3D film JUST IN TIME, commissioned for the Guimarães European Cultural Capital Fund was completed in 2013 and premiered in Cannes. Greenaway has honorary degrees from the Universities of Edinburgh, Bucharest, Southampton and Utrecht, and was awarded a CBE and a BAFTA for services to cinema.

Filography:
1982 THE DRAUGHTSMAN’S CONTRACT
1989 THE COOK, THE THIEF, HIS WIFE & HER LOVER
1996 THE PILLOW-BOOK
2003 THE TULSE LUPER SUITCASES
2007 NIGHTWATCHING
2008 REMBRANDT’S J’ACCUSE, doc.
2012 GOLTZIUS & THE PELICAN COMPANY
2013 JUST IN TIME, short 3D
EVERY THING WILL BE FINE

DIRECTED BY: Wim Wenders
WRITTEN BY: Bjørn Olaf Johannessen
PRODUCED BY: Gian-Piero Ringel
DIRECTOR OF PHOTOGRAPHY: Benoît Debie
EDITOR: Toni Froschhammer
PRODUCTION DESIGNER: Emmanuel Fréchette
COSTUME DESIGNER: Sophie Lefebvre
SOUND DESIGNER: Tormod Ringnes, Christian Holm, Niklas Skarp & Peter Bergström
ORIGINAL SCORE: Alexandre Desplat
MAIN CAST: James Franco (Tomas), Charlotte Gainsbourg (Kate), Rachel McAdams (Sara), Marie-Josée Croze (Ann), Robert Naylor (Christopher), Patrick Bauchau (Dad), Peter Stormare (publisher)

A winter evening. A car on a country road. It’s snowing, visibility is poor. Out of nowhere, a sled comes sliding down a hill. The car comes to a grinding halt. Silence.

The driver is Tomas, a writer. He cannot be blamed for the tragic accident. It’s also not young Christopher’s fault, who should have taken better care of his brother, nor their mother’s, Kate, who could have called the children home earlier.

Tomas falls into a depression. The relationship with his girlfriend Sara breaks under the pressure. All Tomas can do is continue writing. But does he have the right to base his work on experiences that include the grief of others?

The film follows Tomas and his efforts to give meaning to his life again, as he establishes a family of his own with Ann and her daughter Mina. It also follows Kate and Christopher until, at the age of seventeen, the young man decides to confront the stranger he only met once, on that fateful evening.

Wim Wenders
Wim Wenders (born 1945) came to international prominence as one of the pioneers of the New German Cinema in the 1970s and is considered to be one of the most important figures in contemporary German film. In addition to his many prize-winning feature films his work as a scriptwriter, director, producer, photographer and author also encompasses an abundance of innovative documentaries, international photo exhibitions and numerous monographs, film books and prose collections. He lives and works in Berlin, together with his wife Donata.

After completing his debut feature THE GOALIE’S ANXIETY AT THE PENALTY KICK (1971) Wenders turned to shooting his road movie trilogy ALICE IN THE CITIES (1973), WRONG MOVE (1974) and KINGS OF THE ROAD (1975), in which the protagonists try to come to terms with their rootlessness in post-war Germany. His international breakthrough came with THE AMERICAN FRIEND (1977). Since then Wenders has been honored with countless awards, including: the Golden Palm and the British Film Academy Award for PARIS, TEXAS (1984); the Director’s Prize in Cannes for WINGS OF DESIRE (1987); the Golden Lion in Venice for THE STATE OF THINGS (1982) and the Silver Bear for THE MILLION DOLLAR HOTEL (2000) in Berlin. BUENA VISTA SOCIAL CLUB (1999), PINA (2011) and THE SALT OF THE EARTH (2014) have all been nominated for an Oscar. During the 2015 edition of the Berlin International Film Festival, Wenders was presented with the Honorary Golden Bear for his lifetime achievement. EVERY THING WILL BE FINE was part of the official programme.

Production:
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World Sales:
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Press:
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Festival Participation/Awards:
Berlin IFF
Helsinki IFF
Istanbul IFF
Toronto IFF

Filmography:
1970 SUMMER IN THE CITY
1971 THE GOALIE’S ANXIETY AT THE PENALTY KICK
1972 THE SCARLET LETTER
1973 ALICE IN THE CITIES
1977 THE AMERICAN FRIEND
1982 THE STATE OF THINGS
1984 PARIS, TEXAS
1987 WINGS OF DESIRE
1989 NOTEBOOK ON CITIES AND CLOTHES
1991 UNTIL THE END OF THE WORLD
1994 LISBON STORY
1999 BUENA VISTA SOCIAL CLUB
2000 THE MILLION DOLLAR HOTEL
2004 LAND OF PLENTY
2005 DON’T COME KNOCKING
2008 PALERMO SHOOTING
2011 PINA (3D)
2013 CATHEDRALS OF CULTURE, EPISODE THE BERLIN PHILHARMONIC
2014 THE SALT OF THE EARTH
Caleb Smith, a programmer at an internet-search giant, wins a competition to spend a week at the private mountain estate of the company’s brilliant and reclusive CEO, Nathan Bateman. Upon his arrival, Caleb learns that Nathan has chosen him to be the human component in a Turing Test - charging him with evaluating the capabilities, and ultimately the consciousness, of Nathan’s latest experiment in artificial intelligence. That experiment is Ava, a breathtaking A.I. whose emotional intelligence proves more sophisticated — and more deceptive — than the two men could have imagined.

EX MACHINA

WRITTEN & DIRECTED BY: Alex Garland
PRODUCED BY: Andrew Macdonald & Allon Reich
DIRECTOR OF PHOTOGRAPHY: Rob Hardy
EDITOR: Mark Day
PRODUCTION DESIGNER: Mark Digby
COSTUME DESIGNER: Sammy Sheldon
SOUND DESIGNER: Glenn Fremanville
ORIGINAL SCORE: Geoff Barrow & Ben Salisbury
MAIN CAST: Alicia Vikander (Ava), Domhnall Gleeson (Caleb Smith), Oscar Isaac (Nathan Bateman)

UK
110 min.

Alex Garland
Born in London in 1970, Alex Garland is the author of such screenplays as 28 DAYS LATER and SUNSHINE. EX MACHINA is his directorial debut.

Festival Participation/Awards:
Bari IFF
Gothenburg IFF
GOODNIGHT MOMMY

ICH SEH ICH SEH

WRITTEN & DIRECTED BY: Veronika Franz, Severin Fiala
PRODUCED BY: Ulrich Seidl
DIRECTOR OF PHOTOGRAPHY: Martin Gschlacht
EDITOR: Michael Palm
PRODUCTION DESIGNER: Hannes Salat

COSTUME DESIGNER: Tanja Hausner
SOUND DESIGNER: Matz Möller, Erik Mischijew
ORIGINAL SCORE: Olga Neuwirth
MAIN CAST: Susanne Wuest (mother), Elias Schwarz (twin), Lukas Schwarz (twin)

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

Austria
99 min.

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

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

Veronika Franz
Veronika Franz, born 1965 in Vienna, studied Philosophy. She worked as a film journalist for the Viennese daily Kurier and has worked together with Ulrich Seidl as artistic collaborator on screenplays such as HUNDESTAGE (2001), IMPORT/EXPORT (2007) and the PARADISE TRILOGY (2012). She has also worked as assistant director and in casting. The documentary film KERN (2012) was her debut as a director.
IN THE SHADOW OF WOMEN
L’OMBRE DES FEMMES

DIRECTED BY: Philippe Garrel
WRITTEN BY: Philippe Garrel, Jean-Claude Carrière, Caroline Deraus, Arlette Langmann
PRODUCED BY: Saïd Ben Saïd, Michel Merkt
DIRECTOR OF PHOTOGRAPHY: Renato Berta
EDITOR: François Gédigier
PRODUCTION DESIGNER: Manu de Chauvigny
COSTUME DESIGNER: Justine Pearce
SOUND DESIGNER: François Musy
ORIGINAL SCORE: Jean-Louis Aubert
MAIN CAST: Stanislas Merhar (Pierre), Clotilde Courau (Manon), Lena Paugam (Elisabeth)

World Sales:
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IN THE SHADOW OF WOMEN
Festival Participation/Awards:
Cannes IFF
New York FF
Toronto IFF

Philippe Garrel

Director’s Statement:
A woman has disappeared and we celebrate the love we felt for her. At first, we are satisfied with glorifying the world and the tenderness of the feelings we shared. And when all that falls short, we seek solace in art, and through it, we try to leave for others the proof that love exists, and that it abandoned us, since we felt it ... This is the material from which my film is made.

Pierre and Manon make low-budget documentaries and live off odd jobs. When Pierre meets a young trainee, Elisabeth, she becomes his mistress. But Pierre doesn’t want to leave Manon - he wants to keep both women. Elisabeth discovers that Manon has a lover, and tells Pierre. Pierre returns to Manon, the woman he truly loves. Feeling betrayed, he begs her, neglecting Elisabeth...
KOZA

DIRECTED BY: Ivan Ostrochovský
WRITTEN BY: Marek Leščák & Ivan Ostrochovský
PRODUCED BY: Marek Urban, Ivan Ostrochovský & Jiří Konečný
DIRECTOR OF PHOTOGRAPHY: Martin Kollár
EDITOR: Viera Čákanyová, Maroš Šlapeta, Matej Beneš, Peter Morávek
SOUND DESIGNER: Tobias Potočný
MAIN CAST: Peter Baláž (Koza), Stanislava Bongilajová (Miša), Nikola Bongilajová (Nikolka), Zvonko Lakčević (Zvonko), Tatiana Piussi (hitchhiker), Ján Franek (Franek)

Peter “Koza” Baláž is a former Olympic boxer. He and his partner Miša live in a dilapidated housing estate, constantly struggling to make ends meet. Miša learns that she is expecting a child and decides to terminate her pregnancy. She pressures Koza to get money for the procedure. Koza, who has not trained in a while, steps back into the ring, hoping to earn some much-needed cash and possibly change Miša’s mind. He and his manager, Zvonko, embark on a “tour”, where success is not measured in victories, but in the amount of blows that Koza can take. The film features Peter Baláž, who competed at the 1996 Olympic Games in Atlanta, and Ján Franek, Olympic medallist from Moscow 1980, as his coach.

World Sales:
Pluto Film Distribution Network
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Production:
sentimentalfilm
Ivan Ostrochovský
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Director’s Statement:
Koza is a simple guy from a special school for kids with learning disabilities and disorders, but what I really respect about him is that considering the situation he grew up in, he worked his way up. His parents left him with his grandmother and since Koza’s father was a boxer, too, Koza wanted to impress his dad and started boxing because of him, hoping the parents would take him back. Koza is a nice person, but he’s somehow struggling to get control of his life.

I knew that hiring him to do the film would also make his life a bit easier – he would get paid and would get some extra cash beside his low disability pension. He was glad to have this opportunity and he hoped his life would change.

Of course, nobody can change your life for you. You only can do it on your own. But what helped Koza is that for four years, during the time we were preparing and shooting the film, he was in contact with a different reality, which, of course, influenced him, changed his perception of life, moved him into a different direction.

Koza’s story is tough and sad, it deals with several pressing and complicated issues, but that was not the storyline we wanted to emphasize. On the contrary, we even wanted to repress it to avoid the pathos which usually emerges when one stresses pain, misery and misfortune.

To express the “step-back” formally as well, we decided with cinematographer Martin Kollár to shoot the film with a static camera and in long shots. That gives the audience a bit of a psychological distance and emotional freedom in the film.

Ivan Ostrochovský
Ivan Ostrochovský studied documentary filmmaking at the Bratislava’s Academy of Performing Arts. His feature documentary debut VELVET TERRORISTS, co-directed with Pavol Pekarčík and Peter Kerekes, was presented at the 64th Berlinale (Forum) and received the Tagesspiegel Readers’ Prize. Further festivals and awards included: Karlovy Vary IFF – FIPRESCI Award, Helsinki IFF, Hong Kong IFF, “Message to Man” St Petersburg, Jeonju IFF, Palić European FF: Seyfi Teoman Award, Pula FF: Best Film, Seville European FF, Stockholm IFF, Thessaloniki IFF, Toronto IFF, Transilvania IFF, Vienna IFF, Vilnius IFF: Best Film, Warsaw FF, Yerevan IFF.

KOZA is his fiction feature debut.

Ivan Ostrochovský

www.kozamovie.com
LABYRINTH OF LIES
IM LABYRINTH DES SCHWEIGENS

DIRECTED BY: Giulio Ricciarelli
WRITTEN BY: Elisabeth Bartel
PRODUCED BY: Uli Putz, Sabine Lamby, Jakob Claussen
DIRECTOR OF PHOTOGRAPHY: Martin Langer, Roman Osin
EDITOR: Andrea Mertens
PRODUCTION DESIGNER: Manfred Döring
COSTUME DESIGNER: Aenne Plaumann

SOUND DESIGNER: Günther Gries, Friedrich M. Dosch, Stefan Korte, Tschangis Chahrokh
ORIGINAL SCORE: Niki Reiser, Sebastian Pille
MAIN CAST: Alexander Fehling (Johann Radmann), Johann von Bülow (Haller), André Szymanski (Gnielka), Friederike Becht (Marlene), Robert Hunger Bühler (Friedberg)

Production:
Claussen+Putz Filmproduktion GmbH
Alexandra Ludwig
Herzog-Wilhelm-Straße 27
80331 München
GERMANY
alexandra.ludwig@cp-film.com
tel: +49892311010

World Sales:
Beta Cinema
Dirk Schürhoff
Gruenwalder Weg 28d
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martina.knabe@betacinema.com
tel: +49 89 2311 010

Press:
boxfish films
Philipp Graf
Rauerstraße 27
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Frankfurt 1958: nobody wants to look back to the time of the National Socialist regime. Young prosecuting attorney Johann Radmann comes across some documents that help to initiate the trial against some members of the SS who served in Auschwitz. But both the horrors of the past and the hostility against his work bring Johann to the point of meltdown. It is nearly impossible for him to find his way through this maze; everybody seems to have been involved or guilty.

Giulio Ricciarelli
Director, writer and actor Giulio Ricciarelli was born in Milan in 1965. After his A-levels he was educated at the Otto-Falckenberg-Schule in Munich. He played at different theatres in Germany and in many TV and cinema movies. In 2000 he founded the naked eye filmproduction together with Sabine Lamby. In 2005 he directed his first short film VINCENT which won several national and international prizes like the Golden Sparrow Award (Erfurt, Germany) and was nominated for the European Film Award. In 2008 he directed LOVE IT LIKE IT IS and in 2009 his third short film LIGHTS won the Golden Spike Award at the Valladolid IFF and a nomination for the European Film Award in 2010.
An upcoming exhibition celebrating photographer Isabelle Reed three years after her untimely death brings her eldest son Jonah back to the family house - forcing him to spend more time with his father Gene and withdrawn younger brother Conrad than he has in years. With the three of them under the same roof, Gene tries desperately to connect with his two sons, but they struggle to reconcile their feelings about the woman they remember so differently.

Joachim Trier
Born in 1974, Joachim Trier is an internationally celebrated director and screenwriter. His critically acclaimed and award-winning feature films REPRISE (2006) and OSLO, AUGUST 31ST (2011), both co-written with Eskil Vogt, have been invited to and won awards at international film festivals such as Cannes, Sundance, Toronto, Karlovy Vary, Gothenburg, Milan, and Istanbul.
OSLO, AUGUST 31ST was selected for Un Certain Regard at the Cannes Film Festival in 2011 and nominated for the César award for Best Foreign Film 2013 after reaching over 180,000 admissions at theatres in France. REPRISE received the 2007 Amanda Award (Norway’s national film award) for Best Norwegian Film, Best Director and Best Script. The film was released in the US by Miramax and was the Norwegian Oscar candidate for Best Foreign-Language Film in 2006.
Hailed as “a sublimely natural talent,” Trier was named one of “20 Directors to Watch” by the New York Times in 2013. LOUDER THAN BOMBS (2015) is his English-language film debut and was his first appearance in the main competition at the Cannes FF.
Alicia is a sick child who dreams of wearing the dress of her favourite Japanese series magical girl Yukiko. Luis, her father, will try to do everything in his hand to achieve it. But his fate intersects with Barbara, an attractive young woman with mental disorders and with Damian, a teacher retired from everything but from his troubled past.

Luis, Barbara and Damian will be trapped in a world of blackmails, where instincts and reason will struggle in a tragic battle, changing their lives forever.

Director's Statement:
In my new film, as in the latest Korean genre films, the story is what it is because the characters make certain decisions, and the characters grow the way they do because the story puts them in that situation. Therefore, they are inseparable. MAGICAL GIRL uses a chain of blackmails, a black cinema typical element, to speak about love, desire, obsession and the relationship between human beings and their darker side: the eternal conflict of the human souls struggling against their enemies.

Carlos Vermut

The young director Carlos Vermut wrote, directed and auto-produced his first feature film DIAMOND FLASH in 2011 with an impressive EUR 20,000 budget. The film received great reviews and won the Rizoma's Grand Prix. It was also uploaded onto the VOD platform filmin.es where it reached top figures in the first week.

Previously, he has worked as a cartoonist for the newspaper “El Mundo”. Carlos won the Notodofilmfest with his first short film MAQUETAS. He has published three comics and is also the author of TVE’s cartoon series JELLY JAM.
1980. Juan and Pedro are detectives in Madrid’s homicide division and ideological opposites. As punishment after getting written up, they are sent to a remote and forgotten town in the marshes of the Guadalquivir river to investigate the disappearance and brutal murder of two teenage girls during the town festivities. But they’re going to have to overcome their differences if they want to discover and confront a savage killer who’s spent years murdering in this community rooted in a past when women didn’t matter to anyone.

Production:
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Press:
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Director’s Statement:
THE GENESIS
It began some years ago, in a photo exhibition I attended with Alex Catalán, DoP and a good friend. Atín Aya, the photographer from Seville, had devoted himself to capturing the last vestiges of a style of life that existed in the marshlands of the Guadalquivir river for centuries. Many of the photographs were portraits of the locals and showed a mixture of resignation, mistrust and hardness which were part of those faces frozen in the past and that, with the mechanisation of the labour, most likely wouldn’t have much of a future. The exhibition was a reflection of the end of an era. That was my first contact with La Isla, the sunset for a landscape fit for a Western of the end of the century.

For some months during 2009, Rafael Cobos and I toyed with the possibility of writing a “noir” story, having as inspiration Bolaño’s novel “2666” and films such as Ladislao Vajda’s THE BAIT, or others like: MEMORIES OF MURDER, CHINATOWN, BAD DAY AT BLACK ROCK, etc. As a source of inspiration, we also had everything the marshlands evoked in us and a magic and mysterious place where wealth and power lived shoulder to shoulder with the pain and misery of characters resulting from a social and political past. With all that information we began to write a story. We decided to set it in 1980, a year of great political tension in Spain, a tension which had to be perceived in the background, as one perceives the gnawing of teeth.

THE SHOOT
The marshlands always appeared to us to be an immense, tough territory; magnetic but truly inhospitable and cruel. And that’s exactly what it was. It was a difficult movie to make; very physical for each and every one of the members of the crew. The rice crop forced us to start filming early. The weather showed all its extremes with maximum temperatures of 42ºC in late summer and lows of -2ºC towards the end of November. Every step we took, because of the vastness of the territory involved, became a logistical nightmare.

THE CAST
I think what I am most proud of is to have managed to keep all actors protected from the “harshness” of the shoot, just one of the enormous difficulties which we faced daily.
The film revolves around two special-natured brothers, Elias and Gabriel. Upon their father’s passing, the two brothers, who are not very fond of each other, find out through the father’s will, that they are adopted. Despite their disagreements, Elias and Gabriel decide to seek out their natural father and set out to the island where their father lives. Meanwhile, a surprise awaits Elias and Gabriel there. Surrounded by the island’s many odd personalities Elias and Gabriel discover a most paralysing, yet liberating truth about themselves and their family.

Anders Thomas Jensen
Director and screenwriter Anders Thomas Jensen was born in 1972. Apart from shooting his own films, he has also written various screenplays, collaborating with filmmakers such as Lone Scherfig (WILBUR WANTS TO KILL HIMSELF, 2002) and Susanne Bier (OPEN HEARTS, 2001; BROTHERS, 2004; AFTER THE WEDDING, 2006; IN A BETTER WORLD, 2010).
MISS JULIE
FRØKEN JULIE

DIRECTED BY: Liv Ullmann
WRITTEN BY: Liv Ullmann, adapted from August Strindberg’s play “Miss Julie Strindberg”
PRODUCED BY: Synnøve Hørsdal, Teun Hilte, Oliver Dungey
DIRECTOR OF PHOTOGRAPHY: Mikhail Krichman
EDITOR: Michal Leszczylowski

PRODUCTION DESIGNER: Caroline Amies
COSTUME DESIGNER: Consolata Boyle
SOUND DESIGNER: Stefan Henrix

MAIN CAST: Jessica Chastain (Miss Julie), Collin Farrell (John), Samantha Morton (Kathleen)

1880. Over the course of midsummer night in Fermanagh, Ireland, a daughter of the Anglo-Irish aristocracy encourages her father’s valet to seduce her.

Liv Ullmann
Liv Ullmann took the lead in eleven of Ingmar Bergman’s films, including PERSONA, CRIES AND WHISPERS, SCENES FROM A MARRIAGE and SHAME. The multiple award-winning Norwegian actress has been invited to serve as president of the jury at both the Cannes (2001) and Berlin (1984) film festivals. She has also been nominated twice for the American Academy Award for Best Actress.

During the 1990s, Liv Ullmann turned to directing (both films and stage plays), helming the feature films SOFIE (1992) and KRISTIN LAVRANSDATTER (1995) - both of which she also scripted - and the 1996 Swedish TV mini-series ENSKILDA SAMTAL. In 2000 she enjoyed a huge success with the drama FAITHLESS (in competition, Cannes IFF 2000).

Liv Ullmann has directed numerous critically acclaimed stage plays all over the world, and recently she directed Cate Blanchett to extraordinary reviews in her sell-out production of A STREETCAR NAMED DESIRE in New York and Sydney. Her latest play as a director was UNCLE VANYA at the National Theatre in Oslo.

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

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

Deniz Gamze Ergüven

A talented up-and-coming filmmaker, born in Ankara, living in Istanbul, Deniz Gamze Ergüven studied filmmaking at La Fémis in Paris after studying Literature and MA in African History in Johannesburg. Her graduation film BIR DAMLA SU was selected at many festivals. It was especially selected at Cinéfondation Cannes IFF and awarded at Locarno IFF. Since graduation from La Fémis, Deniz has developed two feature films: MUSTANG, co-written with Alice Winocour and KINGS, winner of Emergence in 2011, the Cinéfondation Workshop in 2011 and Sundance Screenwriter’s Lab in 2012.
MY GOLDEN DAYS
TROIS SOUVENIRS DE MA JEUNESSE

DIRECTED BY: Arnaud Desplechin
WRITTEN BY: Arnaud Desplechin & Julie Peyr
PRODUCED BY: Pascal Caucheteux & Grégoire Sorlat
DIRECTOR OF PHOTOGRAPHY: Irina Lubtchansky
EDITOR: Laurence Braud

PRODUCTION DESIGNER: Toma Baqueni
COSTUME DESIGNER: Nathalie Raoul
ORIGINAL SCORE: Grégoire Hetzel
MAIN CAST: Quentin Dolmaire (Paul Dédalus), Lou Roy-Lecollinet (Esther), Mathieu Amalric (Paul, adult)

As Paul Dédalus prepares to return home, he remembers his youth ... In MY GOLDEN DAYS, Arnaud Desplechin returns to the rich and complex emotional landscape he explored in MY SEX LIFE ... OR HOW I GOT INTO AN ARGUMENT and A CHRISTMAS TALE.

France
120 min.

Arnaud Desplechin
Discovered in 1991 thanks to his medium-length film LA VIE DES MORTS, Arnaud Desplechin was selected for the Cannes IFF with his first long feature film, LA SENTINELLE which was also his first film in the official competition (four others followed). He then directed COMMENT JE ME SUIS DISPUTE... (MA VIE SEXUELLE) which shed the light on a new generation of actors among which were Mathieu Amalric and Emmanuelle Devos. It is in his relation with his actors that Deplechin's craft shows all of his uniqueness, his actors being regularly the recipients of the most prestigious awards: César for the most promising actor for Emmanuel Salinger in LA SENTINELLE and for Mathieu Amalric in COMMENT JE ME SUIS DISPUTE, César for the best actor for Mathieu Amalric in ROIS ET REINE, César for the best supporting actor for Jean-Paul Roussillon in UN CONTE DE NOEL and the 61st Cannes IFF special award for Catherine Deneuve in UN CONTE DE NOEL.

World Sales:
Wild Bunch
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75009 Paris
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obarbier@wildbunch.eu
tel: +33 1 43 13 21 15

www.wildbunch.biz/movie/my-golden-days
**MY MOTHER**

**MIA MADRE**

**DIRECTED BY:** Nanni Moretti  
**WRITTEN BY:** Nanni Moretti, Francesco Piccolo & Valia Santella  
**PRODUCED BY:** Nanni Moretti & Domenico Procacci  
**DIRECTOR OF PHOTOGRAPHY:** Arnaldo Catinari  
**EDITOR:** Clelio Benevento

**PRODUCTION DESIGNER:** Paola Bizzarri  
**COSTUME DESIGNER:** Valentina Taviani  
**SOUND DESIGNER:** Alessandro Zanon  
**MAIN CAST:** Margherita Buy (Margherita), John Turturro (Barry), Giulia Lazzarini (mother), Nanni Moretti (Giovanni)

Margherita is a director shooting a film with the famous American actor Barry Huggins who is quite a headache on set. Away from the shoot, Margherita tries to hold her life together, despite her mother’s illness and her daughter’s adolescence.

**Production:**  
Fandango srl  
Domenico Procacci  
Viale Gorizia 19  
00198 Roma  
ITALY  
raffaella.digiulio@fandango.it  
tel: +39 06 85 21 81 55

**World Sales:**  
Films Distribution  
François Yen  
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75001 Paris  
FRANCE  
FRY@filmsdistribution.com  
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**Press:**  
Guidilocurcio  
Via Cimabue, 2  
00196 Roma  
ITALY  
info@guidilocurcio.it  
tel: +39 06 45 66 43 66

**Filmography:**
- 1973 LA SCONFITTA, short
- 1973 PATE DE BOURGEOIS, short
- 1976 I AM SELF SUFFICIENT
- 1978 ECCE BOMBO
- 1981 SOGNI D’ORO
- 1984 BIANCA
- 1985 THE MASS IS ENDED
- 1989 RED WOOD PIGEON
- 1990 THE THING, doc
- 1993 DEAR DIARY
- 1994 L’UNICO PAESE AL MONDO, short
- 1995 OPENING DAY OF CLOSE-UP, short
- 1998 APRILE
- 2001 THE SON’S ROOM
- 2003 THE LAST CUSTOMER, short
- 2006 THE CAIMAN
- 2007 DIARIO DI UNO SPETTATORE, short
- 2011 WE HAVE A POPE

**Festival Participation/Awards:**
- Cannes IFF
- FF Ghent
- Jerusalem IFF
- New Horizons FF
- New York FF
- Odessa FF
- Shanghai FF
- Toronto IFF

**DAVID DI DONATELLO Awards:** Best Actress & Supporting Actress

**Nanni Moretti**

Italy, France

104 min.
NO ONE’S CHILD
NIČIJE DETE

WRITTEN & DIRECTED BY: Vuk Ršumović
PRODUCED BY: Miroslav Mogorović
DIRECTOR OF PHOTOGRAPHY: Damjan Radovanović
EDITOR: Mirko Bojović
PRODUCTION DESIGNER: Jelena Sopić
COSTUME DESIGNER: Maja Mirković

In the spring of 1988 a wild boy is found deep in the Bosnian mountains living amongst wolves. He is randomly given the name Haris and sent to an orphanage in Belgrade to be taken care of by Ilke. He becomes inseparable with another boy, Žika, and slowly starts to show progress. In 1992, after he became a fairly socialised young man, local authorities force him to go back to war-torn Bosnia. The film is based on a true story.

SOUND DESIGNER: Dubravka Premar
ORIGINAL SCORE: Jura Ferina & Pavao Miholjević
ANIMATION: Vladan Đurić
MAIN CAST: Denis Murić (Pucke), Pavle Čemerikić (Žika), Miloš Timotijević (Ilke), Isidora Janković (Alisa)

World Sales:
Soul Food Films
Sonja Topalović
Pariske komune 13
11070 Belgrade
SERBIA
info@artandpopcorn.com
tel: +381 11 26 72 004

Press:
Digimedia PR
Aleksandar Pavlić
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World Sales:
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Production:
Art&Popcorn
Miroslav Mogorović
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tel: +381 11 26 72 004

Director’s Statement:
This is a story about a desire to be loved and to belong. Told from the perspective of a feral boy confronting civilization for the first time, it raises fundamental questions of human nature: what makes us human and what turns us into beasts. Since the beginning of time, there have been myths about abandoned children growing up in the wild. What makes this story unique is its context, defined by the bloody war in Europe and the Balkans at the end of the 20th century. A war which had great impact on my childhood and the life of my generation. For that reason, if nothing else, I sympathize with the main character and his fate.

Vuk Ršumović

Born in Belgrade in 1975, he studied writing for film, theatre, TV and radio at the Faculty of Drama Arts in Belgrade. He also studied Analytical Psychology. He wrote screenplays for documentaries, fiction series, animation and short feature films. Additional to his film and TV experience, he works as a dramaturg in major Serbian theatres. In 2007, he established the film production company BaBoon Production which produced several short films and documentaries. NO ONE’S CHILD is his directorial debut.

Filmography:
1997 FALSE HITCHHIKE, short
1998 ELEVATOR MUSIC, short
1999 THREE POINT SHOT, short
2000 NATALIA, short
2001 HAPPY NEW... short
2002 SHOPPING & FUCKING, short
2003 OK, LET’S START FROM THE BEGINNING, short
2004 FREEFALL, short
2005 BUNKER, short
2012 VALTER, doc.
2013 THE BAG, short

NO ONE’S CHILD
Festival Participation/Awards:
BratislavaIFF
CairoIFF: Best Film
FEST BelgradeIFF: Victor for Best Film
goEast Wiesbaden
GothenburgIFF
IstanbulIFF
Palm SpringsIFF: New Voices/ New Visions Award
SarajevoFF
ShanghaiIFF
SofaIFF
VeniceIFF: FIPRESCI Award for Best Film & FEDEORA for Best Script
ZagrebFF

NO ONE`S CHILD
Festival Participation/Awards:
Bratislava IFF
Cairo IFF: Best Film
FEST Belgrade IFF: Victor for Best Film
goEast Wiesbaden
Gothenburg IFF
Istanbul IFF
Palm SpringsIFF: New Voices/ New Visions Award
Sarajevo FF
Shanghai IFF
Sofia IFF
Venice IFF: FIPRESCI Award for Best Film & FEDEORA for Best Script
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2002 SHOPPING & FUCKING, short
2003 OK, LET’S START FROM THE BEGINNING, short
2004 FREEFALL, short
2005 BUNKER, short
2012 VALTER, doc.
2013 THE BAG, short
The story follows the comic misadventures of a young Peruvian bear with a passion for all things British who travels to London in search of a home. Finding himself lost and alone at Paddington Station, he begins to realize that city life is not all he had imagined - until he meets the kindly Brown family who read the label around his neck (‘Please look after this bear. Thank you.’) and offer him a temporary haven. It looks as though his luck has changed until this rarest of bears catches the eye of a museum taxidermist...

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On a summer day, a man, his daughter and his companion arrive at their country house to spend the weekend. The daughter has just moved in with her father, whose attention she desires. The man is tired of his life, and does not know where to find the strength to carry on living. The woman, a violinist, is confused in her priorities - music, love or career.
In a secluded valley in Iceland, Gummi and Kiddi live side by side, tending to their sheep. Their ancestral sheep-stock is considered one of the country’s best and the two brothers are repeatedly awarded for their prized rams who carry an ancient lineage. Although they share the land and a way of life, Gummi and Kiddi have not spoken to each other in four decades.

When a lethal disease suddenly infects Kiddi’s sheep, the entire valley comes under threat. The authorities decide to cull all the animals in the area to contain the outbreak. This is a near death sentence for the farmers, whose sheep are their main source of income, and many abandon their land. But Gummi and Kiddi don't give up so easily – and each brother tries to stave off the disaster in his own fashion: Kiddi by using his rifle and Gummi by using his wits. As the authorities close in, the brothers will need to come together to save the special breed passed down for generations, and themselves, from extinction.

Grímur Hákonarson
The Icelandic director Grímur Hákonarson, born in 1977, graduated from FAMU - Film Academy of Performing Arts in Prague in 2004. His graduate film, SLAVEK THE SHIT, was the first film that got international attention. It was selected to the Cinefoundation section of Cannes Film Festival 2005 and won 12 festival prizes, including the Silver Hugo at Chicago IFF. His next short film, WRESTLING, premiered in Locarno in 2007 and is one of the most successful short films from Iceland. It won 25 festival prizes around the world.
Schneider, a hit man, gets a call from Mertens on the morning of his birthday. He has a rush job for Schneider who refuses it, because it is his birthday and he has promised Lucy, his wife, to help her with the preparations for the dinner party. Mertens insists that it is an important matter. When they meet in Mertens’ office, Schneider is told that the target is Ramon Bax, a writer. “It’s an easy job. With a little luck you’re back home before noon.” Schneider accepts the assignment. What seems to be a simple job turns out to be more than expected.

Alex van Warmerdam

Polymath Alex van Warmerdam (also writer, painter, designer, composer) was born in the Dutch city of Haarlem in 1952. He studied Graphic Design and Painting at Amsterdam’s Gerrit Rietveld Academy before he co-founded the music theatre company Hauser Orkater (1972) and The Mexican Hound Theatre Company (1980) with his brother Marc. Between 1978 and 1984 he shot a short film and two TV films before making his feature debut ABEL (1986), which won the Critics Award at the Venice Film Festival. In 1992 he made the feature THE NORTHERNERS, which picked up three EFAs, then called Felix (for best film, music and art direction). THE DRESS (1996), which sold to more than 25 territories, won the FIPRESCI Award at Venice and the Dutch Film Critics’ Award at the Netherlands Film Festival. Success continued with LITTLE TONY (1998) which was selected for Un Certain Regard at Cannes. GRIMM (2003) was selected for San Sebastian and Riga, while WAITER (2006) won both public and critical acclaim at international festivals including Toronto. THE LAST DAYS OF EMMA BLANK won Best European Film at Venice, the Best Screenplay Award at the Netherlands FF and Best Film at the IFF Albania. His most recent thriller, BORGMAN (2013), was nominated for the Palme d’Or at Cannes, screened in the Vanguard section at Toronto, and was the Dutch entry for the Best Foreign Language Film at the 86th Academy Awards.
From the bitter quest of the Queen of Longtrellis who forfeits the life of her husband, to two mysterious sisters who provoke the passion of the King of Strongcliff, to the King of Highhills obsessed with a giant Flea leading to heartbreak for his young daughter, these stories weave the beautiful with the grotesque, creating a stunning and unique work of gothic imagination. Inspired by the celebrated fairytales by Giambattista Basile.

**Director’s statement**

I chose to tackle the universe of Basile because in his tales, I found that blend between the real and fantastic which has always characterised my artistic endeavours. The stories recounted in THE TALE OF TALES cover all of life’s opposites: the ordinary and the extraordinary, the magical and the everyday, the regal and the obscene, the straightforward and the artificial, the sublime and the filthy, the terrible and the tender, scraps of mythology and torrents of popular wisdom. The tales recount human feelings pushed to the extreme. From the first reading of the 50 tales which make up the book, myself and my fellow screenwriters faced numerous choices in choosing the stories that we liked most and then making them credible, concrete, as if we were seeing them take place before our eyes. Our approach was to search for something powerful, physical, shared and authentic, even in the stories in which the imagination was the most fired-up. In Basile’s work, there’s a great pleasure in the narrative, and that should also be a prerogative of cinema.

My previous films have been based on true stories, which I transformed to the limits of an almost fantasy dimension. Here, we did the journey in the opposite direction. We were inspired by fabulous situations that were brought on to a realistic basis through a process of subtraction, so the spectator can at each moment feel involved in the story, and become immersed in the adventures of our characters. I would define THE TALE OF TALES as a fantasy book with some touches of horror. In an indirect yet palpable way, these two genres – fantasy and horror – come through and can already be felt in my previous work: in THE EMBALMER and in FIRST LOVE, the horror notes can already be clearly heard; in REALITY, the fairy tale mood inspires the stories as much as the style; and even in GOMORRAH, beyond the realism of the situations, the tone of some episodes is that of a genuine dark fable. When you think about it, THE EMBALMER – which also has some grotesque and poignant aspects – actually resemble one of Basile’s tales: “Once upon a time there was a dwarf who stuffed big animals and who fell in love with a beautiful young man.”

**Matteo Garrone**

Born in Rome in 1968, Matteo Garrone obtained his baccalaureate at the Artistic High School in 1986. After working as a camera operator assistant, he decided to devote himself full-time to painting. In 1996, he won the Best Short Film award at the Sacher Festival with SILHOUETTE. The following year, he founded his own production company, Archimede. His first feature film, TERRA DI MEZZO, won the Special Jury Prize and the Cipputi Prize at the Festival of Youth Cinema in Turin. But it was in 2002, with THE EMBALMER, that he won critical and public acclaim. Presented in the Directors’ Fortnight in Cannes, the film won two Italian David de Donatello awards, the Nastro d’Argento and the Ciak d’Oro. In 2008, he made GOMORRAH, which won the Grand Prix at the Festival de Cannes and five European Film Awards (European Film, Director, Actor, Screenplay and Cinematography).
God exists!  
He lives in Brussels.  
He's a real bastard, odious with his wife and daughter.  
We know a lot about his son, but very little about his daughter.  
Her name is Ea and she's ten years old.  
One day, she revolts against her father, hacks his computer and leaks to the entire world their inevitable date of death by SMS…

Jaco Van Dormael  
After studying film at the INSAS (Brussels) and the National Film School Louis Lumière (Paris), Jaco Van Dormael started his career as a director of children’s theatre plays. He then began directing short films in the early 1980s, several times awarded in festivals. His first feature film, TOTO THE HERO (1991) received the Camera d’Or at Cannes and an EFA, then called Felix, for Best Young Film, Actor, Screenwriter and Cinematographer. In parallel, Jaco Van Dormael is also a theatre and opera director.

Filmography:  
1980 MAEDELI-LA-BRÈCHE, short  
1981 STADE 81, short  
1981 LES VOISINS, short  
1982 L’IMITATEUR, short  
1983 SORTIE DE SECOURS, short  
1984 E PERICOLOSO SPORGERSI, short  
1985 DE BOOT, short  
1991 TOTO THE HERO  
1996 THE EIGHTH DAY  
2009 MR. NOBODY  
2010 EDILE, short  

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THE DUKE OF BURGUNDY

WRITTEN & DIRECTED BY: Peter Strickland
PRODUCED BY: Andy Starke
DIRECTOR OF PHOTOGRAPHY: Nic Knowland BSC
EDITOR: Mátéyás Fekete
PRODUCTION DESIGNER: Pater Sparrow
COSTUME DESIGNER: Andrea Flesch
SOUND DESIGNER: Martin Pavey
ORIGINAL SCORE: Cat’s Eyes
MAIN CAST: Sidse Babett Knudsen (Cynthia), Chiara D’Anna (Evelyn), Monica Swinn (Lorna)

Cynthia and Evelyn love each other. Day after day the couple act out a simple ritual that ends in Evelyn’s punishment, but Cynthia yearns for a more conventional relationship. Evelyn’s obsession quickly becomes an addiction that pushes their relationship to breaking point.

Director’s Statement:
THE DUKE OF BURGUNDY takes place in an unnamed European city in an unspecified time. This script is a story about all relationships and how one is expected to conform to an image the other person has of them. Whether it’s merely the pressure of being the decision-maker in daily life or having to act out roles in the bedroom, we can relate to both the pressure of living up to someone else’s image of us and conversely, our needs for our loved ones to conform to our own expectations, no matter how innocent they may be. THE DUKE OF BURGUNDY takes this to an extreme level within the context of a sado-masochistic relationship, as we see how the submissive Evelyn dominates her older lover, Cynthia. From this, the different layers of Cynthia’s identity gradually unfold throughout the film; we constantly reassess her role within the relationship as she shifts from heartless ice queen to consenting lover to controlled victim. The nature of performance is also a huge part of the film, in which two people agree to take on roles and re-enact the same scenarios again and again. Even movements are stipulated by the use of marker tape on the floor. Despite the same words and scenarios are adhered to, but the more we know about the characters, the more we perceive each time a role is re-enacted. By the end of the film, instead of sounding cold and in control, Cynthia’s voice quivers leaving her sounding vulnerable and on the point of breakdown. The starting point was to see how the disreputable genre of 70s erotic cinema could be resuscitated. Jess Franco’s films in particular struck me as being rich in atmosphere, intensity and sexual fever and I wanted to use some of his films as a starting point for a torrid love story. The loose plan was not only to use his films as a model, but also his manner of working – to do something very quickly and cheaply with not many actors or locations. At the same time, it was important to avoid copying, hence the avoidance of nudity or any clichés normally associated with sado-masochism. Many parts of the film are explicit, yet never in the conventional sense. The most essential aspect of the film is its dreamy, post-orgasmic flow. One feels as if the film itself is a spell of sorts that Evelyn is under. Being under that spell is what she’s addicted to.

Peter Strickland
UK born writer/director Peter Strickland’s first feature film KATALIN VARGA was funded and produced independently over a four-year period. The micro-budget rural revenge drama went on to win numerous awards including a Silver Bear in Berlin and the European Film Academy’s Discovery of the Year award in 2009. Strickland followed KATALIN VARGA with BERBERIAN SOUND STUDIO in 2012, which was produced by Illuminations and Warp X and funded by Film4, UK Film Council, Match Factory and Screen Yorkshire. The film was distributed internationally and won several awards, including four at the 2012 British Independent Film Awards including Best Director and Best Actor. The film was named British Film of the Year at the 2012 London Critics’ Circle Film Awards. Prior to KATALIN VARGA, Strickland made a number of short films including BUBBLEGUM, (which starred Warhol superstar, Holly Woodlawn) and A METAPHYSICAL EDUCATION. He also founded The Sonic Catering Band in 1996, which has released several records and performed live throughout Europe. Since 1999, he has released over twenty records through his Peripheral Conserve label. The label’s output varies from field recordings to sound poetry, Krautrock and modern classical in very limited vinyl editions.
Yehezkel, 72, lives in a retirement home in Jerusalem with his wife Levana. Yehezkel is the resident inventor, always coming up with new and original ways of making everyone’s life a little easier. When his best friend Max, who is suffering from a terminal illness, asks Yehezkel to help him end his life, he feels compelled to help his friend die in peace. Together with a retired veterinarian, who brings the tranquilizers, and a former police detective to clean up the evidence, he tries to figure out the best way to put Max to rest. The thing is no one in the group can bring themselves to actually kill Max, so Yehezkel invents a “Euthanasia Machine” which will allow Max to press the button himself, and fulfil his own wish to die with dignity.

Levana, Yehezkel’s wife, does everything she can to stop them, but Yehezkel goes behind her back, and together the group of friends help Max end his suffering. When Levana, who suffers from early stage Alzheimer’s, realises what they’ve done she calls them all her back, and together the group of friends help Max end his suffering. When Levana, who suffers from early stage Alzheimer’s, realises what they’ve done she calls them all her back, and together the group of friends help Max end his suffering.

Meanwhile word of the machine begins to leak out, and old people from all over Jerusalem come to the retirement home looking for a way to end the suffering of their loved ones. They beg Yehezkel and his friends to help them. The group resists at first, but finally they find themselves in the euthanasia “business”, granting people their last wish to die in peace. Yehezkel is so distracted by all this that he refuses to realise that Levana’s condition is deteriorating, despite her increasingly erratic behaviour. But Levana realises she’s one step away from not knowing her own granddaughter and as she begins to consider her own situation she starts to understand that she may have misjudged her husband and her friends.

Director’s Statement:
“For against your will you are formed, against your will you are born, against your will you live” (“Ethics of the Fathers”, chapter 4). Can you at least determine when to die?

THE FAREWELL PARTY deals with separation. Separation from someone you love, separation from yourself - when the mind begins to fail, and the separation from life and the right to choose how it all ends.

The main characters are senior citizens, in a retirement community in Jerusalem, people who have retired from their life’s work – these types of people are not usually heroes of movies. But out of that very place of retirement and inactivity, they decide to gain control over their fate. As in any tragedy where the protagonist tries to change his destiny and of those surrounding him, there is an unbearable price to pay.

THE FAREWELL PARTY is also a film about love and friendship. Our five main characters find comfort, strength and hope in each other in the difficult and funniest moments of life.

The plot is not autobiographical, but is based on personal experiences accumulated while caring for a ‘Helga’; someone close to us, towards the end of their life. In our process of saying goodbye to a loved one, we discovered that when the body fails and the mind remains lucid, self-irony and humour remain the best way to cope with the prospect of death.

In our films we try to deal with contemporary social issues, which are often controversial. We try to break the emotional drama with absurd and comic elements. We do so also by casting comedians and in the case of this film some of the icons of Israeli comedy, in dramatic roles. We feel this makes this difficult and important issue more accessible to our audience, and hopefully, as in life, they will laugh as they wipe away their tears.
THE HERE AFTER

WRITTEN & DIRECTED BY: Magnus von Horn
PRODUCED BY: Mariusz Witodarski & Madeleine Ekman
DIRECTOR OF PHOTOGRAPHY: Łukasz Żal
EDITOR: Agnieszka Glińska
PRODUCTION DESIGNER: Jagna Dobesz & Henrik Ryhlender

When John returns home to his father after serving time in prison, he is looking forward to starting his life afresh. However in the local community, his crime is neither forgotten nor forgiven. John’s presence brings out the worst in everyone around him and a lynch-mob atmosphere slowly takes shape. Feeling abandoned by his former friends and the people he loves, John loses hope and the same aggressions that previously sent him to prison start building up again. Unable to leave the past behind, he decides to confront it.

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lava@lavafilms.pl
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Magnus von Horn

Born in 1983 in Göteborg, Sweden, Magnus von Horn lives in Warsaw, Poland. He completed the MA programme of film directing at the Polish National Film School in Lodz. During his studies he made several successful short films. With his film ECHO he was in the official short film competition of Sundance 2010 and with WITHOUT SNOW opened the Pardi di Domani section in Locarno in 2011. His debut feature film THE HERE AFTER had its world premiere at Directors’ Fortnight Cannes 2015.

Director’s Statement:
I came up with the idea for THE HERE AFTER when I was preparing for my exam film, WITHOUT SNOW at the Polish film school in Lodz. I was reading documents from police investigations of crimes committed by teenagers. Among these documents I came across a story that particularly moved me: a fifteen-year-old boy had killed his girlfriend because he couldn’t stand the fact that she had fallen in love with someone else. In-between the lines of his confession I felt that behind the awful act there was actually a shy, young boy. He admitted to the crime but had no idea how he could actually have done something so horrifying. He was frightened, unhappily in love and tried to make amends for his crime while not being emotionally prepared for it at all. That was the inspiration for our film.

To me, the essence of THE HERE AFTER is the story of a boy who after having committed murder and served his punishment is released back into society when he is still a child. He wants to move on but the people surrounding him are unable to let him do so. It’s a tale about emotionally disconnected people. A quiet, dormant illness present in society and that has been passed down from generation to generation in the protagonist’s family. Finally it found an outlet in the killing of a young girl. Everyone carries a blame inside, but admitting to it would mean taking on a responsibility which cannot be avoided: a failure, which cannot be washed off.

Magnus von Horn

Filmography:
2007 RADEK, short
2008 ECHO, short
2011 WITHOUT SNOW, short
THE HIGH SUN

ZVIZDAN

WRITTEN & DIRECTED BY: Dalibor Matanić
PRODUCED BY: Ankica Jurić Tilić, Petra Vidmar, Nenad Dukić
DIRECTOR OF PHOTOGRAPHY: Marko Brdar
EDITOR: Tomislav Pavlić
PRODUCTION DESIGNER: Mladen Ožbolt
COSTUME DESIGNER: Ana Savić Gecan
SOUND DESIGNER: Julij Zornik
ORIGINAL SCORE: Alen Sinkauz & Nenad Sinkauz
MAIN CAST: Tihana Lazović (Jelena/Nataša/Marija), Goran Marković (Ivan/Ante/Luka), Nives Ivanković (Jelena’s/Nataša’s mother), Trpimir Jurkić (Ivan’s/Luka’s father), Dado Čosić (Saša)

THE HIGH SUN shines a light on three love stories, set in three consecutive decades, in two neighboring Balkan villages with a long history of inter-ethnic hatred. It is a film about the fragility – and intensity – of forbidden love.

In the first story, set in 1991, a romantic attraction is forced underground when love becomes a forbidden luxury in the pre-war atmosphere of madness, confusion and fear.

In the second story, set in 2001, the war is over but the lovers find it impossible to turn their infatuation into an ongoing relationship: the scars of the war are still too fresh and cannot heal that easily.

The third story takes place in 2011, when love can finally take root, if the lovers can break free of the past. Evil and suspicion have not completely vanished from their lives and catharsis is not easy to achieve, but it is possible once again.

Director’s Statement:

As a filmmaker, I have long been intrigued by the ever-present inter-ethnic hatred in the Balkan region, and conflicts rooted in war, religion or politics. With this film, I wanted to explore three separate stories of a Croatian boy and a girl from a Serbian family, across three decades. The stories all take place in the same location, in the sun-scorched villages, and the young lovers are always in their early twenties. Using the lens of these three stories, I wanted to tease out the accumulated atmosphere of evil that smoulders among the damaged communities in this region. I am by no means the only one who thinks that in our young century, the problem of hatred towards “the other” is particularly serious, worrying, and actually alarmingly dangerous. There is no shortage of examples – Islamophobia, neo-Nazism, chauvinism, racism, and the rejection of previously accepted immigrant groups. I believe that there is no better way to make a film about this subject than by making a love story, and by contrasting intolerance with acceptance, and fear and hatred with hope, forgiveness and love.

I have always wanted to make a film that would act as a mirror for all of us in these regions; that would bring us face to face with the moments when we allowed ourselves to act, not as ordinary decent people, but as a community controlled by darker, pre-conditioned urges. I want to show what happened when people followed a path that led to shameful euphoria in the short term, but that ultimately caused deep unhappiness and unnecessary suffering.

THE HIGH SUN celebrates selflessness and love – the very best of human nature that is still struggling to re-emerge victorious in our region. Because there is one thing I am sure about: at the end of the day, politics and extreme nationalism never win. Love does.

Dalibor Matanić

Dalibor Matanić was born in Zagreb in 1975. He holds a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb. He made his award-winning feature debut THE CASHIER WANTS TO GO TO THE SEASIDE in 2000, based on his own screenplay. His second feature, FINE DEAD GIRLS, won the Grand Prix, Audience Award and Critics’ Award at the national film festival in 2002. Other features include 100 MINUTES OF GLORY; KINO LIKA (awarded at Montpelier 2008, Alexandria, Noordelijk Film Festival, Festival del cinema Europeo and Pula Film Festival, and screened at thirty other film festivals); I LOVE YOU, MOTHER OF ASPHALT (Grand Prix and two other awards at FIPA Biarritz), DADDY and HANDYMEN.

One of his most successful works is his short PARTY (Tulum) that premiered at Cannes’ Critics’ Week in 2009, and later won 18 film awards at national and international festivals.

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Dubai Marina, #903
UNITED ARAB EMIRATES
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Filmography:
2000 THE CASHIER WANTS TO GO TO THE SEASIDE
2002 FINE DEAD GIRLS
2004 100 MINUTES OF GLORY
2009 THE PARTY, short
2009 KINO LIKA
2010 MOTHER OF ASPHALT
2011 DADDY
2013 HANDYMEN

Croatia, Slovenia, Serbia
123 min.

THE HIGH SUN

Festival Participation/Awards:
Cannes IFF: Un Certain Regard – Jury Prize
Karlovyr Vary IFF
Melbourne IFF
Motovun FF
Odessa IFF
Pula FF: National competition – Grand Prix, Best Director, Lead Actress, Supporting Actress, Supporting Actor, Costume Design & Critic’s Award
Sarajevo FF

Dalibor Matanić

One of his most successful works is his short PARTY (Tulum) that premiered at Cannes’ Critics’ Week in 2009, and later won 18 film awards at national and international festivals.
**THE LESSON**

**WRITTEN, DIRECTED & PRODUCED BY:** Petar Valchanov & Kristina Grozeva  
**DIRECTOR OF PHOTOGRAPHY:** Krum Rodriguez  
**EDITOR:** Petar Valchanov  
**PRODUCTION DESIGNER:** Yanina Geleva

**PRODUCTION DESIGNER:** Kristina Tomova  
**SOUND DESIGNER:** Dobromir Hristoskov & Vesselin Zografov  
**MAIN CAST:** Margita Gosheva (Nadezhda), Ivan Burnev (Mladen), Ivan Savov (Stoyan), Deya Todoreva (Deya), Stefan Denolyubov (the loan shark)

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Nadezhda warns her students that the school thief is in her sights. She declares that once she catches him his classmates will get their breakfast money back, and she’ll teach him a “good lesson”. On her return home, Nadezhda is surprised by another problem - an officer of the court threatens her with foreclosure. Her husband has missed several loan repayments for the cargo truck he bought intending to repair it and sell it. Now the entire loan has to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezdha borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair. There’s no way to be paid immediately so Nadezhda borrows money from a loan shark expecting to return it upon the sale of the truck. But time flies and the truck is beyond repair.
THE LOBSTER

DIRECTED BY: Yorgos Lanthimos
WRITTEN BY: Yorgos Lanthimos & Efthimis Filippou
PRODUCED BY: Ed Guiney, Lee Magiday, Ceci Dempsey & Yorgos Lanthimos
DIRECTOR OF PHOTOGRAPHY: Thimios Bakatakis
EDITOR: Yorgos Mavropsaridis
PRODUCTION DESIGNER: Jacqueline Abrahams

COSTUME DESIGNER: Sarah Blenkinsop
SOUND DESIGNER: Johnnie Burn
MAIN CAST: Colin Farrell (David), Rachel Weisz (short-sighted woman), Léa Seydoux (Loner Leader), Ashley Jensen (biscuit woman), Ben Whishaw (the limping man), John C. Reilly (lispman), Olivia Colman (hotel manager)

UK, Ireland, Greece, France, Netherlands
118 min.

A love story set in the near future where single people, according to the rules of The City, are arrested and transferred to The Hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal of their choosing and released into The Woods. A desperate Man escapes from The Hotel to The Woods where The Loners live and falls in love, although it is against their rules.

World Sales:
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tel: +44 207 734 900

Yorgos Lanthimos
Yorgos Lanthimos was born in Athens, Greece. He has directed a number of dance videos in collaboration with Greek choreographers, in addition to TV commercials, music videos, short films and theatre plays. KINETTA, his first feature film, played at Toronto and Berlin film festivals to critical acclaim. His second feature DOGTOOTH, won the Un Certain Regard prize at the 2009 Cannes IFF, followed by numerous awards at festivals world-wide. It was nominated for a Best Foreign Language Film Academy Award (Oscar) in 2011. ALPS won the Osella for Best Screenplay at the 2011 Venice FF and Best Film at the Sydney IFF in 2012. THE LOBSTER is his first English-language film.

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THE MEASURE OF A MAN
LA LOI DU MARCHÉ

At 51, after 20 months of unemployment, Thierry starts a new job that soon puts him to face a moral dilemma. To keep his job, can he accept everything?

Production:
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Stéphane Brizé
Screenwriter, director and actor Stéphane Brizé was born in 1966 in Rennes, France. He worked as a technician in television, studied acting and began directing for theatre. He made the shorts BLEU DOMMAGE (1993) and L’ŒIL TRAÎNE (1996) and, in 1999, his feature debut LE BLEU DES VILLES. He received the San Sebastian IFF’s CEC Award for Best Film for NOT HERE TO BE LOVED in 2005 and a César for Best Adapted Screenplay for MADEMOISELLE CHAMBON (2010).

Festival Participation/Awards:
Cannes IFF: Best Actor

Filmography:
1993 BLEU DOMMAGE, short
1996 L’ŒIL TRAÎNE, short
1999 LE BLEU DES VILLES
2005 JE NE SUIS PAS LÀ POUR ÊTRE AIMÉ
2006 ENTRE ADULTES
2009 MADEMOISELLE CHAMBON
2012 QUELQUES HEURES DE PRINTEMPS
THE POSTMAN’S WHITE NIGHTS
Белые ночи почтальона Алексея Тряпицына
(BELYE NOCHI POCHTALONA ALEKSEYA TRYAPITSYNA)

DIREC TED & PRODUCED BY: Andrei Konchalovsky
WRITTEN BY: Andrei Konchalovsky & Elena Kiseleva
DIRECTOR OF PHOTOGRAPHY: Alexander Simonov
EDITOR: Sergey Taraskin
SOUND DESIGNER: Polina Volynkina
ORIGINAL SCORE: Eduard Artemev
MAIN CAST: Alexey Tryapitsyn (Alexey Tryapitsyn), Irina Ermolova (Irina), Timur Bondarenko (Timur, Irina’s son)

The film focuses on the lives of the inhabitants of a remote village. The only way the villagers can reach the mainland is by crossing the lake on a boat. Only a few people live there, and they all know each other well. Although a launch site using state-of-the-art technologies is located close by, the villagers live just the way their ancestors did for centuries. They only produce those things which are necessary for survival. A postman, a man loosely representing the local authorities and social services, is their only link to the outside world. A woman in the village, whom the postman is in love with, decides to run away from this life and try to listen to the quiet whisper of the Universe.

Andrei Konchalovsky

Andrei Konchalovsky has enjoyed equally distinguished directing careers for both stage and screen. His best-known film credits range from international pictures such as UNCLE VANYA, based on the Chekhov play, and HOUSE OF FOOLS, about an asylum along the Russian-Chechnya border, to such popular English language fare as RUNAWAY TRAIN, which earned three US Academy Award® nominations, MARIA’S LOVERS, DUET FOR ONE and SHY PEOPLE.
Born in Moscow, Andrei Konchalovsky studied music, becoming a skilled pianist, before enrolling in the cinema program at VGIK. His debut feature film, THE FIRST TEACHER, concerned post-1917 southern Russia. His subsequent films include THE STORY OF ASYA KLYACHINA, which was held back from release until 1988 because of government censorship, and received the Russian academy award for best picture, A NEST OF GENTRY, ROMANCE FOR LOVERS, and SIBIRIAD, a realistic portrayal of the lives of the people of Siberia which earned international acclaim. This led him to such mainstream Hollywood projects as TANGO & CASH and HOME AND EDDIE.

2010 marked the release of Andrei Konchalovsky’s cinematic adaptation of the traditional fairytale THE NUTCRACKER. In 2012, Konchalovsky wrote, directed and produced BATTLE FOR UKRAINE, which provided an in depth analysis of how Ukraine to this day struggles to escape from the close embrace of its former big brother, Russia. This extensive study lasted for almost three years and involved an array of Ukrainian, Russian and American historians, politicians and journalists.

Director’s Statement:
In the last years I’ve started thinking that modern cinema is trying to spare the audience from having to engage in contemplation. Over the last few years I’ve been plagued by the uncertainty of whether I truly understand the essence of cinema. This film is my attempt at discovering new possibilities offered by moving images accompanied by sound. An attempt to see the world surrounding us through the eyes of a “newborn”. An attempt to unhurriedly study life. Contemplation is a state in which a person is very aware of his unity with the Universe. Perhaps this film is my attempt at sharpening my hearing and trying to listen to the quiet whisper of the Universe.

Production:
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The brothers Viper and Cobra are unable to build up a life they can be satisfied with. Viper, unemployed and lonely, does not know how to escape from the shadow of his junkie and troublemaker brother. Until one day he decides to teach him a life lesson he will never forget ... A lesson that uncontrollably turns into a nightmare.

Director’s Statement:
Sacrifice in order to achieve it. For me, the important thing for the film was to be absolutely authentic. I don’t like dramas that suffocate you with all their fate and seriousness. Even in a dramatic work, you can play with humour. It is usually a bit dark and absurd, or maybe even out of place. It’s not about slapstick or clever one-liners, but a choice of viewpoint. No, it is not a tragicomedy; it really is drama.

Jan Prušinovský
Jan Prušinovský (*1979) completed his studies at the Film and TV School (FAMU) in the Czech Republic. His first feature FRANKIE IS A WOMANIZER (2008) was in several festivals, such as Rome and Beijing. In 2009 he shot the successful comedy series DISTRICT LEAGUE, which had a cinema release prequel in 2012. Afterwards he made a new TV series, FOURTH STAR. THE SNAKE BROTHERS is his third feature.
WALTER'S VASARA

WRITTEN & DIRECTED BY: Alanté Kavaïté
PRODUCED BY: Živilė Gallego, Antoine Simkine & Marleen Slot
DIRECTOR OF PHOTOGRAPHY: Dominique Colin
EDITOR: Joëlle Hache
PRODUCTION DESIGNER: Ramunas Rastauskas

Costume Designer: Neringa Kersulytė
Sound Designer: Nicolas Becker
Original Score: JB Dunckel
Main Cast: Julija Steponaitytė (Sangaile), Aistė Diržiūtė (Auste)

Production:
Fralita Films
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Les Films d’Antoine
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Viking Film
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17-year-old Sangaile is fascinated by stunt planes. Afraid of heights, she has never dared to even enter one of the cockpits. At a summer aeronautical show, nearby her parents’ lakeside villa, she meets Auste, a local girl of her age who, unlike Sangaile, lives her life to the full with creativity and dare.

As the two girls become lovers, Sangaile allows Auste to discover her most intimate secret, and finds in her teenage love the only person to truly encourage her in flying.

Director’s Statement:
A few years ago, I conducted several film workshops for teenagers. I thoroughly enjoyed working with them, and above all, I enjoyed filming them. At 17, on the cusp of adulthood, everything seems possible. I was greatly inspired by the open-minded and intense way in which the teenagers embraced things and expressed themselves. I was captivated by how spontaneous, free and ingenuous they were. This experience brought back feelings from my adolescence. When I was 17, like most teenagers, I was in a hurry to make choices while all the while being filled with doubt and fear. I wrote the story for THE SUMMER OF SANGAILE with the guiding idea that sometimes it only takes a chance encounter with someone who helps you to see yourself in a different light to overcome certain difficulties. I wanted this kind and caring individual to be another young girl of the same age, but whose personality was diametrically opposed to Sangaile’s in order to bring out her flaws and contradictions.

From the writing stage I had envisioned a film that would be bright and light, even if the movie addresses adolescent unrest and self-destructive behaviour, for with hindsight, obstacles that seemed insurmountable at the time are now put in their proper perspective. Yet, the joys of adolescence remain intense. Moments of fear and suffering appear to us today as necessary steps to find balance in our lives, emancipate our-selves and grow up.

Talking about adolescence, I wanted to make a very musical film that was also a love story with a sensorial, sensual dimension and which had a strong emotional impact. Setting aside the issue of gender while highlighting the symmetry of bodies seemed indispensable in order to focus on the narrative of human beings in the making, which is at the heart of this story.

I spent my adolescence in Lithuania, a country with a special, practically obsessive relationship with aviation. Every summer, like everyone, I went to see a great number of air shows. It seemed to me that this popular Lithuanian pastime would be the perfect metaphor for Sangaile. Aerobatics, an extreme sport, requires true self-control and that is just the thing that Sangaile seems to lack the most. She has to struggle within to free herself and achieve her dream.

Alanté Kavaïté
Alanté Kavaïté was born in Vilnius, Lithuania, and began her career as the lead actress in Raimundas Banionis’ JAZZ, a Lithuanian feature film (1992). She then decided to pursue her studies in France, graduating from Avignon’s National Fine Arts School before entering Paris’ Beaux Arts School where she specialised in photography and video. Alanté Kavaïté now devotes herself to write and direct feature films, of which FISSURES (Ecoute le Temps) was her first. It had a theatrical release in France, in the UK in 2007, and was selected for over 20 international festivals. She lives and works in France.
Costi leads a peaceful life. At night he likes to read his 6-year-old son stories, to help him sleep. Their favourite is Robin Hood. Costi sees himself as the hero - righter of wrongs and defender of the oppressed.

One evening, his neighbour pays him an unexpected visit and shares a secret: there's a treasure buried in his grandparents' garden, he's sure of it. If Costi will hire a metal detector to help locate it, he'll give him half of whatever they get. Skeptical at first, in the end Costi can’t resist. He’s on board. The two accomplices have one weekend to locate the loot. Despite every obstacle in their path, Costi refuses to be discouraged. For his wife and son, he’s a real hero - nothing and no one is going to stop him.

Corneliu Porumboiu, born in 1975, became known in 2006 for his first feature, 12:08 EAST OF BUCHAREST, which won the Caméra d’Or award at the Cannes FF where it was shown in Directors’ Fortnight. His next film confirmed his talent as a storyteller and director. He is noted for his focus on precise framing and humoristic, intelligent dialogue, as witnessed by POLICE, ADJECTIVE (2009) – Un Certain Regard, Cannes FF 2009 and WHEN EVENING FALLS ON BUCHAREST OR METABOLISM (2013). He is also the inventor of cinematographic devices, as seen in his recent THE SECOND GAME, which garnered attention at the 2014 Berlin IFF.

**The Treasure**

**COMOARA**

WRITTEN & DIRECTED BY: Corneliu Porumboiu
PRODUCED BY: Marcela Ursu
DIRECTOR OF PHOTOGRAPHY: Tudor Mircea
EDITOR: Roxana Szel
PRODUCTION DESIGNER: Mihaela Poenaru
COSTUME DESIGNER: Monica Florescu
MAIN CAST: Cuzin Toma (Costi), Adrian Purcarescu (Adrian), Corneliu Cozmei (Cornel)

**World Sales:**
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In a twist on boy-meets-girl, the gritty and dreamy drama THEY HAVE ESCAPED is set at a juvenile detention center, where the boy, a stuttering introvert, has come to serve his mandatory civil service, and the girl, an attractive extrovert, is in custody. With boundless energy, she’s the kind of girl that trouble always finds. He’s quiet and reserved, but his attraction to her indomitable spirit makes them realize that they share a fire and a disregard for rules, laws and convention. Their environment can’t restrain them, so they steal a car and go on the run – beginning a journey of drugs, sex and endless escapes.

Director’s Statement:
Raisa and Joni are outsiders. Outcasts and misfits, they disturb the peace and have no understanding of boundaries. They have responsibilities but no rights; they’re dreamers whose futures have been foretold.

The style of the film is expressionism, with a narrative style that changes according to the experiences of Raisa and Joni. They are children, and as they embark on the road to adulthood the film undergoes a change in style from a naivistic portrayal of young people to a dream-like, poetic narrative. The film is both an askew coming-of-age story and a fairy tale-like reflection of today’s Finland. Dreams, memories, hallucinations and reality move side by side, collide and finally melt into one another in the narrative.

Casting was a challenge. Since the main characters were 17 and 19, the actors would most likely be amateurs. We held an open casting call asking people to submit written applications with photos. We received over 400 applications, and chose 100 young people for auditions. Roosa Söderholm, who plays Raisa, had acted in a youth theatre group. Teppo, who plays Joni, is a plumber; he had acted once before in THE PAINTING SELLERS, a wonderful Cannes Cinefondation prize-winning film by Juho Kuosmanen. It was obvious that Roosa and Teppo had innate talent for acting, but it was the fearlessness with which they threw themselves into their roles that was the key.

I wanted to make a film that would be as rough, capricious, surprising and determined as its main characters, who are people who haven’t been ground in the mill of life yet. Instead, they still reach for the light. THEY HAVE ESCAPED is not a realistic film; it’s an optimistic one.
THREE WINDOWS AND A HANGING

TRI DRITARE DHE NJË VARJE

DIRECTED BY: Isa Qosja
WRITTEN BY: Zymber Kelmendi
PRODUCED BY: Shkumbin Istrefi, Mentor Shala & Nicole Gerhards
DIRECTOR OF PHOTOGRAPHY: Gökhan Tiryaki
EDITOR: Agron Vula

PRODUCTION DESIGNER: Zeni Ballazhi
COSTUME DESIGNER: Krenare Rugova
SOUND DESIGNER: Igor Popovski
MAIN CAST: Irena Cahani (Lushe), Luan Jaha (Uka), Donat Qosja (Sokol)

In a traditional village in Kosovo, a year after the war (2000) when people are rebuilding their lives, the female school teacher Lushe is driven by her inner conscience to give an interview to an international journalist, telling her that she and three other women from the village were raped by Serbian forces. When the news is published, the male villagers start being suspicious about their wives. As soon as they realize that it was Lushe who spoke to the journalist, they start to stigmatize her and her little boy, asking her to leave the village, and try to find out if their own wives were among those raped. This pressure continues until Ilir (Lushe’s husband), who was in jail as a prisoner-of-war, returns home. They try to convince Ilir to divorce Lushe. He gets emotionally confused at the beginning, but later, at a village wedding scene, he decides to stay on Lushe’s side, telling everyone that they should not blame, but rather apologise to their wives for not having treated them as victims. A critical view of a society which survived the war, won its independence but still struggles with human equality. An insightful portrait of a Balkan village, of a patriarchal microcosm, and of its mayor who desperately wants to control the village life. Of husbands who feel forced to behave strongly, but act against their own emotional interest. A reflection of rituals which not only show gender inequality, but also the absence of freedom of expression within the male community.

Director’s Statement:
THREE WINDOWS AND A HANGING has a very tough theme. It was not easy to make a film about it. The characters are psychologically complex, always on the edge of certain emotions. I did not want to make a film that was hard to watch, but I still didn’t want to avoid the drama and relations between the characters.

Isa Qosja
Born in 1949 in Vuthaj, Montenegro, Isa Qosja studied Acting at the High School Of Dramatic Arts in Pristina and Film and TV Directing at the Film Academy in Belgrade.

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Festival Participation/Awards:
Jerusalem IFF: Best Film
Motovun FF
Palm Springs IFF: Special Jury Award
Sarajevo FF: Cineuropa award
Thessaloniki IFF: Audience award

Isa Qosja

Filmography:
1985 PROKA
1987 GUARDS OF THE FOG
2005 KUKUMI

ez-festivals.com/three-windows-and-a-hanging/
UNDER ELECTRIC CLOUDS
ПОД ЭЛЕКТРИЧЕСКИМИ ОБЛАКАМИ
(POD ELECTRICHSKMI OBLAKAMI)

WRITTEN & DIRECTED BY: Aleksey German Jr.
PRODUCED BY: Artem Vasilyev, Andrey Saveliev & Rushan Nasibulin
DIRECTOR OF PHOTOGRAPHY: Sergey Mikhalkchuk & Evgeny Pravin
EDITOR: Sergei Ivanov

PRODUCTION DESIGNER: Elena Okopnaya
COSTUME DESIGNER: Elena Okopnaya
SOUND DESIGNER: Ivan Gusakov
ORIGINAL SCORE: Andrey Surotdivov
MAIN CAST: Victoria Korotkova (Sasha), Louis Franck (Pyotr), Merab Ninidze (Nikolay), Chulpan Khamatova (Valya)

Production:
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A bizarre riverbank in fog and snow. Bits of steel and concrete are strewn all around. The skeleton of a skyscraper. Unfinished motorway bridges in a flat landscape. The giant figure of a metal horse. And a statue of Lenin whose outstretched right arm points into nothingness. A cold, ossified no man’s land where the washed-up past meets an imagined future. People drift aimlessly through this surreal world. Old certainties no longer count, friends and relatives have disappeared, ideals have been blown away by the wind. Returning home from abroad, Sasha – whose dead father used to own this building site – now has to deal with his legacy: a Kyrgyz worker who is searching his colleagues; an architect with glowing red skin on his forehead; a tour-guide who once stood next to Yeltsin at the barricades in Moscow. Some of them have unexplained nosebleeds. A young student asks: “Who are we? Who am I? Everything is in chaos.”

In seven episodes Alexey German Jr. condenses the spiritual state of his country into a symbolic film of long sequences, a fluidly choreographed dance of people and the camera.

Director’s Statement:
It was important for us to try to use the entanglement of human stories as an instrument to grasp the general sense of our country. The country that is so incredibly diverse, and filled with contradictions and sometimes incompatible mentalities. Essentially, we have attempted to return to the traditions of the large Russian classical novel, with its complex approach to real life in different combinations thereof. This is why each of the chapters represents a new, different point of view. Just like during a soccer match you have to keep changing the viewing angles in order to see the most important thing, i.e. the game itself.

Another aspect that is just as important is that for us, the art of cinematography has always gone hand in hand with depiction and painting traditions, and our film is an attempt to speak in a language that springs from the traditions of impressionism. It is bending the reality, not copying it. It does not mean escaping the truth or creating a conceptual space; on the contrary, bending the reality offers the possibility of speaking more profoundly about the world in its vast variety, undertones, and complex combinations. As for connotations with reality, some characters have their prototypes, but not with regard to exact coincidence of specific fates, but with regard to general human nature and certain similarity of circumstances.

In addition, finally, despite the fact that the action of our film takes place in the near future, we did not perceive it as sci-fi. Our task was not to chase time, but to outrun it. Then stop. And wait for time to approach.

Aleksey German Jr.
Alexey German Jr. was born in Moscow in 1976. Between 1996 and 2001, Alexey studied at the Russian Film School VGIK. He shot three short films which won awards at international and Russian film festivals. Alexey made his feature debut with THE LAST TRAIN which premiered in Venice in 2003 where it received a special mention from the “Future Lion” jury. Soon thereafter, the Russian Academy of Cinematography “Nika” named the director “Discovery of the Year”. His second film GARPASTUM took part in the official competition of the 2005 Venice IFF. In 2008, his third feature PAPER SOLDIER had its premiere in Venice and was awarded with the Silver Lion for the Best Director and Ozella for the Best Cinematography.

Filmography:
2003 THE LAST TRAIN
2005 GARPASTUM
2008 PAPER SOLDIER
2011 FROM TOKYO, short
On a night out in Berlin, Victoria meets four young local guys – after joining their group, she becomes their driver when they rob a bank. Finally, as dawn breaks, everyone meets their destiny.

**Victoria**

**Written & Directed by:** Sebastian Schipper  
**Produced by:** Jan Dressler  
**Director of Photography:** Sturla Brandth Grøvlen  
**Editor:** Olivia Neergaard-Holm  
**Production Designer:** Uli Friedrichs  
**Costume Designer:** Stefanie Jauss  
**Sound Designer:** Magnus Pflüger  
**Original Score:** Nils Frahm  
**Main Cast:** Laia Costa (Victoria), Frederick Lau (Sonne)

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**Director’s Statement:**  
This film is not a movie; it’s not about a bank robbery. It is bank robbery. **Victoria** was shot in one single take. Two hours and fourteen minutes. No cuts. No cheap tricks. No expensive ones either. Just one shot. On 27 April 2014, we started the camera a little after 4:30am in a club we’d built ourselves (in order to keep locations close to each other), and after 2 hours and 14 minutes – after we’d run, walked, strolled and climbed through 22 locations, had more than 150 extras handled by 6 assistant directors and seven actors followed in succession by 3 sound crews - we were done - at 06:54 am. The sun had slowly risen while we filmed, and Laia Costa finally walked away from our cinematographer Sturla Brandth Grøvlen, who looked like he had just run a marathon. Well, we all had.

Why did we do it? It’s crazy. A little stupid, too. Well, why do people rob banks? For the money! Of course! But maybe it’s not the only reason.

The first thought I ever had about this project was that I realised that in my life I would never rob a bank. And I didn’t like the thought. I believe it would be an experience like no other. Not hurting, wounding or even kidnapping people, but to enter a zone – dark and full of fear – to take a gun and demand everything, right away. To receive – not because you deserve it; not because you behaved well or worked hard – but to fast forward and demand it all: Right now! Right here!

Hemingway wanted to shoot an elephant. He knew it was the ultimate sin, but he did it anyway. Or maybe that’s why he did it.

So, there it was: the idea to rob a bank; and the knowledge that we weren’t robbers but filmmakers. But what if we were to shoot the entire film in one single take? The hour before the robbery – and the hour afterwards? That’s how we meet the characters, hear their stories, feel their hopes, their despair, their urge to do one defining thing, one thing that will change it all. And also: why is it that there are so many films about bank robberies, and yet so very few that really make you feel the experience?

And isn’t that, at heart, what it’s really about? Not the robbery. Not a movie about a robbery. Not even a movie about a robbery without a cut. But... the trip.

And the more I think about it, the more I believe that’s why we even watch films to begin with: deep down it’s not about stories, action, jokes and characters, but about going somewhere and doing the undoable, demanding it all - Right now! Right here!
**VIRGIN MOUNTAIN**

**FÜSI**

**WRITTEN & DIRECTED BY:** Dagur Kári  
**PRODUCED BY:** Baltasar Kormákur & Agnes Johansen  
**DIRECTOR OF PHOTOGRAPHY:** Rasmus Videbæk  
**EDITOR:** Andri Steinn Guðjónsson, Olivier Bugge Coutté & Dagur Kári  
**PRODUCTION DESIGNER:** Hálfdan Pedersen

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Fúsi, a timid man in his mid-forties, is yet to find the courage to fully enter and embrace the adult world; to lift his wings and leave his nest. He sleepwalks through everyday life, where routine is key.

When a vibrant woman about his own age and an eight-year-old girl unexpectedly enter his life, he is soon forced to step up; take a leap and find out where his wings will take him.

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**Production:**  
Sögn & RVK Studios  
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**Press:**  
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**Director’s Statement:**  
**VIRGIN MOUNTAIN** is a character study and a close-up of a middle aged man, Fúsi, who is still stuck in his childhood. Like a bird that refuses to leave the nest, he still lives with his mother and has created a bubble-like world around him where he feels safe and secure. Fúsi has no intentions of breaking the bubble; status quo is what he wants, but what he really needs is perhaps to take one small step forward in the board game of life. The film was written with a specific actor in mind. Gunnar Jónsson is a natural talent who has done a lot of comedy over the past decade, but I have always dreamt of seeing him dealing with a more serious role.

**Dagur Kári**  
Director/Writer/Musician Dagur Kári was born in 1973 in France but was raised in Iceland. He studied filmmaking in Denmark from 1995 to 1999 and made his feature debut in 2003 with **NOI ALBINOI**. Dagur Kári also works as a musician with the band Slowblow. Since autumn 2013 he has been employed at The National Film School of Denmark as Head of the Director’s Program.

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**Filmography:**  
1998 **OLD SPICE**, short  
1999 **LOST WEEKEND**, short  
2003 **NOI ALBINOI**  
2005 **DARK HORSE**  
2009 **THE GOOD HEART**
**WEDNESDAY 04:45**

**TETARTI 04:45**

**WRITTEN & DIRECTED BY:** Alexis Alexiou  
**PRODUCED BY:** Thanassis Karathanos, Kostas Lambropoulos, Talia Kleinendtler & Osnat Handelsman-Keren  
**DIRECTOR OF PHOTOGRAPHY:** Christos Karamanis  
**EDITOR:** Lambis Charalambidis  
**PRODUCTION DESIGNER:** Spyros Laskaris  
**COSTUME DESIGNER:** Alkisti Mamali  
**SOUND DESIGNER:** Avi Mizrahi  
**ORIGINAL SCORE:** Felizol Felizol  
**MAIN CAST:** Stelios Mainas (Stelios), Dimitris Tzoumakis (Vassos), Adam Bousdokos (driver), Giorgos Simeonidis (Omer), Mimi Branescu (the Romanian), Maria Nafpliotou (Sophia)

Stelios is the owner of a jazz club in Athens. A few years ago, through the help of his former associate Vassos, Stelios received a business loan from the Romanian in order to renovate his club. In 2010, the recession finds Stelios on the brink of bankruptcy unable to repay the loan. The Romanian meets with Stelios and gives him one day to come up with a solution. Trying to buy some good will for his old friend, Vassos asks Stelios to meet up with Omar, an Albanian strip-bar owner who also owes money to the Romanian.

Omar and Stelios' lives will soon cross in the most unexpected of ways. In a vortex of adultery, drug abuse, violence, guilt and self-deception, Stelios has only a few hours left to save his club, salvage his crumbling marriage, battle the mafia loan-sharks, baptize his employee's kid and show up at school to receive his son's report card as a responsible parent.

**Production:**  
Twenty Twenty Vision Filmproduktion  
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**Director’s Statement:**

WEDNESDAY 04:45 utilizes the film language of the crime drama / urban thriller genre in order to tell the story of a disillusioned middle-aged Greek businessman whose ambition and high expectations to succeed and make a difference are met with frustration and self-destruction; and at the same time, with a rather unexpected and violent catharsis.

Infused by a somewhat bitter, guilefully satirical and ironic sense of humour, WEDNESDAY 04:45 explores the darker side of the human psyche, utilizing the ongoing Greek social upheaval both as a backdrop and as a metaphor for the protagonist’s inner turmoil.

Against this small scale background of the Athenian underworld as presented by the screenplay, wider aspects and issues of contemporary Greek society are subtly addressed underpinning the constant shift of social dynamics brought about by the hyper-consumption, the influx of immigrants, the collapse of the economy and the ongoing failure of a lacklustre political administration to deal with issues.

Consequently, WEDNESDAY 04:45 is not just the story of one man’s botched dreams and lost chances. The film indirectly addresses the failed dreams, the lost causes and misplaced hopes of an entire generation of Greeks, who, deluded by the rapid economic growth at the beginning of the 80s (when Greece became a member of the European Union and disproportionate funds started to flow in), failed to foresee how things would evolve and possibly change for the worse. And it is in this respect that the protagonist’s frenzied, self-destructive journey can be understood as an ironic statement on the self-deluded course of a whole country’s middle class society towards desolation and defeat.

Yet, every time a new dawn fades in, a final chance to set things right, a last gleam of hope, will always lurk in the darkest of corners.

**Alexis Alexiou**

Born in 1976, Alexis Alexiou has a degree in Physics from the University of Athens and has studied cinema in Greece. He wrote and directed 4 short films prior to his debut feature TALE 52 in 2008 which was presented at various festivals including the Tiger Awards Competition of Rotterdam IFF, Toronto and Sitges, where he won the best screenplay award. WEDNESDAY 04:45 is his second feature.
YOUTH
YOUTH – LA GIOVINEZZA

WRITTEN & DIRECTED BY: Paolo Sorrentino
PRODUCED BY: Nicola Giuliano, Francesca Cima & Carlotta Calori
DIRECTOR OF PHOTOGRAPHY: Luca Bigazzi
EDITOR: Cristiano Travaglioli
PRODUCTION DESIGNER: Ludovica Ferrario
COSTUME DESIGNER: Carlo Poggioli
SOUND DESIGNER: Silvia Moraes
ORIGINAL SCORE: David Lang
MAIN CAST: Michael Caine (Fred Ballinger), Harvey Keitel (Mick Boyle), Rachel Weisz (Lena), Paul Dano (Jimmy Tree), Jane Fonda (Brenda Morel)

Springtime. Fred and Mick, two old friends now approaching eighty, are on vacation together in an elegant hotel at the foot of the Alps. Fred, a composer and conductor, is now retired. Mick, a film director, is still working. The two friends know that their time is quickly running out, and they decide to face their future together. They look with curiosity and tenderness on their children’s confused lives, Mick’s enthusiastic young writers, and the other hotel guests, all of whom, it seems, have all the time that they lack. And while Mick scrambles to finish the screenplay for what he imagines will be his last important film, Fred, who gave up his musical career long ago, has no intention of returning to it. But someone wants at all costs to hear his compositions and to see him conduct again.

Paolo Sorrentino
Paolo Sorrentino, director and screenwriter, was born in Naples in 1970. In 2001 he made his first feature film, ONE MAN UP (L’uomo in più), with Toni Servillo and Andrea Renzi. The film, selected for the Venice FF, was nominated for three David di Donatellos, and won a Silver Ribbon for best new director as well as two Golden Goblets. In 2004 he completed his second film THE CONSEQUENCES OF LOVE (Le conseguenze dell’amore). Shown in competition at the Cannes FF, the film won numerous awards including five David di Donatellos, four Silver Ribbons and five Ciak d’Oro. In 2006 he made his third film THE FAMILY FRIEND (L’amico di famiglia) which, after competing at the Cannes FF, was shown in numerous international festivals. In 2008 with IL DIVO, starring Toni Servillo, Sorrentino competed at the Cannes FF for the third time and won the Jury Prize. The film went on to win seven David di Donatellos, five Ciak d’Oro, five Silver Ribbons and an Oscar nomination for best make-up. In 2010 Feltrinelli published his first novel “Hanno tutti ragione”, which was well received by readers and critics alike, and made the short list for the Strega Prize. In 2011 THIS MUST BE THE PLACE was Sorrentino’s first film in English. Starring Sean Penn and Frances McDormand, the film was in competition at the 64th Cannes FF. It won numerous awards including six David di Donatellos, three Silver Ribbons and four Ciak d’Oro. In 2012 Feltrinelli published his second book “Tony Pagoda e i suoi amici”. In 2013 THE GREAT BEAUTY (La grande bellezza), starring Toni Servillo, Carlo Verdone and Sabrina Ferilli, saw Sorrentino compete for the fifth time at the Cannes IFF. The film went on to win many awards including an Oscar and Golden Globe for Best Foreign Language Film, and a BAFTA, as well as five important EFA awards including European Film, Director and Actor.
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.