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Dear friends and colleagues,

Welcome to the 31st European Film Awards!

We are happy to celebrate European cinema and this year’s awards here in the gorgeous city of Seville that has welcomed us for 14 years already to announce the EFA Nominations in early November.

And now, finally, we can be here for real and say thank you by presenting the award ceremony itself at the magnificent Teatro de la Maestranza!

Among the many cultural highlights Seville has to offer, there is the Seville European Film Festival that each year brings together its cinema-loving residents and the visiting cineastes from across the continent for a week of celebrating European movies.

Seville is also one of our partners for the EFA Young Audience Award. Now in its seventh edition, it involved kids from 34 countries and 43 cities across
Europe. They had an exciting experience watching three nominated films, discussing them and finally voting for the winner, all of their theatres connected live in a video conference.

In another initiative, together with the Filmfest Hamburg, we invited university students from 23 universities across Europe to see five nominated films and to decide on the winner of the European University Film Award (EUFA).

Our biggest task next to defending European cinema, to celebrating its past and presence, and to defending its future, is certainly to pass on an appreciation for Europe itself. We believe in the power that lies in its glorious diversity!

We hope that our films continue to have a vital function in defending that wealth and that tradition, so that Europe stays our strong common roof and European cinema remains relevant for tomorrow’s audiences.

I would like to thank our Spanish partners who have made it possible for us to be here: The Ayuntamiento de Sevilla, Casa Fabiola, Extenda Agencia Andaluza de Promoción Exterior and Spanish broadcaster RTVE.

I also thank the Creative Europe MEDIA Sub-Programme of the EU, FFA German Federal Film Board, the German State Minister for Culture and the Media, the LOTTO Foundation Berlin and Medienboard Berlin-Brandenburg for all their continued support.

Thank you all very much for making the 31st European Film Awards possible!

Have a great and memorable evening!
I welcome all of you to the 31st European Film Awards, and to the Andalusian capital of Seville in Spain!

Throughout the past years, with all the political and social turmoil they brought along, the European Film Awards have grown into a gathering that surpasses their original function of presenting awards to the greatest achievements in European film. Yes, we still celebrate the diversity and excellence of our continent’s films and their creators. But we also get together as a group of dedicated Europeans who try to identify what values we share, stand up for and defend – we exchange our views and experiences, identify where current fears and frustrations are coming from, what our hopes and aspirations are, and what the future is that we want ourselves and our children to live in together and fight for.

In 2018 this has again included our commitment for the Ukrainian filmmaker Oleg Sentsov, who has been incarcerated in Russia for over four years and survived a 150-day hunger strike this year. Still, he remains in prison and we have to continue to draw international attention to his fate (see p10). 2018 also meant addressing gender equality and how we can make the European film industry a fairer and better environment for all to work in. It is also in this spirit that we will conclude this year’s EFA General Assembly with the EFA Keynote & Debate “Gender Equality is THE Way Forward”, held by Anna Serner, director of the Swedish Film Institute and the leading woman in the gender debate of our industry.

So, while this publication summarises this year’s EFA Nominations and portraits the honorary award recipients, it also includes introductions to some of the ideas and people behind the European Film Awards. Allow me to also mention some of the aspects which this publication has no room to portray: We are proud and happy about our long-term co-operation with the Creative Europe MEDIA Sub-Programme of the EU which allows us to execute a Europe-wide PR campaign. Their national Creative Europe Desks also again have initiated an international competition which brings ten winners to Seville to attend our ceremony and experience Europe at its best. Thanks go also to our various partners across Europe who broadcast or stream the ceremony live, some as part of local cinema events. In addition to the actual ceremony, our own awards website features a moderated live programme including the keynote discussion, and live interviews from our red carpet studio. Our social media channels keep film fans world-wide updated on the EFA Weekend and Ceremony.

Finally, I’d like to take this opportunity to thank all our friends and partners who helped us to realise all this. Special thanks go to the patrons of the European Film Academy, film institutions and companies from all over Europe who support our work not only financially, but also with their informed input and presence at the awards ceremony (you will find a detailed list of them from p12 on). I wish all of you a great evening!
THE EUROPEAN FILM ACADEMY e.V.

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Film Awards .......................... Heidi Frankl
Team Assistance ........................ Karolina Randerath

Official tabulator for the European Film Awards:
Dr Manuel Heide/Luther Law Firm

Official tabulator for the People’s Choice Award:
Ernst & Young GmbH
I am particularly honoured by the confidence vested in us by the European Film Academy. This Gala clearly represents our longstanding relationship: a friendship and alliance which has been strengthened thanks to the city’s European Film Festival. In 2018 we are celebrating fifteen years of announcing the European Film Awards nominations, and finally, the EFA Awards Gala is here in Seville, one of its numerous homes.

Seville has become a city which embraces culture in all its varied aspects and throughout the year. Encompassing both more traditional events and the most daring avant-garde, we are taking culture to every corner of the city through medium and small-scale projects, as well as several large events, which involve the whole population. This ongoing engagement with culture has enabled us to offer an attractive agenda for people from far and wide, whilst also being a source of satisfaction and pride for all Sevillians. Cinema is undoubtedly an outstanding example of this.

There was a time, not so very long ago, when Seville was merely dreaming of becoming one of the capitals of cinema; today, we can say we have achieved it. Our European Film Festival is now an international reference point for the finest auteur cinema, and the city has become a much sought after setting for a large number of productions. We are attracting numerous types of shoots by offering a wide variety of locations and professionals for both national and international films and TV series.

Hosting the European Film Awards does not only involve the organisation of the Awards Ceremony itself, but is also giving us the opportunity to offer a series of activities, seminars, talks and meetings to promote and foster mutual understanding and knowledge between the local and European film industry as well as today’s students, who, in the near future, will help shape the European identity through their work.

I sincerely hope you will enjoy the Gala, and I am sure it will be a historic edition of the European Film Awards: Seville never fails to celebrate art and talent. May the show begin!
Hungarian National Film Fund congratulates

A WOMEN CAPTURED
by Bernadett Tuza-Ritter
nominated for
Best European Documentary

ONE DAY
by Zsófi Szilágyi
nominated for
European Discovery - Prix Fipresci
I am delighted to welcome you all to the 31st ceremony of the European Film Awards. Last year we used the major anniversary of the awards to celebrate the successful experience of the European Film Academy in promoting European film culture. One year later, we can be proud of an even greater performance not only in building a bridge between creativity and the industry, but also in bringing European cinema closer to citizens.

We have to make sure that this trend of increasing the visibility of European works is maintained and, by the same token, we have to ensure that European works enjoy the audience that they deserve. The digital transformation has the potential to re-inforce the positive impact of culture, including cinema, at economic and societal levels. In this vein, the launch of a directory of European films will boost the visibility and the access to European film across the EU.

The directory, funded by the Creative Europe MEDIA programme, will help professionals, the public authorities and citizens to find information about European films and their availability on-line in video-on-demand (VOD).

This, together with other initiatives under our #Digital4Culture strategy, will exploit the fruitful collaboration between digital technologies and culture.

The European Film Academy and you – participants, nominees and winners of the European Film Awards – are the best ambassadors of European cinema and their power to convey diversity, culture and passion.

Do not ever stop sharing your stories, because with them you contribute to enriching a unique common European identity to which each of us can relate.

I wish you a wonderful awards ceremony.
The Polish Film Institute heartily congratulates
Jarosław Kamiński for receiving the award for European Editor 2018
as well as Filmmakers and Producers of Polish films “Cold War” and “Another Day of Life” for the nominations in the following categories:

COLD WAR
EUROPEAN FILM 2018 / EUROPEAN DIRECTOR 2018
EUROPEAN ACTOR 2018 / EUROPEAN ACTRESS 2018
EUROPEAN SCREENWRITER 2018

ANOTHER DAY OF LIFE
EUROPEAN Animated Feature Film 2018
LET’S NOT FORGET OLEG SENTSOV!

Oleg Sentsov has been in prison since May 2014

The filmmaker, a Crimean native who opposed the annexation of Crimea by Russia, is serving a 20-year prison term in Russia after being convicted of terrorism at the end of what Amnesty International described as “an unfair trial in a military court”.

He ended a 145-day hunger strike earlier this year, saying he had to do so to avoid being force-fed by the prison authorities.

In an effort to help Oleg Sentsov, the European Film Academy has opened a bank account to collect donations for the coverage of legal expenses and to support his young children. All donations are welcome – any amount will help!

Thank you!

DONATIONS:
European Film Academy e.V.
IBAN: DE69 1005 0000 0190 3335 70
BIC/SWIFT: BELADEBEXXX
Reference: Donation for Oleg Sentsov
For bank transfers from countries outside the single euro payments area (SEPA):
Berliner Sparkasse / LBB Landesbank Berlin AG. Address: Alexanderplatz 2, 10178 Berlin, Germany

PLEASE NOTE: EFA cannot issue donation receipts in this special case due to German tax rules!
TAKE INJUSTICE PERSONALLY.

Photo: Adolfo Luján

AMNESTY INTERNATIONAL
The EFA Patrons are national institutions of film and/or culture as well as companies involved in the production, distribution and exhibition of European cinema which support the European Film Awards, some of them for the 21st time already.

CATALAN INSTITUTE FOR CULTURAL COMPANIES FROM THE MINISTRY OF CULTURE OF CATALONIA
Miquel Curanta i Girona
Director
The Catalan Institute for Cultural Companies, the agency within the Ministry of Culture of Catalonia, which helps and promotes cultural companies and has been supporting the European Film Academy with the firm belief that it is essential to be part of an organisation, which not only promotes and gives visibility to European cinematography but also provides tools for its development.

CENTRE DU CINEMA OF THE FEDERATION WALLONIA BRUSSELS
Jeanne Brunfaut
Director General
At Centre du Cinéma, we believe that cinema is a major factor for deepening the European identity. We are proud and happy to support the European Film Academy which remains a great window for the image of European films world-wide. We also believe that EFA will be an effective tool and help European decision makers understand the role of European cinema in the preservation of cultural diversity.
We are living in times of great change. The film industry, too, is characterised by fundamental game changers. European cultural politicians and institutions must relate to the new reality for content production within a globalised and digitised media world, where mega companies like Facebook, Netflix and Google are setting the agenda. This makes it even more important to maintain the strength and quality of cinematic narratives which take a local starting point to tell universal stories that are touching, challenging and entertaining. EFA celebrates these very qualities, and the Danish Film Institute is delighted to be a part of that celebration.

For almost 30 years Eurimages has supported a wealth of international co-productions and has made a major contribution to promoting cultural diversity through cinema. The fund has a rigorous selection process and encourages producers to strive for excellence in independent cinema. We are proud to be associated with the European Film Awards and to be able to honour highly talented producers who are passionate about independent cinema with the Eurimages Co-production Award.
FiLM FINANCES SCANDINAVIA AB
Maritha Norstedt

Film Finances are proud to be associated with the European Film Awards. Film Finances is the world leader in completion guarantees. We help movies get to the big screen. We provide financiers with a service that gives them an assurance that the film will be delivered on time and that the over-budget costs will not be the financier's responsibility. EFA gives us the opportunity to participate in the future of European films.

FiLM FUND LUXEMBOURG
Guy Daleiden
Managing Director

Luxembourg is a small country at the heart of Europe for whom being part of a European film family is essential. Our filmmakers benefit enormously from working and networking with their European peers, and our stories live and travel thanks to European co-production partners and our films are first and foremost European films. The Luxembourg Film Fund is therefore a proud patron to the European Film Academy. Every year, the European Film Awards champion and celebrate the best in European talent and in European co-productions. They are a window to the strength, the diversity and the vibrancy of European cinema, and year after year, they serve as a reminder of how great films can enrich our lives – as cinephiles, as individuals and as Europeans. Film Fund Luxembourg is a public funding body. It manages the programme and mechanisms through which the Luxembourg government provides financial support to audiovisual works.

FiLM I VÄST
Mikael Fellenius
CEO

(picture: Ola Kjelbye)
Film i Väst is one of Europe's leading regional film funds, located on the Swedish west coast in Västra Götaland. Film i Väst is active as co-producer and investor in international and Swedish film and TV-drama. Film i Väst is a proud patron to European Film Academy’s support and profiling of European film. A task and mission which will be even more important in the future.
FINNISH FILM FOUNDATION
Lasse Saarinen
Managing Director

Finland proudly supports diverse European cinema and the European Film Academy! The Finnish Film Foundation supports and promotes the Finnish film industry by allocating public funding for professional film production, exhibition and distribution. The Foundation is also responsible for the festival distribution and international promotion of Finnish films and it provides statistics and information about the film industry in Finland. The Foundation was set up in 1969 and it operates under the supervision of the Finnish Ministry of Education and Culture.

FLANDERS AUDIOVISUAL FUND (VAF)
Erwin Provoost

European films tell us something about who we are and where we come from. They also contribute to the cultural, social and democratic values of the society in which we live today. European cinema can increase the visibility of Europe in the world, and be a perfect ambassador for promoting these values. We are therefore excited to be among the European Film Academy’s patrons.

ICELANDIC FILM CENTRE
Laufey Guðjónsdóttir
Director

The Icelandic Film Centre supports the development, production and distribution of Icelandic films and promotes film culture in Iceland. One of our most important tasks is to encourage strong ties between Icelandic filmmakers and the international film community. In recent years we have welcomed many European productions to our shores, and our own films and filmmakers have benefited enormously from collaborations with our European partners. We are proud to be a patron of the European Film Academy and we look forward to a strong and fruitful relationship well into the future.
INSTITUTO DO CINEMA E DO AUDIOVISUAL (ICA)

Luís Chaby Vaz
President

ICA – Instituto do Cinema e do Audiovisual – was created in 2007, succeeding ICAM (Instituto do Cinema, Audiovisual e Multimedia). Responsible to the Ministry of Culture, ICA’s main tasks are to support production, distribution, exhibition and promotion of Portuguese cinema and audiovisual products, within the country and abroad.

Providing ongoing financial support for independent production, ICA seeks to contribute to the construction of a solid and integrated industry in Portugal.

ICA also supports the promotion of Portuguese cinema and audio-visual media in all international film festivals, as well as providing assistance to help to ensure the presence of producers at various events.

ICA is glad to support the European Film Academy and we strongly believe this is an important opportunity to promote European film among ourselves as well as outside European borders.

INTERNATIONAL SAMI FILM INSTITUTE (ISFI)

Anne Lajla Utsi
Managing Director

The International Sami Film Institute (ISFI) is located in the heart of Sápmi, in the North of Norway, and was founded in 2009. The aim is to support and strengthen Sami film production. The Sami people are Europe’s only indigenous peoples.

ISFI has fostered a new generation of Sami filmmakers, and the production of Sami films has increased with almost 50% since the establishment of ISFI. We have also supported the award winning SAMIBLOOD of director Amanda Kernell. And we also have a leading role in the Arctic Indigenous film industry. In 2018 ISFI initiated the establishment of the Arctic Indigenous Film Fund with partners in the whole circumpolar Arctic.

IRISH FILM BOARD

James Hickey
Chief Executive

Supporting Irish creative talent in film is the main thrust of the policy of Bord Scannán na hÉireann/the Irish Film Board. We are delighted to join with our European colleagues on supporting the European Film Academy and in particular its awards ceremony which recognises European creative talent in film. Major challenges face European film in the years ahead. In becoming a patron of EFA, we see this as an opportunity to participate in the dialogue about the future of European film where the focus is on the strength and diversity of European creative film output. Ireland has a long history of contribution to and vigorous engagement with all aspects of European Culture.
**ISTITUTO LUCE CINECITTÀ**

**Roberto Cicotto**  
President & CEO

Istituto Luce Cinecittà is the state-owned company whose main shareholder is the Italian Ministry for Culture, subsidising its activities on an annual basis. We hold one of the most important film and photographic archives. It is a large collection concerning the history of the 20th century, and it has also been inscribed by UNESCO in the registry "Memory of the World".

Institutional work includes promoting Italian cinema, both classical and contemporary, at home and abroad by means of projects that are presented in collaboration with the most relevant cultural institutions of the world.

Since July 2017, Istituto Luce Cinecittà is in charge of managing the legendary Cinecittà Studios and post-production labs, founded in 1937.

Luce Cinecittà is proud to be one of the patrons of the European Film Academy, since our mission cannot be successful without such a strong network as EFA.

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**KOSOVO CINEMATOGRAPHY CENTER**

**Arben Zharku**  
Director

The Kosovo Cinematography Center is a public film fund of the youngest country in Europe aiming to rebuild the historically interrupted film tradition and giving space to accumulate filmmaking talents. Being part of EFA is an honour for us, and a great opportunity to network with other European fellow bodies in developing the film industry.

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**LITHUANIAN FILM CENTRE**

**Rolandas Kvietauskas**  
Director

The Lithuanian Film Centre is proud to be among the European Film Awards’ patrons. Representing our small film community, which has a strong artistic tradition and passion for co-production, we feel that it is essential to contribute to the celebration of European film culture.

The European Film Awards are a powerful embodiment of creativity and diversity in cinema, which our talented artists and skilled producers will share with the audience through their own stories. We look forward to the new discoveries ahead of us.
Culture and cinema are unique means to unlock dialogue between communities because they constitute the common ground to understand each other, to overcome borders, and above all to share and exchange opinions, ideas, values. We, representing the Lux Film Prize of the European Parliament, proudly share with the European Film Academy the idea that culture and films are ideal tools to address stereotypes, prejudices, to pave the way for an intercultural dialogue and to propose answers to some of the challenges faced by our societies. We need to stand side by side to react to the dangerous radicalisation of Europe. We need storytellers to find other words and to tell with the power of emotions a new narrative for Europe. We need authors, directors and representatives of the cultural and cinema endeavour to raise their voices with us and to get involved on the ground for the European Elections 2019. Too much is at stake and it is about the future of each of us!
POLISH FILM INSTITUTE
Radosław Śmigulski
General Director

The Polish Film Institute (PISF) has the aim to support the national film industry. Its comprehensive system enables support for film projects at all stages of film production and helps promote Polish films in Poland and abroad. With a budget of €34m it subsidises around 45 feature films per year, including minority co-productions. The Polish parliament has adopted a new law introducing an automatic funding scheme in form of a cash rebate in amount of up to €50m. The new incentive will be administrated by the Polish Film Institute and should be operational in Spring 2019. Among recent projects supported by PISF are: COLD WAR by Paweł Pawlikowski (Cannes 2018), MUG by Małgorzata Szumowska (Berlinale 2018), ANOTHER DAY OF LIFE (Cannes 2018) by Damian Nenow and Raul de la Fuente, LOVING VINCENT (EFAs 2017, Oscar Nominee 2017, Annecy 2017) by Dorota Kobiela and Hugh Welchman, and GARETH JONES by Agnieszka Holland.

SEVILLE EUROPEAN FILM FESTIVAL
Antonio Muñoz
Delegate for Urban Habitat, Culture and Tourism for Seville City Council

Seville's City Council through its Institute of Culture and Arts organises each November the Seville European Film Festival. Nowadays, European filmmaking is showing an extraordinary creative strength, full of new, different proposals to be explored and discovered. It is no exaggeration to say that new blood is running underground and above the surface in the old continent. Our festival is committed, through the fresh impetus of its director, José Luis Cienfuegos, to promote and encourage both the long creative tradition of renowned veteran filmmakers and the eagerness of the new talents - a goal that we proudly share with the EFA which honours our city and festival by announcing in Seville the nominees for the European Film Awards.

THE NETHERLANDS FILM FUND
Doreen Boonekamp
CEO

Dutch arthouse films, documentaries, animation and especially children and family films enjoy increasing international success at major international film festivals world-wide. For a small country with a limited language area it is extremely important to belong to a strong and vibrant European film culture with its own values and distinct character. Dutch filmmakers are extending their focus to other European countries and beyond. They are actively participating in both majority and minority Dutch co-productions in order to exchange knowledge and creativity to raise the artistic level of productions and to stimulate the circulation of films across borders. We feel strongly connected to the European Film Academy which plays a vital role in presenting and warding European talent globally and we are honoured to be a patron.
**SWEDISH FILM INSTITUTE**

Anna Serner  
CEO

Film is essential for a democracy. Without it, many voices would never be heard, and all kinds of stories never be told. Thanks to the EFA, we are given a chance to see the fantastic diversity in Europe and share our realities, creating an understanding across the borders. My colleagues and I at the Swedish Film Institute are very proud to be one of the patrons of the EFA and present our Swedish films, just as much as we are looking forward to discovering other important stories from all over Europe.

**SWISS FILMS**

Catherine Ann Berger  
Managing Director

The promotion agency Swiss Films with offices in Zurich and Geneva is dedicated to promoting Swiss cinema abroad and supports Swiss films and talents at festivals and markets around the world. Swiss Films is partner to Swiss producers and filmmakers to develop international strategies and to establish contacts with festival delegates, sales agents and distributors. We advise buyers and festival delegates on Swiss release support schemes. With a database of almost 6,000 films, the agency also provides an essential source of information for international film professionals and trade publications. Swiss Films is funded by the Swiss Federal Office of Culture.

We are proud to be one of the European Film Academy’s patrons and honored to contribute to Europe’s diverse cinematic voices.
Like every second year, the EFAs—and the people who work for them—travel. And, a bit like a travelling circus, we arrive in another part of Europe, put up our tents and throw saw dust into the ring. We eat pierogi and smørrebrød, we try pastis, limoncello and, this year, tapas and Rioja. But we also learn that a Spanish afternoon doesn’t end before 21.00 by which time most Copenhagen offices will be dark and deserted, that the London fog is nothing compared to Warsaw and that a 36-hr. journey through the snow of central Europe can be quite a consolidating group experience.

Above all, we learn a lot about Europe and that the European film world quickly starts to feel like a family.

We want to use this opportunity to shed a spotlight on some members of this family, some new, some have accompanied us through parts of the past 30 years:

Welcome to the 31st EFAs!
¡Bienvenidos a Sevilla!
The script and stage direction is again in the hands of **Maria von Heland** who – together with her writing team **Marlene Melchior** and **Timm Kröger** – keeps surprising us with a seemingly endless capacity to react in good humour to changing realities with a flow of creative ideas, all the while remaining true to EFA’s ideals.

The set design you’re looking at was created by German art director **Bode Brodmüller** who turned tonight’s stage into a typical Seville location.

Berlin-based musician, composer and sound designer **Kriton Klingler-Ioannides** created the music concept for tonight’s show.
Live musical performances bring great Andalusian performers onto our stage: Taking it from its classical environment, Sevillian choreographer and dancer Andrés Marín regards flamenco as an art form that can grow, change and integrate other forms of expression without ever losing its essence. Working with various other artists, he keeps bringing innovation and provocation to the world of flamenco.

Connected to flamenco since her childhood, Rocío Márquez has long been a celebrated flamenco star. With the release of “El Niño” (2014) and “Firmamento” (2017) she has transcended the traditional flamenco circuit and become a shining example of how tradition meets modernity – with firm political beliefs.
To represent Europe’s diversity, this year’s EFA Ceremony sees six actresses and actors leading through the evening. Please meet your hosts:

Rossy de Palma

Originally a singer and dancer, Rossy de Palma is an artist discovered as an actress by Pedro Almodóvar with whom she worked together in a multitude of his films. She immediately reached cult status for her performance as Marisa in WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN, the 1988 EFA Winner for European Young Film. Her collaboration with Almodóvar also includes KIKA (1993) and THE FLOWER OF MY SECRET (1995), both of which she was nominated for at the Spanish Film Academy’s Goya Awards, BROKEN EMBRACES (2009) and JULIETA (2016). She worked with Robert Altman in PRET-A-PORTE (1994) and in Terry Gilliam’s THE MAN WHO KILLED DON QUIXOTE (2018). In 1998 she received a Special Prize at the Locarno Film Festival for her performance as Concepcion in HORS JEU by Karim Dridi. Rossy also works as a theatre actress, writer, costume designer, singer, model, plastic artist and is charity spokesperson for the Ghanaian Charity OrphanAid Africa, among other humanitarian causes.
Ashraf Barhom


He is also known for his role as Jamal Al-Fayeed in the American TV series TYRANT.

Amira Casar

Born in London, Amira Casar grew up in England, Ireland and France. She has appeared in many prestigious international film, TV, and theatre productions, acting in French, English, German, Italian and Spanish. Among the notable filmmakers Casar has teamed with are: Catherine Breillat (ANATOMY OF HELL and THE LAST MISTRESS), Carlos Saura (BUÑUEL AND KING SOLOMON’S TABLE), The Quay Brothers (THE PIANO TUNER OF EARTHQUAKES), Bertrand Bonello (SAINT LAURENT), Luca Guadagnino (CALL ME BY YOUR NAME). Lately, she was acclaimed for her performance in Arthur Honneger’s oratorio, “Jeanne au Bûcher” with the London Symphonic Orchestra at the Barbican Center in London.

Anamaria Marinea

Anamaria Marinca is a Romanian stage and screen actress who has appeared in diverse award-winning television and film productions such as SEX TRAFFIC (2005) and 4 MONTHS, 3 WEEKS AND 2 DAYS (2007). Throughout her career, she has moved effortlessly between auteur films (BOOGIE by Radu Muntean, STORM by Hans Christian Schmid or NICO, 1988 by Suzanna Nicchiarelli), tv series (THE MISSING, MARS and most recently TIN STAR) and Hollywood productions: after playing Irma in David Ayer’s FURY in 2014, her latest big screen appearance was in GHOST IN THE SHELL in 2017. She currently lives and works in the UK.
Born in Leningrad (now Saint Petersburg), Ivan Shvedoff lives in Prague and works across Europe. He made his debut in RIN (1992) by Rodoh Seji and has appeared in several blockbusters such as ENEMY AT THE GATES, THE BOURNE SUPREMACY and MISSION: IMPOSSIBLE – GHOST PROTOCOL.


Internationally, the German actor Tom Wlaschiha is most known for his part as convict and assassin Jaqen H’ghar in the HBO fantasy series GAME OF THRONES and as police officer Sebastian Berger in the crime series CROSSING LINES. His impressive career in theatre, TV and film includes appearances in BRISDESHEAD REVISITED (2008) by Julian Jarrold, RESISTANCE (2011) by Amit Gupta and MR. TURNER (2014) by Mike Leigh. Most recently, Tom was Hagen Forster in the WWII series DAS BOOT and he just finished shooting the second season of the Amazon series JACK RYAN. A truly multi-lingual European, Tom speaks also English, French and Spanish and has repeatedly been part of the EFA Ceremony.
EFA 2018: THE LOOK

Getting more and more people to join our European family, we wanted to find a graphic designer who would give the 2018 EFAs a distinct, Seville-driven look. We found Pedro Delgado and we loved not only his ideas but also what’s behind them. Look at his visual dictionary that stands behind the EFA2018 design:

The Sevillian Chair: Silla de enea

A special Sevillian kind of chair, the frame made of wood, the seat of bulrush. You are likely to sit on this kind of chair when visiting the city for Semana Santa and you will see it in a lot of flamenco shows. Generally, in cinema, a chair connects two people, the director and the spectator.

Light Bulbs

Seville is a city of many celebrations, a lot of them take place at night when the summer heat has subsided and thousands of light bulbs shine in courtyards and streets. The annual Feria de Abril is kicked off by switching on a gigantic arch, especially built of thousands of light bulbs.

Forks and the Still Life

Many evenings in Seville will include entering a tapas bar at some point – a reality that the EFA set design also picks up and plays with, bringing to life such a restaurant on stage as one of the venues of the ceremony. Artistically, the depiction of inanimate objects in so-called bodegones has a long tradition in Sevillian Baroque painters such as Francisco de Zurbarán, modern artists such as Carmen Laffón and their contemporary colleagues like Federico Guzmán.

Scale and Environment

The combination of objects not usually found together, or their depiction in an unusual or distorted scale, adds something unexpected to a composition. It might be inspired by Surrealist poets like Luis Cernuda and Vicente Aleixandre (both from Seville) or artists like Salvador Dalí and Luis Buñuel and their mutual masterpiece UN CHIEN ANDALOU (1929), with its reference to somewhere in Andalusia.
BORDER
GRÄNS
Directed by Ali Abbasi
Written by Ali Abbasi, Isabella Eklöf & John Ajvide Lindqvist
Produced by Nina Bisgaard, Piodor Gustafsson & Petra Jönsson

Sweden, Denmark

Border guard Tina is extraordinarily good at spotting smugglers. One day, a suspicious-looking man steps off the ferry. Unable to identify what he’s hiding, she becomes obsessed with him and the disturbing aura he exudes. Her investigation reveals much more than expected, and she is soon forced to confront terrifying revelations about herself and humankind.

COLD WAR
ZIMNA WOJNA
Written & Directed by Paweł Pawlikowski
Produced by Ewa Puszczyńska & Tanya Seghatchian

Poland, UK, France

A passionate love story between a man and a woman who meet in the ruins of post-war Poland. With different backgrounds and temperaments, they are fatally mismatched and yet fatefully condemned to each other. Set against the background of the Cold War in the 1950s in Poland, Berlin, Yugoslavia and Paris, the couple are separated by politics, character flaws and unfortunate twists of fate – an impossible love story in impossible times.
**DOGMAN**

Directed by Matteo Garrone  
Written by Matteo Garrone, Ugo Chiti & Massimo Gaudioso  
Produced by Matteo Garrone, Jean Labadie, Jeremy Thomas & Paolo Del Brocco  

*Italy, France*

An Italian suburb somewhere between metropolis and wild nature: Marcello, a small and gentle dog groomer, finds himself involved in a dangerous relationship of subjugation with Simone, a former violent boxer who terrorises the entire neighborhood. In an effort to re-affirm his dignity, Marcello will submit to an unexpected act of vengeance.

**GIRL**

Directed by Lukas Dhont  
Written by Lukas Dhont & Angelo Tijssens  
Produced by Dirk Impens  

*Belgium, Netherlands*

Determined 15-year-old Lara is committed to becoming a professional ballerina. With the support of her father, she throws herself into this quest for the absolute at a new school. Lara’s adolescent frustrations and impatience are heightened as she realises her body does not bend so easily to the strict discipline because she was assigned male at birth.

**HAPPY AS LAZZARO**

**LAZZARO FELICE**

Written & Directed by Alice Rohrwacher  
Produced by Carlo Cresto-Dina, Tiziana Soudani, Alexandra Henochsberg, Grégory Gajos, Arthur Hallereau, Pierre-François Piet, Michel Merkt, Michael Weber & Viola Fügen  

*Italy, France, Germany, Switzerland*

The story of Lazzaro, a peasant still shy of 20 and so good he appears stupid, and Tancredi, a young man of the same age but spoilt by his own imagination, is the story of a friendship. It’s a friendship that begins genuinely amid a flurry of secret schemes and lies. Full of light and youthful enthusiasm, it’s the first friendship Lazzaro has ever had. And it subsequently survives the passing of time.
Max has been a caterer for 30 years. He has organized hundreds of events, and is probably pretty close to throwing in the towel. Today there will be a magnificent reception in a 17th century château: one more wedding, Pierre and Helena’s. As usual, Max has taken care of everything: recruited his wait staff, cooks, and dishwashers. He has recommended a photographer, reserved an orchestra, and arranged for the floral decorations: in short, all the ingredients to make the reception a success ...
DIAMANTINO
Written & Directed by Gabriel Abrantes & Daniel Schmidt
Produced by Maria João Mayer, Justin Taurand & Daniel van Hoogstraten
Portugal, France, Brazil

Diamantino, the world’s premiere soccer star, loses his special touch and ends his career in disgrace. Searching for a new purpose, the international icon sets out on a delirious odyssey where he confronts neo-fascism, the refugee crisis, genetic modification, and the hunt for the source of genius.

THE DEATH OF STALIN
LA MORT DE STALINE
Directed by Armando Iannucci
Written by Armando Iannucci, David Schneider, Ian Martin & Peter Fellows
Produced by Yann Zenou, Laurent Zeitoun, Nicolas Duval Adassovsky, Kevin Loader & Sidonie Dumas
France, UK, Belgium

On the night of 2 March 1953, a man is dying. A terrible stroke is wracking his entire body. He is drooling. He is pissing himself. He is about to kick the bucket and if you play your cards right, his job is yours for the taking. The man is Joseph Stalin – dictator, tyrant, butcher, as well as Secretary General of the USSR.
GIRL
Directed by Lukas Dhont
Written by Lukas Dhont & Angelo Tijssens
Produced by Dirk Impens

Belgium, Netherlands

A portrait of gender, identity and perseverance. Born as a boy, 15-year-old Lara is committed to becoming a professional ballerina. With the support of her father, she throws herself into this quest at her new school. Lara’s adolescent frustrations and impatience are heightened as she realises that her body does not bend so easily to the strict discipline because she was assigned male at birth.

ONE DAY
EGY NAP
Written & Directed by Zsófia Szilágyi
Produced by Ágnes Pataki & Edina Kenesei

Hungary

Anna is 40. She is always in a rush. She has three children, a husband, a job and financial stress. Anna meets deadlines, makes promises, takes care of things, brings stuff home and remembers everything. But she never catches up with her husband. She’d like to talk to him. She feels she is losing him. And she feels she can’t always evade what comes next. A clash between the everyday, the unbearably monotonous and the fragile and unique.

SCARY MOTHER
SASHISHI DEDA
Written & Directed by Ana Urushadze
Produced by Lasha Khalvashi & Tinatin Kajrishvili

Georgia, Estonia

A 50-year-old housewife, Manana, struggles with her dilemma – she has to choose between her family life and her passion, writing, which she had repressed for years – she decides to follow her passion and plunges herself into writing, sacrificing to it mentally and physically.
**THE GUILTY**
*Den Skyldige*

Directed by Gustav Möller  
Written by Gustav Möller & Emil Nygaard Albertsen  
Produced by Lina Flint  
Denmark

Alarm dispatcher and former police officer, Asger Holm, answers an emergency call from a kidnapped woman. When the call is suddenly disconnected, the search for the woman and her kidnapper begins. With the phone as his only tool, Asger enters a race against time to save the endangered woman. But soon he realises that he is dealing with a crime that is far bigger than he first thought.

**THOSE WHO ARE FINE**
*Dene Wos Guet Geit*

Written & Directed by Cyril Schäublin  
Produced by Silvan Hillmann, Lara Hacisalihzade, Ralph Rutishauser & Cyril Schäublin  
Switzerland

Using her skills of selling internet and insurance deals, young call center employee Alice calls up elderly strangers and pretends to be their granddaughter in urgent need of money. As this trick quickly makes her rich, the film observes people and places in Zurich, all mysteriously connected to Alice’s business.

**TOUCH ME NOT**

Written & Directed by Adina Pintilie  
Produced by Bianca Oana, Philippe Avril & Adina Pintilie  
Romania, Germany, Czech Republic, Bulgaria, France

Tell me how you loved me, so I understand how to love. Together, a filmmaker and her characters venture into a personal research about intimacy. On the fluid border between reality and fiction, TOUCH ME NOT follows the emotional journeys of Laura, Tomas and Christian, offering a deeply empathic insight into their lives. Craving for intimacy yet also deeply afraid of it, they work to overcome old patterns, defense mechanisms and taboos, to cut the cord and finally be free.
A WOMAN CAPTURED
Directed by Bernadett Tuza-Ritter
Produced by Julianna Ugrin & Viki Réka Kiss

Hungary, Germany

Marish has been exploited and abused for more than 10 years by the woman for whom she toils as a housekeeper — entirely unpaid. She even has to hand over the money she earns with an extra job as a cleaner in a factory. She's forbidden to do anything without permission. Marish's 18-year-old daughter couldn't stand it anymore and ran away a couple of years ago, but Marish lives with too much fear in her heart.

BERGMAN – A YEAR IN A LIFE

BERGMAN – ETT ÅR, ETT LIV

Directed by Jane Magnusson
Produced by Cecilia Nessen, Fredrik Heinig & Mattias Nohrborg

Sweden, Germany

The year 1957 was one of the most prolific for Bergman, when he shot two films, opened two films, produced four plays and a TV movie — all while juggling with a complicated private life. The film reveals previously untold stories and information about Ingmar Bergman's life and character.
OF FATHERS AND SONS
Directed by Talal Derki
Produced by Tobias Siebert, Ansgar Frerich, Eva Kemme & Hans Robert Eisenhauer
Germany, Syria, Lebanon, Qatar

For more than two years, Talal Derki lives with the family of Abu Osama, an Al-Nusra fighter in a small village in northern Syria, focusing his camera mainly on the children. From a young age, the boys are trained to follow in their father’s footsteps and become soldiers of God. The horrors of war and the intimacy of family life are never far from one another. At the nearby battlefront Abu Osama fights against the enemy, while at home he cuddles with the boys and dreams of the caliphate.

THE DISTANT BARKING OF DOGS
Directed by Simon Lereng Wilmont
Produced by Monica Hellström, Tobias Janson & Sami Jahnukainen
Denmark, Finland, Sweden

In Eastern Ukraine on the frontline of the war, 10-year-old Oleg lives with his beloved grandmother, Alexandra, in the small village of Hnutove. They stay as others leave and life becomes increasingly difficult. In this now half-deserted village Oleg and Alexandra are the only true constants in each other’s lives.

THE SILENCE OF OTHERS
Directed & Produced by Almudena Carracedo & Robert Bahar
Spain, USA

The victims of Spain’s 40-year dictatorship under General Franco go through an urgent and ongoing struggle continuing to seek justice to this day. Filmed over six years, the film follows victims and survivors as they organise the ground-breaking “Argentine Lawsuit” and fight a state-imposed amnesia of crimes against humanity, in a country still divided four decades into democracy.
ANOTHER DAY OF LIFE

Directed by Raul de la Fuente & Damian Nenow
Written by Raul de la Fuente, Amaia Remirez, David Weber, Niall Johnson & Damian Nenow
Produced by Jarosław Sawko, Amaia Remirez, Ole Wendorff-Østergaard, Stefan Schubert & Eric Goossens
Animation Rafał Wojtunik, Rafał Kidziński & Dominik Wawrzyniak

Poland, Spain, Belgium, Germany, Hungary

Warsaw, 1975. Ryszard Kapuściński (43) is a brilliant veteran journalist, an idealist and a friend of lost causes and revolutions. At the Polish Press Agency, he convinces his boss to send him to Angola where a bloody civil war has broken out on the eve of the country’s independence. He embarks on a seemingly suicidal road trip into the heart of the civil war. There, he witnesses once again the dirty reality of war and discovers a sense of helplessness previously unknown to him. Angola will change him forever: it was a reporter that left Poland, but it was a writer that returned.

EARLY MAN

Directed by Nick Park
Written by Nick Park, Mark Burton & James Higginson
Produced by Carla Shelley, Richard Beek, David Sproxton, Peter Lord & Nick Park
Animation Loyd Price

UK

Set at the dawn of time, when prehistoric creatures and woolly mammoths roamed the earth, EARLY MAN tells the story of how plucky caveman Dug, along with sidekick Hognob, unites his tribe against the mighty Bronze Age in a battle to beat them at their own game.
THE BREADWINNER
Directed by Nora Twomey
Written by Anita Doron
Produced by Anthony Leo, Andrew Rosen, Paul Young, Tomm Moore & Stephan Roelants
Animation Nicholas Dubray, Fabian Erlingauser & Lorraine Lordan

Ireland, Canada, Luxembourg

Based on the best-selling children’s novel by Deborah Ellis, THE BREADWINNER tells the story of Parvana, an 11-year-old girl growing up in Afghanistan in 2001. When her father is arrested, Parvana dresses as a boy in order to work and provide for her family. Together with her best friend Shauzia, she risks discovery trying to find her father.

WHITE FANG
CROC-BLANC
Directed by Alexandre Espigares
Written by Philippe Lioret, Serge Frydman & Dominique Monféry
Produced by Clément Calvet, Jérémie Fajner, Lilian Eche & Christel Hénon
Animation François Cao

France, Luxembourg

An updated reimagining of Jack London’s classic novel: Half-wolf from his father and half-dog from his mother, the life of White Fang is finely tuned into the laws of nature from an early age. The disappearance of his father and the famine that follows, teaches him the uncertainties of existence. As a wolf-cub, he is brought face to face with the grandeur and danger of Mother Nature that he learns to master step by step.
The short film programme is organised by the European Film Academy and EFA Productions in co-operation with 15 film festivals throughout Europe. At each of these festivals, an independent jury presents one of the European short films in competition with a nomination in the short film category of the European Film Awards.

The members of the European Film Academy then got to watch all nominated shorts and it is they who voted for the overall winner.

We would like to thank the following for making it possible for the short film nominees to join us in Seville:

BRITISH COUNCIL
EYE INTERNATIONAL (THE NETHERLANDS)
FLANDERS AUDIOVISUAL FUND (VAF)
GEORGIAN NATIONAL FILM CENTER
GERMAN FILMS
ISTITUTO LUCE CINECITTÀ
SWISS FILMS
WALLONIE BRUXELLES IMAGES
AQUAPARQUE
WRITTEN & DIRECTED BY: Ana Moreira
PRODUCED BY: Joana Ferreira & Isabel Machado
Portugal
In an abandoned waterpark, a girl and a boy are hidden from the outside world. Between the graffitied ruins of the old swimming pools and blunt slides, they find a shelter to grieve from their loss of hopes and dreams.

BURKINA BRANDENBURG KOMPLEX
WRITTEN, DIRECTED & PRODUCED BY: Ulu Braun
Germany
A presumably African village, inhabited by Germans. An archaeological find is made in a mine: a Ferrari. We tag along with Joachim on his everyday rounds. He has his heart set on realising a common energy project. The Museum of Prussian Cultural Heritage is run by a black woman. She presents artefacts from Western consumer culture with a special emphasis on German products. Joachim is involved in the ritualistic production of energy in the village, but gets excluded when the ceremony is nearing its finale, finally catapulting himself out of the “story/history”.

GRADUATION `97
ВИПУСК `97
WRITTEN & DIRECTED BY: Pavlo Ostrikov
PRODUCED BY: Yurii Minzianov
Ukraine
Roman lives a lonely life in a provincial city and works as a technician. For the first time since graduation, Liuda, his ex-classmate, comes back to town. Nobody has heard anything from her for twenty years, but Roman is set on not losing her again.
I SIGNED THE PETITION

WRITTEN & DIRECTED BY: Mahdi Fleifel
PRODUCED BY: Mahdi Fleifel & Patrick Campbell

UK/Germany/Switzerland

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt. Over the course of a conversation with an understanding friend, he analyses, deconstructs and interprets the meaning of his choice to publicly support the cultural boycott of Israel.

KAPITALISTIS

DIRECTED BY: Pablo Muñoz Gómez
WRITTEN BY: Pablo Muñoz Gómez, Sarah Schenkel & Xavier Seron
PRODUCED BY: Erika Meda & Olivier Berlemont

Belgium/France

Santa is capitalist. He brings toys to the rich kids and sweatshirts to the poor ones. Nikos, 5 years old.

KONTENER

DIRECTED BY: Sebastian Lang
WRITTEN BY: Sebastian Lang, Hanna Rode & Martin Herold
PRODUCED BY: Johannes Schubert

Germany

Maryna and Tava are working shifts on a milk farm in Eastern Germany. In the village, they are known as “the two Poles”. They themselves ignore each other. When the farm manager goes on a business trip Tava does not show up at work and seems to have disappeared. The next night a disturbing encounter takes place. Maryna wakes up in her container realising that she is not alone: Tava is lying next to her, fast asleep, firmly clinging to her.
**MERYEM**
DIRECTED BY: Reber Dosky
PRODUCED BY: Jos de Putter

*Netherlands*

Filmed during the battle of Kobani, this film reveals the women at the heart of the fight against IS. With stoical perseverance and the aid of American airstrikes, these women are leading the fight for freedom.

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**PRISONER OF SOCIETY**
სოციუმის პატიმარი
DIRECTED BY: Rati Tisitlade
PRODUCED BY: Rati Tisitlade & Nino Varsimashvili

*Georgia/Latvia*

What does it mean to be a stranger in your own home and country?
An intimate journey into the world and mind of a young transgender woman, trapped between her personal desire for freedom and traditional expectations of her parents that threatens their unity.

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**RELEASE THE DOGS**
LÂCHEZ LES CHIENS
WRITTEN & DIRECTED BY: Manue Fleytoux
PRODUCED BY: Jérémy Forni

*France/Belgium*

Anouck is a resigned girl, torn between two loves, two violences: her man, an attractive watchdog, and her little brother, a young mad pup. The night of the boy’s 18th birthday, this delicate triangle explodes, Anouck’s revolt is on its way...
**SHAME**

**CPAM**

WRITTEN & DIRECTED BY: Petar Krumov
PRODUCED BY: Rossitsa Valkanova

*Bulgaria*

Macho is a poor boy who skips school to work on a construction site. The only ray of light for him is his girlfriend, Donna. Yet, she is ashamed of his mother, who works as janitor in their school. Macho has to choose between his mother and his love, and he finds his own way to deal with his emotions.

**THE ESCAPE**

**L’ÉCHAPÉE**

WRITTEN & DIRECTED BY: Laëtitia Martinoni
PRODUCED BY: Marianne Roudier

*France*

Alice sings, wears make-up and cracks herself up. She is happy. Yet she is at the hospital, just out of surgery. She is very ill and totally bald. However, she is in love with her surgeon. He is her saviour and comes to see her every evening. Each of his visits is a magical moment for Alice and helps her forget her unbearable situation. Alice escapes into her own dream world and makes her life over into a sweeter, love-filled one ...

**THE YEARS**

**GLI ANNI**

WRITTEN & DIRECTED BY: Sara Fgaier
PRODUCED BY: Marco Alessi & Sara Fgaier

*Italy/France*

A woman gives voice to Annie Ernaux’s text “The Years”, a few collected fragments on the shores of a timeless Sardinia. Neither the words, nor the images, drawn from the family films, are expected to complete the narration of her story: places from her past. The mountains on the coast, a seascape, gardens, terraces, rooms of an apartment emerge like reflections of a fragmented and ever-changing memory, uncovered by a new light.
THOSE WHO DESIRE
LOS QUE DESEAN
WRITTEN & DIRECTED BY:
Elena López Riera
PRODUCED BY: Eugenia Mumenthaler,
David Epiney & Elena López Riera

Switzerland/Spain

In the south of Spain, a race of colourfully painted pigeons will reward not the one who flies the fastest, but the one who will have known how to seduce a female pigeon, and to fly the longest time at its sides.

WHAT'S THE DAMAGE
WRITTEN, DIRECTED & PRODUCED BY:
Heather Phillipson

UK

WHAT’S THE DAMAGE is a proposition and provocation, answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest and dissent. Phillipson’s summons and ripostes storm in via menstrual blood, rising up against leadership circle-jerks, weeping vortexes, seared orang-utans, animal-fat banknotes, and advancing super moons, pizzas and drones.

WILDEBEEST
WRITTEN & DIRECTED BY:
Nicolas Keppens & Matthias Phlips
PRODUCED BY: Brecht Van Elslande & Bert Lesaffer

Belgium

Going on a safari is a dream for many. For middle-aged couple Linda and Troyer, it turns into a horribly real adventure when they get left behind in the wilderness.
Ali Abbasi, Isabella Eklöf & John Ajvide Lindqvist for BORDER
Matteo Garrone, Ugo Chiti & Massimo Gaudioso for DOGMAN
Gustav Möller & Emil Nygaard Albertsen for THE GUILTY
Pawel Pawlikowski for COLD WAR
Alice Rohrwacher for HAPPY AS LAZZARO
Official Logistics Partner of the 31st European Film Awards
Marie Bäumer as Romy Schneider in 3 DAYS IN QUIBERON

Halldóra Geirharðsdóttir as Halla / Ása in WOMAN AT WAR

Joanna Kulig as Zula in COLD WAR

Bárbara Lennie as Petra in PETRA

Eva Melander as Tina in BORDER

Alba Rohrwacher as Antonia old in HAPPY AS LAZZARO
Jakob Cedergren as Asger in THE GUILTY

Rupert Everett as Oscar Wilde in THE HAPPY PRINCE

Marcello Fonte as Marcello in DOGMAN

Sverrir Gudnason as Björn Borg in BORG/MCENROE

Tomasz Kot as Wiktor in COLD WAR

Victor Polster as Lara in GIRL
Based on the EFA Feature Film Selection, a special eight-member jury decided on the winners in the categories for cinematography, editing, production design, costume design, hair & make-up, composer, sound design and, for the first time, visual effects.

The members of this year’s jury are:

LUCA BIGAZZI, cinematographer, Italy
DASHA DANILLOVA, editor, Russia
DADI EINARSSON, visual effects supervisor, Iceland
MATTIAS EKLUND, sound designer, Sweden
MARCELLE GENOVESE, hair & make-up artist, Malta
MALINA IONESCU, costume designer, Romania
MONICA ROTTMeyer, production designer, Switzerland
CHRISTOPHER SLASKI, composer, UK
Martin Otterbeck
for U - JULY 22 (UTØYA 22. JULI)

Martin Otterbeck’s cinematography masterfully balances an aesthetic concern with the political meaning of the tragedy of Utøya.

With very concentrated one-shot hand-held camera work, the cinematographer had to decide what to follow and what not to follow, thus creating an intense viewing experience as you find yourself on the island with the youngsters.

Right-wing extremism is dangerously rising again: Cinema, in each of its parts, has the overwhelming responsibility to bring light into our dark times.

Jarosław Kaminski
for COLD WAR (ZIMNA WOJNA)

The cuts in COLD WAR are meaningful and emotional, almost like poetry. This poetic way of editing supports and enhances the sensuality of the story. The editor sensitively leads the heroes through time, emphasizing their isolation from each other in space, the fragmentarity of their relationship and the impossibility of being together.
Andrey Ponkratov
for THE SUMMER (LETO)

The production design of Andrey Ponkratov makes us really believe and feel like we are in the middle of an early 80s Leningrad summer at the very beginning of major political changes. The film sets include large open nature locations like a beach, closed flats stuffed with people and things and an almost claustrophobic concert hall. The well-researched work of the whole art department team supports and underlines the authentic atmosphere of that period in a subtle way.

Massimo Cantini Parrini
for DOGMAN

Massimo Cantini Parrini’s costumes use the style of Italian neo-realism in a very effective and creative manner, applying it to contemporary times, succeeding to create credible characters in this aesthetic convention. The costumes serve the film very well by skilfully merging with photography and production design, creating, altogether, this particular aesthetics. The colour palette was carefully chosen and well balanced, adding a sense of rough poetry to the film.
Istituto Luce Cinecittà Proudly Celebrates 9 ITALIAN NOMINATIONS at the EUROPEAN FILM AWARDS 2018

**DOGMAN**
by Matteo Garrone

**EUROPEAN FILM** 2018
**EUROPEAN DIRECTOR** 2018
Matteo Garrone

**EUROPEAN ACTOR** 2018
Marcello Fonte

**EUROPEAN SCREENWRITER** 2018
Ugo Chiti, Massimo Gaudioso
Matteo Garrone

**LAZZARO FELICE**
**HAPPY AS LAZZARO**
by Alice Rohrwacher

**EUROPEAN FILM** 2018
**EUROPEAN DIRECTOR** 2018
Alice Rohrwacher

**EUROPEAN ACTRESS** 2018
Alba Rohrwacher

**EUROPEAN SCREENWRITER** 2018
Alice Rohrwacher

**GLI ANNI**
**THE YEARS**
by Sara Fgaier

**EUROPEAN SHORT FILM** 2018

And Congratulates the First ITALIAN WINNERS

**EUROPEAN COSTUME DESIGNER** 2018
Massimo Cantini Parrini for *Dogman*

**EUROPEAN HAIR & MAKE-UP ARTIST** 2018
Dalia Colli, Lorenzo Tamburini
Daniela Tartari for *Dogman*
Dalia Colli, Lorenzo Tamburini & Daniela Tartari
for DOGMAN

Rather than putting the art on display, the hair & make-up always remains realistic and connected to the story. There are a lot of violent scenes, a lot of fights, and the make-up is always spot on, never overdone and never too much, it is credible right through the movie.

Christoph M. Kaiser & Julian Maas
for 3 DAYS IN QUIBERON (3 TAGE IN QUIBERON)

The beautiful score for 3 DAYS IN QUIBERON fulfils the brief of effective film music, both technically and artistically. It serves the film well, working perfectly as a counterpoint to its narrative, and imparts a poetry to the black and white Nouvelle-Vague aesthetic. The main theme is not only touching, but wholly engaging. Nostalgic, romantic, sensual and melancholic, it captures the soul of Romy Schneider. It is rare in contemporary cinema to hear a melodically and harmonically distinguished score of this kind which has also been afforded the space on screen it requires to make a genuine impact.
André Bendocchi-Alves & Martin Steyer
for THE CAPTAIN (DER HAUPTMANN)

Following the story and the visuals at a perfect pace, the sound designers have created a soundtrack which truly lifts the film to another level. With its technically perfect, fine-tuned, poetic, atmospheric & dynamic approach, the composition adds another layer to the viewing experience.

Peter Hjorth
for BORDER (GRÄNS)

The visual effects in BORDER are subtle and invisible. They support the narrative without ever imposing themselves upon the film or taking the viewer out of the story. At the emotional high point of the film, visual effects are instrumental in telling the story and making us believe the world that we have been drawn into. As such, the visual effects fulfil the number one goal of artists and artisans in filmmaking; to be in service of the story. In addition to this, they elevate the film and take us to a place that would not be possible without the help of world-class, seamless visual effects.
Konstantinos Kontovrakis and Giorgos Karnavas

Both Konstantinos Kontovrakis and Giorgos Karnavas were born in Athens, Greece. Kontovrakis studied Film Studies and English Literature as well as Arts Management in London. Karnavas studied Political Sciences and Finance in Greece while taking courses in Scriptwriting.

They met as producers of WASTED YOUTH by Argyris Papadimitropoulos & Jan Vogel. The film was the official opening film of Rotterdam’s Tiger Award Competition and became an international arthouse and festival hit.

Together they worked on various features as independent producers and in 2013 they established the Athens-based production company Heretic, focusing on quality-driven films and international co-productions, dedicated to working with filmmakers with a natural talent for storytelling and bringing like-minded people together. Holding strong ties with the international film world, Heretic looks for projects with an international perspective and ensures their position in the world-wide market from development till completion.

The company produced the SON OF SOFIA (EFA Feature Film Selection 2017) by Elina Psykou, which won the top prize of the International Narrative Feature Competition at Tribeca Film Festival, and PARI by Siamak Etemadi, which was selected for the prestigious L’Atelier of the Cinéfondation of the Cannes Film Festival in 2016. It also co-produced THE HARVESTERS by Etienne Kallos, which was nominated in the section Un Certain Regard in Cannes Film Festival and SUMENDIA by Miguel Ángel Jiménez which is currently in post-production.

In 2014 Heretic launched Heretic Outreach, the international sales arm of the company that handles internationally outstanding films such as Ralitza Petrova’s GODLESS (Golden Leopard, Locarno IFF; EFA Discovery Nominee 2017), Isabella Eklöf’s HOLIDAY (Sundance World Cinema Competition) and Muayad Alayan’s THE REPORTS ON SARAH AND SALEEM (Special Jury Award, Rotterdam IFF).

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#1

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ALL VIEWS
Carmen Maura, a giant of Spanish cinema with a glittering on-screen career spanning 40 years plus, began her journey to international stardom alongside one of Spain’s favourite cinema sons Pedro Almodóvar.

The duo’s rise to the very summit of international cinema, all the while gathering critical acclaim and pushing Spain to the cutting edge of modern big screen storytelling, is inextricably linked.

Almodóvar once said it was Maura “who discovered him,” not the other way round and that he and Maura were condemned to love and admire each other forever.

Maura, born in Madrid in 1945, studied philosophy and literature at the École des Beaux-Arts in Paris and counts a Spanish Count (her great-grandfather), an artist (Bartolome Maura Montaner) and the brother of noted speechmaker Antonio Maura, a former five-time prime minister of Spain, on her family tree.

At first she said she had no intention of becoming the screen doyenne she became. But in spite of herself, Maura started drawing crowds and admirers as a cabaret singer and performer before becoming the celebrated host of the Spanish television show Esta Noche.

Her big-screen debut came in 1970 which saw her catching Spanish eyes with her performance in EL HOMBRE OCULTO (THE MAN IN HIDING), directed by Alfonso Ungría.

Following a slew of TV presenting and dramatic small screen roles, Maura would next turn cinema heads with her turn in Fernando Colomo’s PAPER TIGERS (1977) as one half of a divorced couple with a son who maintain close ties despite being separated. The following year, she brought stardust and gravitas to BLINDFOLDED EYES, written and directed by legendary Spanish director Carlos Saura.

Maura first met Almodóvar during the counter-cultural “movida madrileña”...
movement that took place mainly in Madrid during the Spanish transition after the death of military dictator Francisco Franco in 1975. The movement coincided with economic growth and the emergence of a new Spanish identity.

Maura became Almodóvar's first muse and appeared in his debut PEPI, LUCI, BOM AND OTHER GIRLS LIKE MOM in 1980. Her role as Pepi, a virginal degenerate who seeks revenge on a policeman who rapes her after catching her growing marijuana in her apartment turned heads. Her outing was the first of seven films she made with Almodóvar, all the time bending and moulding her acting chops to the unusual character demands the filmmaker became famous for.

Her next film for Almodóvar, DARK HABITS (1983), saw Maura on screen as a nightclub singer who flees to a nunnery to hide from her old life. Instead of peace and tranquillity she finds the nuns enjoying a life of drugs and soft porn.

The following year, Maura was back in another Almodóvar opus WHAT HAVE I DONE TO DESERVE THIS? (1984) as a down-on-her-luck cleaning lady and housewife whose family boasts a taxi-driving forger husband, drug-dealing sons and a crazy mother-in-law.

Her next film rubber-stamped her successful working relationship with Almodóvar. Her role as a transsexual actress involved in a love triangle with her brother, played by Antonio Banderas in LAW OF DESIRE (1987), was critically acclaimed and a Spanish box-office winner.

Less than 12 months later, another starring role opposite Banderas in an Almodóvar project delivered international stardom, myriad awards and led Maura to the winners' circle for the European Film Award for European Actress.

The film, WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN, hit screens in 1988, garnered an Academy award nomination as Spain's foreign language film and won numerous awards in addition to Maura’s EFA trophy. Maura and Almodóvar were forever cemented in Spanish movie history with the film launching Banderas' career in America.
EFA LiFEtiME ACHiEVEME nt

Maura’s starring role as Pepa, a strong and capable pregnant woman in distress after her lover breaks up with her via a note on her answering machine, encapsulates Almodóvar’s admiration for strong women and Maura’s role as his muse and her gift for comedy and pathos.

The intensity of the Maura and Almodóvar dynamic meant they wouldn’t work together for over 10 years. But when they did, the successful chemistry of collaboration re-emerged in VOLVER in 2006.

Maura has won more Goya awards — Spain’s equivalent to the Oscars — than any other actress, one of them for VOLVER. The collective female cast, which also included Penélope Cruz, picked up a Palme D’Or in Cannes for the film.

With her riveting performance as an entertainer during the Spanish Civil War, Maura won the EFA European Actress award again in 1990 for her title role in Saura’s AY, CARMELA!

She has worked with Fernando Trueba (MOVE OVER, MRS. MARKHAM, 1985), Mario Camus (SHADOWS IN A CONFLICT, 1993) and Agustí Villaron-ga (CARTA A EVA, 2012). For her role as Julia in Alex de la Iglesia’s COM-MON WEALTH (2000) she received the Silver Seashell award in San Sebastián as well as a Goya.

Outside Spain, Maura has worked with French directors André Techiné (AL-ICE AND MARTIN), Etienne Chatiliez (LE BONHEUR) and Philippe Le Guay (THE WOMEN ON THE 6TH FLOOR), Francis Ford Coppola (TETRO) and Argentinian director Alejandro Agresti (VALENTÍN, 2002).

A Knight of the French Order of Arts and Letters, she has received both the Excellence Award from Locarno and the Donostia Lifetime Achievement Award.

Showing no signs of stopping, she will grace 2019 cinema in Adrián García’s MY FAMILY AND THE WOLF, comedy GENTE QUE VIENE Y BAH and LA NO-CHE DESPUÉS DE QUE MI NOVIA ME DEJARA (THE NIGHT AFTER MY GIRL-FRIEND LEFT ME).
KADJAR, KOLEOS & CAPTUR
SUV by Renault

Gama Renault SUV: consumo mixto (l/100km) desde 4,2 hasta 7,5. Emisión de CO2 (g/km) desde 110 hasta 168.
By Stuart Kemp

Ralph Nathaniel Twisleton-Wykeham-Fiennes shot to global prominence for his role as a sadistic Nazi officer in Steven Spielberg's black-and-white World War II classic SCHINDLER'S LIST in 1993. Fiennes portrayed Amon Goeth, an SS officer who arrives in Krakow to oversee the construction of a concentration camp before ordering the inhabitants of the Jewish ghetto to be wiped out. His cold, unsettling and sadistic portrayal earned Fiennes the first of two career Oscar nominations (to date) and secured him a BAFTA for Supporting Actor.

Spielberg described the actor as a talent blessed with charm that could be “cut off at any time and re-placed with a deadly calm.”

Born in Ipswich in 1962, Fiennes — eighth cousin of the Prince of Wales — was the first of seven children. His mother and father, a novelist and a photographer respectively, encouraged their children to embrace the arts. Initially enrolling at the Chelsea College of Art and Design, Fiennes switched oil paint for greasepaint, enrolling in and graduating from the world-famous Royal Academy of Dramatic Art in London.

He joined the Royal National Theatre in 1987 and the Royal Shakespeare Company a year later. His love of Shakespeare, the craft and intensity of it all: Fiennes was an actor.

Establishing himself as a go-to talent with the RSC in 1991, Fiennes first appeared on British television screens in A DANGEROUS MAN: LAWRENCE OF ARABIA as T.E. Lawrence. His piercing blue eyes, stage acting chops and English heritage meant he encapsulated the quintessential British archaeologist, military officer, diplomat and writer.

A year later, Fiennes landed his first film role, starring in Peter Kosminsky's adaptation of Emily Brontë's literary masterpiece WUTHERING HEIGHTS. Fiennes took on the leading male role of Heathcliff opposite Juliette Binoche who played the female lead Cathy. The
on-screen chemistry between the two would be repeated some years later in 1996 when the duo starred in Anthony Minghella’s multi-Oscar and BAFTA winning THE ENGLISH PATIENT. Nom-
inated for a second Oscar and BAFTA for his leading role as Count László de Almásy in the adaptation of Michael Ondaatje’s modern literary classic, Fi-
ennes’ turn as the protagonist further cemented his big screen appeal.

Between SCHINDLER’S LIST and THE ENGLISH PATIENT, Fiennes secured a role in QUIZ SHOW (1994) directed by Robert Redford. He expanded his genre chops by starring alongside Angela Bassett and Juliette Lewis in Kathryn Bigelow's STRANGE DAYS a year later, a future set crime drama penned by James Cameron and Jay Cocks. He would later re-unite with Bi-

Fiennes had established his reputa-
tion as a serious, emotionally expan-
sive actor with a fine body of work on screen and stage (between movies, he would tread the boards on both sides of the pond and notably won a Tony for Hamlet on Broadway).

His roles continued to display a pas-
sion for literary adaptations. Further BAFTA nominations came for his role as Justin Quayle in Fernando Meire-
llès’ THE CONSTANT GARDENER (2005), an adaptation of John Le Car-
ré’s spy novel and as novelist Maurice Bendrix in THE END OF THE AFFAIR directed by Neil Jordan (1999) from Gra-
ham Greene’s book of the same name.

In 1997, he was Oscar to Cate Blan-
chett’s Lucinda in Gillian Armstrong’s OSCAR AND LUCINDA based on Pe-
ter Carey’s award-winning novel. The

same year, Fiennes starred as the titular Russian aristocrat in his sister Martha Fiennes’ big screen debut ONEGIN, an adaptation of Alexander Pushkin’s poem. He later re-united with his sister for CHROMOPHOBIA (2005), opposite Ben Chaplin and Penélope Cruz.

His turn in SPIDER (2002), directed by David Cronenberg, was nominated for an EFA Audience Award after his role in István Szabó’s SUNSHINE (1999) secured him an EFA European Actor plaudit.
Fiennes worked with filmmaker Stephen Daldry in THE READER (2008), written for the screen by British theatre giant David Hare from German author Bernhard Schlink’s novel, and took on the iconic on-screen role of Magwitch in Mike Newell’s adaptation of Charles Dickens’ celebrated work GREAT EXPECTATIONS (2012).

In the same year, 2012, Fiennes was nominated for a BAFTA, this time in the outstanding debut by a British writer, director or producer category for his first outing in the film director’s chair with CORIOLANUS. He also starred as the Roman soldier of the title in John Logan’s modern adaptation of the Shakespearean story.

He would return to directing and leading role duty in 2014 with THE INVISIBLE WOMAN, again as the leading male protagonist Charles Dickens. It is based on the biography by Claire Tomalin of the author and her account of Dickens’ illicit relationship with Ellen ‘Nelly’ Ternan (played by Felicity Jones). Most recently he directed and starred in THE WHITE CROW, the story of ballet dancer Rudolf Nureyev’s defection to the West.

Over his 25-year plus career Fiennes has proven himself adept at everything from lending voices to children’s animation (THE PRINCE OF EGYPT, THE CURSE OF THE WERE-RABBIT), playing horror (RED DRAGON) and psychotic British gangster (IN BRUGES) to BBC TV sitcom comedy (REV). He has frightened a generation of kids as the evil Lord Voldemort in the Harry Potter series while delighting audiences as ‘M’ in James Bond adventures SKYFALL (2012) and SPECTRE (2015).

In 2019, Fiennes will return to cinema screens as baddie Moriarty in Etan Cohen’s HOLMES AND WATSON, a comedic take on Sir Arthur Conan Doyle’s classic mysteries featuring Sherlock Holmes (Will Ferrell) and Doctor Watson (John C. Reilly), and in Gavin Hood’s whistle-blower fact-based thriller OFFICIAL SECRETS.
SUPPORTING ANDALUSIAN CINEMA SINCE 1997
A PASSION TO ENTERTAIN
COSTA-GAVRAS
By Stuart Kemp

Audiences around the globe expressed delight and relief in equal measure this summer when news of the death of Oscar-winning filmmaker Costa-Gavras proved to be a hoax.

The fake news based on a tweet from a counterfeit account for Greece's Culture Minister Mysini Zorba was reported saying that writer-director Costa-Gavras had died at age 85. The Associated Press acted hurriedly to withdraw its wire report based on the fake tweet — it had been picked up by the New York Times and other mainstream outlets quickly — before confirming that the decorated filmmaker was still around.

Costa-Gavras reacted calmly and with humour live on Greek state ERT TV as he declared himself to be “very much alive” hours after the “story” of his demise began to percolate.

While the bad taste hoax was pointless, it served to underline the Greek-born filmmaker's global reach and his importance and high standing in cinema culture both in Europe and the United States of America.

Born on 12 February 1933 in Loutraias, Greece, as Konstantinos Gavras, Costa-Gavras is renowned around the world for his passion to entertain with politically charged films. (The hyphenated moniker is the result of a typo from his early filmmaking days in France that stayed with him throughout his career.)

The son of a Russian-born father and a Greek mother, Costa-Gavras left Athens in 1955 for Paris, France, and enrolled in the Sorbonne. After studying literature with the intention of becoming a writer, he traded for his other great love, cinema, and enrolled at the Institute of Higher Cinematographic Studies (Institut des haut études cinématographiques).

He soon became immersed in the French film scene, becoming an assistant to filmmakers such as Yves Allégret, René Clair, René Clément and Jacques Demy.
Costa-Gavras’ debut film, THE SLEEPING CAR MURDERS (1965), a detective-led murder mystery, was described as a “dazzling, directorial debut” while being “slick but totally unhinged.” His tale of murder on a sleeper train announced the young filmmaker in France.

He followed his debut with ONE MAN TOO MANY, a WWII thriller for which he co-wrote the script in addition to his directing duties. The film details the story of a group of soldiers sent to free 12 men sentenced to death by the Nazis. The mission is successful but there are 13 saved from execution. Mystery and suspicion envelopes the unexpected extra man. Costa-Gavras garnered ever more glowing reviews.

His next film, Z (1968), truly announced him on the international film stage, a film he made in the same year he married Michèle Ray-Gavras.

Costa-Gavras won the Festival de Cannes jury prize in 1969 and it went on to score a best foreign-language Oscar for the powerfully dramatic description of a political assassination in an unnamed Mediterranean country (Greece in all but name) starring Yves Montand. It detailed the assassination of a liberal party leader at a public meeting in a country with a right-wing government.

It was followed by (THE CONFESSION (1970), on the persecution of a communist by communists in a Czechoslovakian police state. Next came STATE OF SIEGE (1972), a film centred on the kidnapping of a right-wing American by Uruguayan revolutionaries that scored the filmmaker a special United Nations BAFTA film award.

By the 1970s, Costa-Gavras’ talent was firmly established on both sides of the pond. “To make an American film is the dream of every European filmmaker,” he said. And that’s what he did.

To date, he has directed at least six English-language movies, beginning with MISSING (1982), a drama centring on an idealistic American writer who disappears during the Chilean coup d’etat in 1973 and his wife’s search. Starring Jack Lemmon and Sissy Spacek, his English-language debut saw him share a best adapted screenplay Oscar with Donald E. Stewart.

In 1997 Costa-Gavras directed MAD CITY starring John Travolta and Dustin Hoffman in a tale of a security guard who holds a school trip group hostage while a news reporter develops a bond with him.

Audiences waited for five years for another Costa-Gavras film. It was worth it. He co-wrote and directed AMEN (2002), a war drama about a German soldier who notifies leaders in the Roman Catholic Church about Nazi concentration camps killings.

THE AXE (2005), about a frustrated unemployed man who decides to kill the other people competing against him for a job, followed.

Later credits include EDEN IS WEST (2009), a drama about illegal immigrants, and CAPITAL (2012) which explores corporate corruption and greed.

Despite premature notices of his death, the filmmaker is preparing to go back behind the lens for ADULTS IN THE ROOM. Currently in pre-production, Costa-Gavras has adapted renowned economist and former Finance Minister of Greece Yanis Voufakis’ book of the same name.
Una serie original de Movistar+

veryuenza

y encima padres

Creada por Álvaro Fernández-Armero y Juan Cavestany

TEMPORADA 2
YA DISPONIBLE
SOLO EN MOVISTAR
7th EFA Young Audience Award with Young Juries in 34 Countries

On 6 May 2018 the three nominated films were screened simultaneously in the following 34 countries across Europe to an audience of 12-14-year-olds:

AUSTRALIA: Brisbane
AUSTRIA: St. Pölten & Vienna
BELGIUM: Brussels
BOSNIA & HERZEGOVINA: Sarajevo
BULGARIA: Sofia
CROATIA: Zagreb
CZECH REPUBLIC: Prague
DENMARK: Aalborg
ESTONIA: Tallinn
FINLAND: Helsinki
FRANCE: Bourg Saint Maurice – Les Arcs
GERMANY: Berlin, Chemnitz & Erfurt
HUNGARY: Budapest
ICELAND: Reykjavik
IRELAND: Dublin
ISRAEL: Tel Aviv
ITALY: Florence, Rome & Turin
KOSOVO: Prizren
LATVIA: Riga
LITHUANIA: Vilnius
LUXEMBOURG: Luxembourg
FYR MACEDONIA: Skopje
MONTENEGRO: Podgorica
THE NETHERLANDS: Amsterdam
POLAND: Łódz, Warsaw & Wrocław
PORTUGAL: Lisbon
ROMANIA: Cluj-Napoca
SERBIA: Niš
SLOVAKIA: Bratislava
SLOVENIA: Izola
SPAIN: Barcelona, Madrid & Seville
SWITZERLAND: Lucerne
TURKEY: Istanbul
UK: London
And it was the young audience that acted as a jury and voted for the winner right after the screenings. In a truly European vote, jury speakers transmitted the national results live via video conference to Erfurt (Germany) where the winner was announced in an award ceremony streamed live on the EFA website.
The Public Vote

Every year, the EFA People’s Choice Award allows film fans across Europe to vote for their favourite film. When the European Film Academy invites its members, Europe’s greatest film stars, directors, actors and actresses, to attend the European Film Awards, the People’s Choice Award sheds a spotlight on the people films are made for, the audience!

An international campaign involving more than 20 media partners across Europe and the EFA’s social media channels calls on film-lovers to cast their vote on www.europeanfilmawards.eu.

From all votes received, one lucky participant wins the chance to attend the 31st European Film Awards.

Ernst & Young, one of the leading global professional services firms, continues to act as Official Tabulator, endorsing the voting procedures and confirming the winner.

BORG/McENROE

Sweden, Denmark, Finland, Czech Republic
DIRECTED BY Janus Metz

C’EST LA VIE!

LE SENS DE LA FÊTE

France
DIRECTED BY Eric Toledano & Olivier Nakache

CALL ME BY YOUR NAME

Italy, France
DIRECTED BY Luca Guadagnino
And the People’s Choice Award 2018 goes to...

EY as Official Tabulator for the voting of the People’s Choice Award 2018 congratulates all the nominees for their fantastic achievement! www.ey.com
DARKEST HOUR
UK
DIRECTED BY Joe Wright

DUNKIRK
UK, Netherlands, France, USA
DIRECTED BY Christopher Nolan

IN THE FADE
AUS DEM NICHTS
Germany
DIRECTED BY Fatih Akin

THE DEATH OF STALIN
LA MORT DE STALINE
France, UK, Belgium
DIRECTED BY Armando Iannucci
PEOPLE’S CHOICE AWARD 2018

VALERIAN AND THE CITY OF A THOUSAND PLANETS
France
DIRECTED BY Luc Besson

VICTORIA & ABDUL
UK
DIRECTED BY Stephen Frears
Festival & Box-Office Success
Louise Tutt

“It was a film that benefited from every kind of European partnership we could access,” said UK producer Tanya Seghatchian, of how Pawel Pawlikowski’s COLD WAR came together. Nominated for five European Film Awards for film, director, screenwriter, actor and actress, COLD WAR is a communist-era love story spanning Poland, Paris, Berlin, Warsaw, Split and London. Seghatchian and co-producer Ewa Puszczyńska of Warsaw-based Opus Film, set the film up as a Poland-UK-France collaboration and secured the support of two sales agents, Paris’ MK2 and London’s Protagonist Pictures, who split the rights and promptly sold the film around the world. They drew on the pedigree of Pawlikowski’s multi-award winning IDA, also shot in black-and-white and filmed in Polish, in Poland, which triumphed at the European Film Awards in 2014 with five awards, including for best film.

COLD WAR premiered in competition at the Cannes Film Festival earlier this year and Pawlikowski won the best director award. It then opened in Poland and grossed €3.6m for distributor Kino Świat. It also won four prizes at the Polish Film Awards, including best film, and has gone on to seduce festival audiences from Toronto to San Sebastian.

COLD WAR then opened in the UK where it has become the most successful foreign-language arthouse title of the year with €1.1m. It has most recently been released in France (€1.2m to date), and Spain (€1.1m to date). Amazon Studios has US rights and is releasing the film theatrically on 21 December.

Like COLD WAR, the further four nominees for European Film all debuted at Cannes. Italian director Matteo Gar-
rone’s visceral drama DOGMAN won the best actor prize for Marcello Fonte’s performance as a gentle man who becomes entangled in a dangerous relationship with a man terrorising his neighbourhood. (Fonte is also nominated here for European Actor). The film has played at various festivals, winning one of the audience awards for best international film at the Jerusalem Film Festival in July. DOGMAN grossed a muscular €2.6m at home in Italy and has sold widely around the world. It has done particularly well in France, earning nearly €1m. Magnolia Pictures has US rights.

Alice Rohrwacher’s HAPPY AS LAZZARO won the best screenplay award at Cannes. It opened in Italy soon after, grossing €500,000 and after receiving festival exposure at London, Sitges and Jerusalem to name just three, its theatrical career gathered steam in early November with a French release via Ad Vitam. It has grossed nearly €200,000 to date. HAPPY AS LAZZARO is opening in the UK in early 2019. Netflix has bought North and Latin American rights to the film from The Match Factory.

BORDER, the second film directed by the Iranian-born Danish director Ali Abbasi is the utterly unusual story of the relationship that develops between a customs officer with an uncommonly keen sense of smell and a traveller who evades her powers. It won the Un Certain Regard prize at Cannes and opened soon after in both its co-production territories of Denmark and Sweden. Berlin-based Films Boutique took the film around the world, playing major festivals and securing deals including to Neon for the US and to MUBI and Modern Films for the UK. BORDER grossed nearly €250,000 on release in the US and will open in the UK, France and Spain around Valentine’s Day 2019.

Lukas Dhont’s Belgian title GIRL was another Un Certain Regard sensation and went on to win the Camera d’Or. It is also nominated here in the European Discovery category. After Cannes it has picked up prize after prize, including the audience award at San Sebastian and the Sutherland award for best first feature at the London Film Festival. Netflix snapped up North and Latin American rights from The Match Factory.
Factory but in Europe the story of a girl born in a boy’s body who longs to be a ballet dancer will be widely released theatrically in 2019. Diaphana opened it in France in the summer where it garnered an impressive €2m.

In the European Director category, Israeli filmmaker Samuel Maoz’s FOXTROT, a searing drama about a family dealing with tragic news about their son, debuted at the Venice Film Festival in 2017, winning the Grand Jury Prize. North American rights were quickly snapped up by Sony Pictures Classics, which released FOXTROT in March grossing over €500,000. In France the film has taken some €300,000 to date.

The nominees for European Discovery comprise some of the most lauded films on the festival circuit this year. They underline the diversity and vibrancy of a new generation of the continent’s filmmakers. Both Ana Urushadze’s Georgian drama SCARY MOTHER and Cyril Schäublin’s Swiss title THOSE WHO ARE FINE premiered at Locarno in 2017. Gustav Möller’s Danish thriller THE GUILTY has wowed audiences ever since its Sundance 2018 debut. It won the audience prize at International Film Festival Rotterdam and was then sold around the world by TrustNordisk at the European Film Market.

The Berlinale’s Golden Bear was won by Romanian director Adina Pintilie’s TOUCH ME NOT. The art-meets-film hybrid has gone on to play many festivals, both fiction and documentary. Finally, Zsófia Szilágyi’s Hungarian drama ONE DAY about a day in the life of a woman pulled between work and family premiered in the Critics’ Week at Cannes. Sales agent Films Boutique went on to sell the film around the world following its Sarajevo Film Festival screening later in the summer.

One of the most successful European films at the box-office in the past year has been Armando Iannucci’s THE DEATH OF STALIN, nominated for European Comedy. The France-UK-Belgium satire was first presented at script stage at Cannes in 2016 where sales agent Gaumont pre-sold multiple territories. It opened first in the UK grossing €6m for eOne in October 2017. It was then released throughout the rest of Europe in 2018, performing particularly well in France (€1.5m) and Germany (€600,000).
THE 31ST EUROPEAN FILM AWARDS

Hosts of Ceremony ........... Rossy de Palma
........................................... Ashraf Barhom
........................................... Amira Casar
........................................... Anamaria Marinca
........................................... Ivan Shvedoff
........................................... Tom Wlaschiha

Show Band
Choreography & Musical
Composition .................... Andrés Marín
Flamenco Guitar ............... Salvador Gutiérrez Aguilar,
........................................... David Marin
Double Bass ..................... Daniel Abad
Saxo ................................. Gautama del Campo
........................................... Peñalver
Piano & Voice ................. Cristian de Moret
Percussion ..................... Daniel Suárez Laso
Cello ............................... Sancho Almendral
Song “Si Yo Me Duelo” ...... Rocio Marques
........................................... & Lorca Project
Artistic Director & Script .... Maria von Heland
Co-writer .......................... Marlene Melchior
Script Assistant .............. Timm Kröger
TV Director ....................... Nadja Zonsarowa
Producer ....................... Marion Döring
Executive Producer .......... Jürgen Biesinger
Production Co-ordinator .... Heidi Frankl
Set Design ...................... Bode Brodmüller

Light Design ..................... Manfred “Ollie” Olma
Music Director ................ Kriton Klingler-Ioannides
Sound Design ................... Ivo König
Hair & Make-up Artist ...... Waldemar Pokromski
Stylists ............................ José Juan Rodríguez &
........................................... Paco Casado
Clips & Graphics Supervisor, Clip Selection ........................ Moritz Richard Schmidt
Clip Selection & Tribute .. Elias Gabele
Clips ............................... Co-ordination Clips & Rights
Clearance .......................... Alexandra Dorisca
Technical Director .......... Ralf Schafstall
Technical Co-ordinator ..... Max Klarhorst
Production Manager ........ Ricarda Oldenburg
TV Co-ordination &
International Broadcast
Delivery ........................... Martin Oberst
TV Unit Manager .............. Timm Spiller
Live Stream ........................ Kulturserver - Wolfgang
........................................... Knauff & Denise
........................................... Knochenhauer
Clips & Graphics Production ARRI
........................................... Monika Pichlmayer
Editor Clips ........................ Verena Herzog
........................................... Ronald Rist
Production Intern ............ Saeden Runge
THE 31ST EUROPEAN FILM AWARDS

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Protocol .............................. Bettina Schwarz
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.............................. Sunny Scheucher
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.............................. Michel Burstein
.............................. Marie-France Dupagne
.............................. Blanka Elekes Szentágotai
.............................. Eva Herrero
.............................. Charles McDonald
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Production Assistant .............................. Alejandro Coradeghini
Production venues .............................. Antonio López de Ahumada, Abel Moreno, Ara Carrero, María Navarro, César Chaparro, Antonio Morón, Ignacio Morón, Rosa Núñez.
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Local Guest .............................. Marina Lanza, Silvia Caramella, Sara Robles
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The committee members for
EUROPEAN COMEDY:
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Hannes Holm (director/Sweden)
Henning Kamm (EFA Board - producer/Germany)
Krzysztof Gierat (distributor/Croatia)
Katriel Schory (EFA Board – producer/Germany)

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Isabelle Danel (FIPRESCI - critic/France)
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German Films congratulates all the nominees and winners of the 2018 European Film Awards

3 DAYS IN QUIBERON
Nominee European Actress: Marie Bäumer
Winner European Composer: Christoph M. Kaiser & Julian Maas

OF FATHERS AND SONS
Nominee European Documentary

KONTENER
Nominee European Short Film

BURKINA BRANDENBURG KOMPLEX
Nominee European Short Film

THE CAPTAIN
Winner European Sound Designer: André Bendocchi-Alves & Martin Steyer