



Flanders
International
Film Festival



Valladolid
International
Film Festival



Premiers Plans
Festival
D'Angers



Berlin
International
Film Festival



Tampere
Film
Festival



Cracow
Film
Festival



Norwegian
Short Film
Festival



Vila do Conde
International
Short Film
Festival



Edinburgh
International
Film Festival

SARAJEVO FILM FESTIVAL

Sarajevo
Film
Festival



Venice
International
Film Festival



Prix UIP 2002

Short Film Nominee
for the European Film
Awards 2002



NIK POWELL

Chairman, European Film Academy

The European Film Academy and United International Pictures are pleased to present the eleven nominees for the **European Short Film 2002 - Prix UIP**. This year's selection is another proof for how good our decision was to create the Prix UIP: again, we have a great selection that reflects the diversity of the short film genre. It demonstrates how many great talents exist in Europe and that they just need a chance to be discovered.

Short films can be an opportunity for young and upcoming filmmakers to demonstrate their expertise and ideas. On the other hand, experienced filmmakers are often drawn back to face the magic and challenge of this genre. But, most importantly, there exists an audience eager to watch and enjoy these short films.

We are proud to not only provide a big audience, but to also offer Europe-wide attention to these short films and their makers.

I wish to thank UIP and the festivals for being our allies in this venture. And I wish to thank the Flanders International Film Festival for inviting the nominated films and their directors to present their work to the festival's audience.

The members of the European Film Academy will select one of the nominees as the winner of the **European Short Film 2002 - Prix UIP**. The presentation will take place during the European Film Awards ceremony in Rome, on December 7th.

Can't wait to see you and the fortunate winner in Rome.
Arrivederci!



PHILIP SOLOMONS

Executive Vice-President, Business Affairs, United International Pictures (UIP)

2002 marks the first year of the network of short film prizes, created by the EFA and UIP acting in co-operation. Last year, I said that our aim was to support the EFA's work towards a pan-European filmindustry and audience awareness.

Looking at the results from all of the festivals who are participating in the Prix UIP network, we can begin to see that happening.

The winning short films come from eight different European countries. A Norwegian won in Scotland, a British film won in Germany, and there were French winners in Spain, Portugal and Poland.

A great deal of hard work goes into all of this – most obviously by the filmmakers, but also by the festivals and the Academy. So, on behalf of UIP, I would like to congratulate all of the winners of the local Prix UIP in 2002, and to wish them success at the European Film Awards in Rome later this year, and in their future careers. And I would like to thank each of our 11 festivals, and the EFA, and look forward with them to working together again in 2003.

**JACQUES DUBRULLE**

Secretary General and CEO, Flanders International Film Festival - Ghent

The Flanders International Film Festival - Ghent tries, among other things, to be a platform for young, emerging film-making talents.

I sincerely believe that an initiative such as the Prix UIP was launched with similar aims, i.e. to put young talented film-makers into the spotlight. We are therefore proud to be associated with the European Film Academy, the European Film Awards and the Prix UIP.

Flanders is the first festival in the cycle which again gives us the opportunity to show the entire programme of Prix UIP nominated shorts. All nominated directors are also invited to attend the screening. It allows them to finally meet each other, network, and discuss film projects. We hope it gives the Prix UIP nomination an extra dimension.



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PRIX UIP GHENT



MUNO

by Bouli Lanners, Belgium, 21 min

● Synopsis

In *Muno*, a young African is assaulted and has to be brought to hospital. Using this incident as a starting point, Raphaël, a trainee at a radio station, returns to his hometown to portray a rural community confronting racism.

- How long did it take to make your short?
Was it difficult to get financing?

It took me six months to write the screenplay. Six months with long breaks. I think it is important to let the writing rest some time before you finish it. Then, it took me one year to complete the film. Getting financing is not easy. There do not exist a lot of possibilities to finance a short. We left the screenplay with the film commission and got support of approx. 42,140 € and finally managed to shoot the film with that money and with considerable financial input from the crew.

- What thoughts come to mind concerning a
»European cinema community«?

If this community defends the interests of the European cinema, why not? And if, moreover, it is not an exclusive and closed society, but open to other cultures like African, Asian, independent or underground cinema and thus may be a cultural and financial meeting point between all these other communities, then yes!

- If you owned a theatre for one night, which films would you screen?
»L'Hirondelle et la mésange« by André Antoine, »L'Atalante« by Jean Vigo, »Mon Oncle« by Jacques Tati, »Seven Samourai« by Akira Kurosawa, »Ballad of Narayama« by Shôhei Imamura, »Drifting Clouds« by Aki Kaurismaki, »Happiness« by Todd Solondz, »Gummo« by Harmony Korine.
- What is your next project?

I am about to finish the script of my first feature film. The movie will tell the story of a construction worker who won't let anyone and anything come near him. I plan to shoot the film in autumn next year if everything goes well.

Bouli Lanners

Born in 1965. Studied at the Académie des Beaux-Arts in Liège. Exhibited his paintings. Started his career as a director and actor in 1995 (»Le Pantalon« by Yves Boisset, »Les Convoyeurs attendent« by Benoît Mariage and »Petites misères« by P. Boon and L. Branderbourger). In 1999, he directed his first short film »Travellinckx«, shot in b/w on super 8, which travelled to festivals around the world.

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EUROPEAN FILM FESTIVAL



PRIX UIP VALLADOLID



NOUVELLE DE LA TOUR L / NEWS FROM L PROJECT

by Samuel Benchetrit, France, 8 min

● Synopsis

One night in the suburbs, a man at the bottom of a tower, the L tower, meets another guy. They start to chat.

- How long did it take to make your short?
Was it difficult to get financing?

If we are considering the time to write the screenplay, about six months. I was very lucky about the financing because one of my best friends has a production company for short movies. So we relatively easily found the amount of 20,000 Euros to make the movie.

- What thoughts come to mind concerning a »European cinema community«?
So many different ideas and talent and, nevertheless, a community.

- If you owned a theatre for one night, which films would you screen?
»Winnie the Pooh«, and »The Godfather« I, II and III.
- What is your next project?
»Janis and John«, a feature-length film about the story of the comeback of Janis Joplin and John Lennon, to save the world...

Samuel Benchetrit

Born in 1973 in Champigny sur Marne. Has been working in theatre and film as a screenwriter and a director and has made several shorts such as »To Go Mad«, »St. Valentin« and »Majorité Française«. He is currently shooting his new film called »Janis et John«.

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PRIX UIP ANGERS



NUIT DE NOCES / WEDDING NIGHT

by Olga Baillif, Belgium/France, 20 min

- Synopsis
The day of her sister's wedding, Virginie, fifteen years old, eager for sensational experiences, leads Patricia, her friend, in a nighttime trip through deserted streets.
- How long did it take to make your short?
Was it difficult to get financing?
The financing of the film did not take very long. The film is a Franco-Belgian co-production. We had good conditions because we got support from the «Communauté Française de Belgique» and the APCVL (the region Centre-Val-de-Loire) and French production company Les Films des Tournelles joining forces with Belgian co-producer Lux Fugit Film.
- What thoughts come to mind concerning a «European cinema community»?
I have always lived in Europe. For me, European cinema represents the terrain where I grew up and where I make a living. I regard Europe as an open continent gripped by influences and different cultures that do not stop at any territorial border or historical area. The term «European cinema community», however, does not truly express this diversity.

- If you owned a theatre for one night, which films would you screen?
»Pourvu qu'on ait l'ivresse« by Jean-Daniel Pollet, »A Valparaíso« by Joris Ivens, »Calendar« by Atom Egoyan, »Âme-soeur« by Fredi M. Murer, »Gerry« by Gus Van Sant.
- What is your next film project?
My next film will be a documentary about my mother's family that came from Hungary to find a new home in Switzerland in 1956. It is a story of what you hide inside from the past and what you are able and willing to communicate when you start to live in a completely different political and social system. At the same time, I am writing the script for a feature film, but it is still too early to speak about this.

Olga Baillif

Born in 1969 in Geneva. She studied at the INSAS in Brussels from 1989-93. She has been working as a production assistant and assistant director and shot her own fiction and documentary shorts: »L'Atelier« (1990), »Une petite histoire« (1991), »La Vie courante« (1992), »L'Après-midi« (1993), »Le Loup et les architectes« (1993) and »Chroniques hongroises« (in production).

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PRIX UIP BERLIN



RELATIVITY

by Virginia Heath, UK, 10 min

- Synopsis
On impulse, seven-year-old Cielle bursts in on her mother as she is having sex with new boyfriend Frank. One funny, shocking incident which we see from their three different points of view. But which, if any, is the truth? A dark, comic, quirky take on modern family life which also explores the relative nature of truth.
- How long did it take to make your short? Was it difficult to get financing?
We stitched together money from four different sources: The East London Film Fund Yorkshire Arts, The Film Council and the Northern Media School. It took eight difficult months but I wanted a decent budget to get a very particular visual look to the film. We spent time building a set so we could control the lighting, colour, texture and depth of image. I was also able to afford a fantastic creative team around me to help achieve my vision...
- What thoughts come to mind concerning a »European cinema community«?
From German Expressionism to Italian Neorealism, from the French New Wave to Dogma 95, Europe generates cinema movements that inspire the world. As we search for ways of overcoming our differences of

language, history and culture we tell each other stories: who we are, how we see the world, our dreams, fears and passions. Good cinema is made of such intimate personal stories. Great cinema takes the personal and makes it universal. And because this takes courage, vision and mutual support, a European Cinema Community is not only desirable; it is an urgent necessity.

- If you owned a theatre for one night, which films would you screen?
I would like a »Night Of Sex!« Films, that have inspired my work: »Romance« by Catherine Breillat, »Belle de Jour« by Luis Buñuel, »Last Tango in Paris« by Bernardo Bertolucci, »In the Realm of the Senses« by Nagisa Oshima, »Fear Eats the Soul« by Rainer Werner Fassbinder, »Blue Velvet« by David Lynch.
- What is your next project?
My next feature film project is an erotic thriller, »Why Don't You Kill Me?«. Set in the murky, voyeuristic world of internet porn, it explores a young man's erotic desire for the woman whose job it is to kill him – online. My next short film, to be shot in New Zealand in February 2003, is called »Point Annihilation«. Sex. Surf. Pain. Ink. Blood.

Virginia Heath
Virginia Heath moved into directing fiction films after having shot a number of successful art documentaries for Channel 4. Her first short film was made in 1999 and called »Deep Freeze«. She has written two feature-length screenplays, »Pania« and »Artemisia«, and is currently writing an erotic thriller screenplay for a film which she will direct next.

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TAMPERE FILM FESTIVAL



PRIX UIP TAMPERE



KUVASTIN / THE REFLECTOR

by Tatu Pohjavirta, Finland, 11 min

• Synopsis

A stranger comes to an abandoned circus where a couple still lives. Photographing connects the trio, but things starts to go queer.

• How long did it take to make your short?

Was it difficult to get financing?

»Kuvastin« was my graduation film, so I got the technical equipment and material from school. YLE TV 1 (national TV company) was interested in co-producing my film. They gave me the money to make my animation on film. In Finland, students are in a lucky position because they get a small amount of money from the government allowing them to live during their studies without having to earn a salary. The whole production process for »Kuvastin« lasted one year and the shooting one and a half months.

• What thoughts come to mind concerning a »European cinema community«?

For me, it is a community of film people where experiences are shared, news about films are heard and some good advice is given.

• If you owned a theatre for one night, which films would you screen?

»Freaks« by Todd Browning, »The Elephant Man« by David Lynch, »Of Freaks and Man« by Alexei Balabanov.

• What is your next project?

My next film project is a puppet animation about a werewolf. I am just writing the script and do not want to speak much about it. I hope that it will also come to realisation.

Tatu Pohjavirta

Born in Helsinki in 1977. He studied animation at the Turku Arts Academy. After graduation in 2001, he has been working as an editor, animator and teacher of animation.

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PRIX UIP CRACOW



M1-TEMPS / PART-TIME

by Mathias Gokalp, France, 17 min

- Synopsis
Alice works part-time as a cashier in a supermarket to finance her studies. She has problems coping with her job and the hostility of her fellow workers. One day, Alice learns that she has missed her university exams. It could mean the end for her finding a fulfilling job. She is desperate and steals a large amount of money in her cash desk.
- How long did it take to make your short?
Was it difficult to get financing?
It took us one year to get the whole financing. Since my film school was in Belgium, I tried to finance it there. Then, I looked for financial support in France with my producer and we were lucky to find both national and regional subsidies without too much difficulty.
- What thoughts come to mind concerning a »European cinema community«?
In my opinion, European cinema has no cultural identity but European cinemas must defend their economical interests together. However, this struggle must not make us forget other and more fragile cinematographies like African and Arabian ones ...

- If you owned a theatre for one night, which films would you screen?
»Maine Océan« by Jacques Rozier, »L'Enfance nue« by Maurice Pialat, »Harlan County« by Barbara Kopple, »Sabine« by Philippe Faucon, »Du Jour au lendemain« by Jean-Marie Straub & Danièle Huillet
- What is your next project?
I've just finished the editing of my new short film »God's Tax« produced in co-operation with the CNC and the UK's Film Council. And I am about to finish the third draft of my long feature film »L'Attachement« that I intend to shoot next summer. It's the story of an Arabian girl in her twenties, torn between her desire to have a comfortable life and her attraction to a simpler and more modest man.

Mathias Gokalp

Born in 1973. He studied literature before attending the INSAAS (Institut National des Arts du Spectacle et des techniques de diffusion). Graduated in film & tv in 1999. Already during his studies, he had directed numerous short films which went to many festivals and wrote screenplays or worked as a co-author for feature films.

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PRIZ UIP GRIMSTAD



BROR MIN / BROTHER OF MINE

by Jens Jonsson, Sweden, 10 min

- Synopsis
I hate my family. My brother is a fucking little pussy. They're going to destroy him.
- How long did it take to make your short?
Was it difficult to get financing?
It took me a few weeks to do »Bror Min«. I financed it myself with a lot of help from Askild Vik Edvardsen who shot and produced it. It was extremely low budget and we shot it in one day with six rolls of 16mm film. I wrote the script in two days, editing took four days. The sound design gave us a lot of technical problems which forced us to do three prints.
- What thoughts come to mind concerning a »European cinema community«?
I think the cinema industry in Europe needs to counter the heavy influence from Hollywood. It will be to everybody's benefit if the audience has a wide and nuanced selection of films.

- If you owned a theatre for one night, which films would you screen?
»On the Waterfront«, »The Godfather«, »Mirror«, »Fanny and Alexander«.
- What is your next project?

I am working on two shorts (»The Showel« and »A Changed Man«) and on a feature film. »A Changed Man« is going to be shot outside of London. It is about the primal side of human behaviour. »The Showel« is about lost love and old friendship. And the feature is about the art of forgiving.

Jens Jonsson

Born in 1974 in Umeå. He finished his Master of Fine Arts in graphic design in 1998 and has recently graduated from the Dramatiska Institutet in Stockholm. He directed several short films, commercials and music videos and is now working on his first feature.

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PRIX UIP VILA DO CONDE



CE VIEUX REVE QUI BOUGE / THAT OLD DREAM THAT MOVES

by Alain Guiraudie, France, 50 min

● Synopsis

A young technician is just finishing the dismantling of one last machine in an old factory that is about to be shut down and where only a handful of workers remain. Meanwhile, the workers chat, relax in the sun, drink beer and take walks while waiting for the end of the week. But not so fast! That's not all they're doing. There are some strange things going on in this factory...

● How long did it take to make your short?

Was it difficult to get financing?

It took me two years for the whole process - writing, shooting and editing. Since I had made several shorts before, it was much easier to get financing, although it was not the ideal one.

● What thoughts come to mind concerning a »European cinema community«?

No comment.

● If you owned a theatre for one night, which films would you screen?

All films of Robert Bresson.

● What is your next project?

It will be a feature film bearing the title »Rabalaïre«. The shooting began in September 2002.

Alain Guiraudie

Born in 1964 in Villefranche de Rouergue (Aveyron). He studied history and philosophy before getting involved into film. He has realized a large number of short films like »Les héros sont immortels« (1990), »Tout droit jusqu'au martin« (1994), »La Force des choses« (1997), »Du Soleil pour les Gueux« (2000) which were shown at diverse festivals and in retrospectives in Europe, the USA and Japan.

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SARAJEVO FILM FESTIVAL



PRIX UIP SARAJEVO



10 MINUTA / 10 MINUTES

by Ahmed Imamovic, Bosnia and Herzegovina, 10 min

● Synopsis

The story follows 10 minutes in 1994, in Rome and Sarajevo. To be at two different places at the same times doesn't mean the same thing.

- How long did it take to make your short?
Was it difficult to get financing?

It was possible to round up the total financing only thanks to the goodwill of the whole team and their renouncement of other obligations; my short was filmed in three years. Post production then took one month.

- What thoughts come to mind concerning a »European cinema community«?
I think that, altogether, culture and film pass far beyond all other circumstances which are present today on this continent.

- If you owned a theatre for one night, which films would you screen?
»Stalker« by Andrei Tarkovsky and »Rashomon« by Akira Kurosawa.
- What is your next project?
It is a feature movie, a love story between two homosexuals of different nationalities during the war in Bosnia. The two are trying to nurture and preserve their love while surrounded by nationalistic madness. They dream of Holland as a promised land.

Ahmed Imamovic

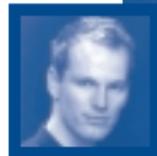
Born in 1971 in Sarajevo. During the war he was a member of the SAGA Group which made documentary films and was led by Ademir Kenovic. After the war, SAGA continued making documentaries and tv programmes. »10 Minuta« is Ahmed Imamovic's final examination film from the Academy of Performing Arts in Sarajevo.

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PRIX UIP EDINBURGH



PROCTER

by Joachim Trier, Norway/UK, 18 min

• Synopsis

Charles Procter discovers a burning car in the garage where he lives.
A video camera has filmed the entire incident ...

- How long did it take to make your short?
Was it difficult to get financing?

It was only four months from when we started writing the script until the film was shot. The post production took ages due to lack of equipment.

- What thoughts come to mind concerning a »European cinema community«?
I feel a close affiliation to the idea of a »European cinema community« since I am myself a Danish/Norwegian director working between London, Paris, Oslo and Copenhagen. On the short films I've made, I have surrounded myself with collaborators from many European countries.

- If you owned a theatre for one night, which films would you screen?

This is the hardest question in the world to answer, but tonight's (one day in September 2002) pick would run under the headline »A show dealing with dreams and memory« and would include: »Vertigo« by Alfred Hitchcock, »Hiroshima mon amour« by Alain Resnais, »Mirror« by Andrei Tarkovsky, »8 1/2« by Federico Fellini, and »2001« by Stanley Kubrick.

- What is your next project?

I'm currently working on two screenplays for feature films, one in the Norwegian language about growing up in Oslo, the other is an English language thriller about lies and denial.

Joachim Trier

Born in 1974 in Norway. He graduated from the National Film and Television School in London. His short films include »Pietà« (2000) and »Still« (2000), which were screened at more than thirty international film festivals, receiving several awards.

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PRIX UIP VENEZIA



KALOZOK SZERETŐJE / LOVER OF PIRATES

by Zsófia Péterffy, Hungary, 8 min

• Synopsis

Jenny has been humiliated and dreams about revenge and of breaking out of her miserable life. The appearance of a pirate ship gives her the chance to exact her revenge. Jenny is washing while waiting for the ship and dressing in holiday clothes, but she cannot wash away the humiliation, she can't dress her heart in joyful colours. When she gets the chance to destroy her oppressors, she murders them, but, in doing so, causes the death of her own spirit.

- How long did it take to make your short?
Was it difficult to get financing?

It took two and a half years to make my film. The film was financed by the »Hungarian Motion Picture Public Foundation«. My film is a paint-animation film and requires a lot of hand-made work.

- What thoughts come to mind concerning a
»European cinema community«?

I hope this community will get stronger and stronger in order to prevent the independent and unique characteristics of European films from becoming uniform. I believe the greatest virtue of European films is that nations and directors have well defined features, and European films have special styles which should be kept.

- If you owned a theatre for one night, which films would you screen?
»Andrei Rublov« by Andrei Tarkovsky, »Satan Tango« by Béla Tarr,
»Mephisto« by István Szabó, »Ca ira« by György Kovásznai.
- What is your next project?

My next project is titled »The two-in-hand Driver«. It is about how to bridle temptations symbolized by a white and a black horse.

Zsófia Péterffy

Graduated from the Hungarian Academy of Applied Arts (animation) in 1997. She has participated in several collective and individual exhibitions. Her filmography includes »Clan of Demons« (1997) and »Tearing You up as the Storm« (1999).