

European film festival

18th edition



Portraits Landscapes World

14 to 28 March
Paris 2023



CATALOG



presents

L'Europe autour de l'Europe
European film festival

18th edition

Portraits, landscapes, world

14 to 28 March

LEGEND

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“Through the years he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, tools, stars, horses, and people. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his own face.”

« Au fil des années, il peuple un espace d’images de provinces, de royaumes, de montagnes, de baies, de bateaux, d’îles, de poissons, de pièces, d’outils, d’étoiles, de chevaux et de personnes. Peu avant sa mort, il découvre que le patient labyrinthe de lignes trace l’image de son propre visage. »

« A lo largo de los años va poblando un espacio con imágenes de provincias, reinos, montañas, bahías, barcos, islas, peces, herramientas, estrellas, caballos y personas. Poco antes de su muerte, descubre que el paciente laberinto de líneas traza la imagen de su propio rostro. »

Jorge Luis Borges

Dear Friends, Festivalgoers and Partners,

The above quote from *Labyrinths* by Jorge Luis Borges opens Carlos Saura’s last film *The Walls Can Talk / Las paredes hablan*, which opens the 18th Europe by Europe film festival.

With respect to cinema history, documentaries and experimental cinema have always been the source of new ideas, liberties, and audacities that influence “mainstream” cinema which draws on them for new content, and without which it runs the risk of asphyxiation.

In this regard, the three filmmakers who are the subjects of our retrospectives this year display formal refinement, ambition marked by humility, faith in the importance of art and life-affirming humanism.

The warm-hearted and courageous approach of Greek artist Eva Stefani’s films echoes the famous verse of poet Attila József (1937), “ ... in her heart at times the tiger cohabits with the gentle squirrel”.

Filmmaker Massimo Bacigalupo, translator of poets, essayist and cofounder of the Independent Filmmakers Cooperative, will present his cinematic evocations of time, human beings, and his beloved poetry.

Finally, Swedish filmmaker Roy Anderson both disheartens and delights us with a graphic palette whose ambition is to “film the broadest spectrum of human existence on this planet”.

Come see some rarely screened classics of European cinema by Ingmar Bergman and István Szabó,

Come see *My 20th Century*, in the presence of its director, Ildiko Enyedi, who is also the president of our Sauvage jury.

And Michel Glawogger’s prophetic *Workingman’s Death*.

And our section “Who knows what yesterday will bring?”- cynical and romantic films by Balkan directors.

And the programs of our three competitions, Prix Sauvage, Prix Present and Prix Sauvage Corto, that represent the driving energy of new talent and hope.

Our selection of films is the result of an intuitive process and particular circumstances that I believe reflect two issues. First of all, moral concern about the perspectives of cinematographic content. In that sense, the encouraging quality of the films is in counterpoint to the troubling issue of the future of the silver screen. And then, our ability to separate art from ideology and artists from politics. Those bygone issues remain relevant today.

126 films.

Come join the dance!

Wishing you pleasant screenings and encounters,

Irena Bilic
Founder and Managing Director



Prix SAUVAGE Competition

Troubled Minds by Raitis Abele, Lauris Abele

Atomen by Kate Cragg

The Wild Duck / Vildanden by Nadja Ericsson

Just Before / Накануне by Alisa Erokhina

The Home / El Hogar by Julio de la Fuente Santos

Lakelands by Robert Higgins, Patrick McGivney

Longing for Today / Lengsel etter nåtid by Knut Erik Jensen

Traces / Tragovi by Dubravka Turić

Have You Seen This Woman? / Da li ste videli ovu ženu?
by Dušan Zorić, Matija Gluščević

Prix SAUVAGE Competition

Prix SAUVAGE Jury

Ildikó Enyedi

President



Ildikó Enyedi, born in 1955 in Budapest, is a Hungarian director and screenwriter. Her first feature film, *My 20th Century*, was presented in the Un Certain Regard section at the 1989 Cannes Film Festival, where it won the Caméra d'Or. She then directed *Magic Hunter* (1994), *Tamas and Juli* (1997) and *Simon the Magus* (1999). Her film *On Body and Soul* won the Golden Bear at the 2017 Berlinale. In the same year, she was a member of two juries: the Yerevan International Film Festival and the Venice Film Festival. The following year, in 2018, she was a member of the jury of the Shanghai International Film Festival. In 2021, she will direct *The Story of My Wife*, an adaptation of the novel of the same name by Milán Füst (1942).

Damien Bertrand



Damien Bertrand is a critic and director. He publishes texts in various magazines (*Trafic*, *Repérages*), collective works (on Samuel Fuller, Raoul Walsh, Paul Vecchiali) and catalogues (Jean-Daniel Pollet, Barbet Schroeder). He regularly programs screenings (Jazz Festival and Polish Cinema, Annett Wolf cycle at the Cinémathèque Française), and teaches at the Centre Sèvres (Rossellini, Jerry Lewis). He has devoted several documentary portraits to jazz musicians (Emile Parisien Quartet, Andrzej Trzaskowski) and filmmakers, including *Against the Clock*, *Jerzy Skolimowski, painter, poet and filmmaker* (2003) and *Snapshots of the 20th Century: Annett Wolf* (2017). He is currently preparing a documentary about Dashiell Hammett (*San Francisco Blues*).

Nicolas Ducray



Born in Spain in 1981, **Nicolas Ducray** worked in the cultural sector in Jamaica and Hungary before moving to Paris in 2007 where he started to write. He is a screenwriter for the cinema: *Boys Like Us* (2014), *As far as I can walk* (2021), which won five awards at the Karlovy Vary International Film Festival 2021, and for television (Canal+ and France 3). Nicolas also works as a consultant for Groupe Ouest and La CinéFabrique. Today, Nicolas is developing his first feature film as a director as well as several series projects supported by the CNC.



Troubled Minds

by Raitis et Lauris Abele

(Fiction, Latvia, 2021, 106', En/Fr ST)

with Marcis Lacis, Toms Aunins, Daniela Vetra, Darna Danevica

The story of *Troubled Minds*, penned in its entirety by the two brothers, is a dark, psychedelic dramedy and revolves around two brothers, a pair of contemporary artists who are preparing for their biggest exhibition, which they want to turn into an "art terror act", and who are struggling to cope with their personal ambitions, bipolar disorders, psychedelic experiences, and each other's artistic ego.



"*Troubled Minds*" is a drama but hopefully with elements of black comedy - like life itself. The title of the film in our opinion nicely defines the main idea - the search for the meaning of life in today's 'post-truth' era where everyone lives and relies on their own reality - in a society where we might all in some way be crazy or 'broken' but try so hard to look 'normal!'"

"Visually we wanted to make this movie a mix of the highly artistic expressions of fiction films and the feeling of 'being there' of a documentary, so that the mix would take the viewer into a journey through many realms. Visually we wanted to make a film that would be a kind of phantasmagoric, kaleidoscopic, cinematic trip..."

Lauris et Raitis Abele, *Press kit*

Lauris and Raitis Abele

Brothers **Lauris and Raitis Abele** are Latvian filmmakers. Lauris has a Master's degree in Audio-Visual Arts. Raitis is a clinical psychologist but studied film at New York Film Academy. Mostly they work together as a creative trio with their youngest brother Marcis who is a D.o.P. For more than a decade they have been part of the Baltic art scene, creating art projects, music videos and films. International recognition came when Raitis and Lauris co-directed the short subject *Castratus the Boar* which won the Grand Prix at Tampere Short Film Festival in 2015. After that they created a drama documentary about paganism: *Baltic Tribes | Last Pagans of Europe*. Now *Troubled Minds* will be the first fiction feature film for all three brothers. Apart from that, they play and compose music in the metal and post-rock bands Soundarcade and Sonntags Legion.



Atomen

by Kate Cragg

(Fiction, Germany/United Kingdom, 2023, 115', C, En/Fr ST)

with Paula Bellaguarda, Julia Burns, Michaela Caspar, Laurean Wagner

Josef, a swindler, meets Yasmina, a businesswoman, in a bar. Their wanderings are punctuated by jagged encounters between people lost and alienated by modern life. In a world on the verge of collapse, these characters search for a meaning to their lives.



“The desire to connect, to be seen and understood, and the anguish when one isn’t, is central to my concerns. Our personal dilemmas and pain are reflective of the chaos of our contemporary world - the rampaging exploitation, consumerism, and inequality bleeding through into our relationships, controlling and permeating even our dreams.

I am interested in using music as another dimension of commentary, contrasting high emotional content, and dance-like choreographed scenes with a harsh realism, a dance between Wagner and the gutter.”

Kate Cragg

Kate Cragg

Kate Cragg is a British filmmaker and director. She studied film and drama at Reading University and St Martins School of Art, and continued her studies in Poland, performing with BLIK Mime Group. She also works with independent theatre productions in Edinburgh and London. Her first short films were produced in the 1990s in the avant-garde London scene, inspired by Derek Jarman, and were shown at the Berlinale and various festivals around the world. In 2002, she directed the short film *Shell* and won first prize for direction at the Buenos Aires International Film Festival. While continuing to direct fringe theater productions and short films, Kate Cragg is training as a Lacanian psychoanalyst.



The Wild Duck / Vildanden

by Nadja Ericsson

(Fiction, Sweden, 2022, 74', C, En/Fr ST)

with Hedda Hultman, Julia Sjölin, Eugene Sundelius von Rosen, Karin Lindstén

Summer, 1884. Hedvig lives with her elder sister and brother. They run a photography business, and Hedvig is occupied with her wild duck. One morning the eldest sister Karin returns home and wants to sell the house. During the day, secrets and memories concerning the family's past and future unfold.



“In the same way that Henrik Ibsen’s eponymous 1884 play is evoked through merely a few specifics like the name Hedvig, the photographic studio, the wild duck, of course, and the dramatic moments of the livsløgn (life’s lie) – and the delusions people have about themselves and the world finally destroy them, as well as all too often the people around them.

Vildanden is classic to the core – a gem of tact and discretion, of breezes more than gusts, of semitones and muted colours.”

Olaf Möller, *International Film Festival Rotterdam*, 2023

“The film is set in an 1880s house, with the characters wearing clothes that make reference to a period drama, or a play. While visual references to photography and printed matters are clearly from the late 19th century, an anachronistic layer is present, as the film does not try to hide objects and renovations added to the house from later periods. With its double temporality and timeless themes of family, power, memory and language, playing with tropes from 19th century chamber plays as well as contemporary drama films, the film can be seen as a double exposure, taking place simultaneously in 1884 and today.”

Nadja Ericsson, *director’s statement* filmfreeway.com

Nadja Ericsson

Nadja Ericsson holds a Master of Fine Arts from Malmö Art Academy, 2020. She works with film and video both as installations and for cinema. *The Wild Duck* is her first feature film. It had its world premiere at



Just Before / Накануне

by Alisa Erokhina

(Fiction, Russia/France, 2022, 89', C, En/Fr ST)

with Artem Yakovlev, Darya Ekamasova, Vladimir Seleznyov, Veronika Zhukova

Maksim is 15 years old and spends his days secretly stalking Anna, his father's mistress. He buys a gun and prepares to kill her; he wants justice in an unjust world, and the only way for him is with gunfire.



“We are interested in observing a teenager at the moment of his choice: To become a man or a beast [...] This is a reflection on adolescents and other people who do not fit into modern society, feeling that they have no future and are trapped in a dead-end, from which there is no way out.”

Anna Shalashina, film producer

Alisa Erokhina

Alisa Erokhina was born in Ufa, Russia, in 1994. As a teenager, she was already shooting her first films. In 2016, she graduated from the Faculty of Arts in St. Petersburg. Her short film *Rabbits in the Headlights* (2016) was selected in the competition of the documentary festival Artdokfest in Russia. *Just Before* (2022) is her first feature film.



The Home / El hogar

by Julio de la Fuentes Santos

(Fiction, Spain, 2022, 85', NB, with no dialogue)

with Luis Motolla, Nerea Garmendia

In the heart of a forest, a modest family lives with three children. One day, in a village, they pass a house they think is empty and occupy it, but the euphoria is short-lived.

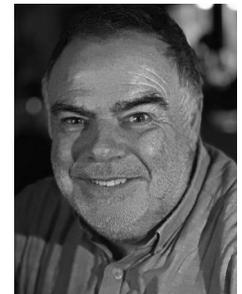


“The idea is to pay homage to Charlie Chaplin many years later, without trying to imitate or claim to match his unique talent. To show the younger generations that years ago, cinema was so beautiful and fun, but also difficult and risky. I have always been impressed by the human dimension and the spirit of comedy.”

Julio de la Fuentes S., elhogarlapelicula.com, 2022

Julio de la Fuentes

Born in 1961 in the province of Asturias in Spain, **Julio de la Fuentes** has been interested in cinema since childhood. In 2007 he directed his first short film *Crónica de una voluntad* (*Chronicle of a Will*), which was screened in several Spanish film festivals. Since then, he has produced works of all kinds: feature and short films, documentaries, fiction, which often pose social questions. His films have been remarked at international film festivals; his short film *Almas perdidas* in 2008 won the prize for best short film at the International Pink Apple Festival in Zurich, Switzerland. His first feature-length documentary in 2015, *Os voy a cantar mi vida* (*I'm going to sing you my life*), and his first feature-length fiction in 2017, *El ultimo invierno* (*The Last Winter*), were broadcast on local television in Asturias.



Lakelands

by Robert Higgins, Patrick McGivney

(Fiction, Ireland, 2022, C, 99', Fr ST)

with Eanna Hardwicke, Danielle Galligan, Lorcan Cranitch

Cian comes from a small town in the Midlands where Gaelic football is a religion and an identity. As a young player, he was the victim of an assault during a night outing and found it difficult to accept that an injury abruptly ended his career.



“Our goal was to examine youth culture in the midlands (..) Despite its prominent role in our society, this is a world that has thus far been left unexamined in Irish cinema.”

“In rural Ireland, Gaelic football is at the heart of the community, with its own unique rituals and routines and one that is unique and distinct to Ireland. To many who play and follow the sport, it becomes a compulsion. *Lakelands* looks at what happens when it becomes an obsession.”

Robert Higgins and Patrick McGivney, directors' statement, *filmfreeway*

“Small town Irish drama brings a fresh feel to the familiar narrative of a young man facing an uncertain future.”

Galway revue, *Screendaily international*, June 2022

Robert Higgins et Patrick McGivney

Robert Higgins and **Patrick McGivney** are an Irish director/producer duo. Their first short film *Angels Guard Thee* in 2018 premiered at Cork Film Festival and went on to screen at 15 festivals worldwide. They founded the film company Harp Media the same year. It has been awarded funding from the BAI, Arts Council and Creative Ireland. The company was runner-up in the Longford final of Ireland's Best Young Entrepreneur. Their short film *Drifting* premiered at the Galway Film Fleadh in 2020 and has been acquired for worldwide distribution by Network Ireland Television. It has played festivals such as Newport Beach, Aesthetica, Glasgow and Dublin International Film Festival. Their film *Lakelands* won Best Irish Film and New Talent Award for Éanna Hardwicke and Danielle Galligan at the 34th Galway Film Fleadh.



Longing for Today / Lengsel Etter Nåtid

by Knut Eric Jensen

(Fiction, Norway, 2023, C, En/Fr ST)

with Ellen Dorit Petersen, Per Kjerstad, Ellinor Haug Jensen

Longing for Today is a fable told through the dreams, memories and traumas of a young girl trying to find her own way through the tragic events of World War II.



“Knowledge about how difficult it is to succeed has made me humble, not arrogant and smug. I know that every movie I make competes on all the world’s screens. The more personal a film or other artwork can be, the greater the chances it is unique. No one else has your personality. Your own personality becomes your only niche. If I manage to express this, it is possible to get an eternal place in film history and my film can be timeless. On a few occasions I have received this honor. I hope this also will happen with “Longing for Today””

Knut Erik Jensen, director’s statement, *filmfreeway*

Knut Erik Jensen

Born in 1940, **Knut Erik Jensen** is a Norwegian director, screenwriter and producer. After studying French, Russian and history, he entered the London Film School, then joined Norwegian Radio and Television (NRK). Knut Erik Jensen is the author of the documentary series *Finnmark between East and West* (1983-86), *Amanda* for Best Norwegian Film, the feature documentary *Cool and Crazy* (2001) and numerous short films. He also directed four feature films: *Stella Polaris* (1993), *Burnt by Frost* (1997), *Passing Darkness* (2000) and *Icekiss* (2008). He is one of the founders of the Nordkapp Film Festival. In 2011, the Norwegian Film Institute celebrated his 70th birthday with a retrospective at the Oslo Cinematheque. His latest feature film, *Longing for Today*, is inspired by his own story.



Traces / Tragovi

by Dubravka Turić

(Fiction, Croatia/Lithuania/Serbia, 2022, 98', C, En/Fr ST)

with Marija  ić, Niksa Butijer, Lana Barić, Mate Gulin

Ana is a doctor of anthropology and suffers from vitiligo which she tries to hide. For her research, she embarked on a book project on local funeral customs. She is particularly interested in the Mirila, which means 'measurement'; a custom that consists of measuring the deceased with two stones, one at the head and one at the feet. Her scientific research is mysteriously intertwined with her life.



"I chose a small fragment of universal reality that I wanted to communicate to the audience. Everything seen and heard in the film comes from that fragment."

Dubravka Turić

Dubravka Turić

Dubravka Turić is a Croatian director, editor and screenwriter. She graduated from the Academy of Dramatic Arts, University of Zagreb, with a master's degree in editing in 1998. She has edited more than thirty fiction, animation and experimental films, and worked as an assistant director and screenwriter on many projects. Her first short film *Belladonna* (2015) was selected at Sundance Film Festival, Rotterdam Film Festival and won the Orizzonti Award for Best Short Film at the Venice Film Festival. Her second short film *Tresnje* (2017) premiered at the Directors' Fortnight in Cannes in 2017 and at numerous festivals. In 2019, she wrote and shot the short film *Tina*, presented in competition at the Sarajevo Film Festival. *Traces* is her first feature film.



Have You Seen This Woman? / Da li ste videli ovu ženu?

by Dušan Zorić, Matija Gluščević

(Fiction, Serbia, 2023, 79', C, En/Fr ST)

with Ksenija Marinković, Boris Isaković, Jasmina Đurić, Goran Bogdan

In the heat of a summer day, Draginja discovers a corpse that looks like her. Draginja hires a fake husband to show off to her friends. In the cold of a winter night, Draginja wanders the streets in the hope of regaining her lost memory. Through three different life possibilities, a woman tries to escape her skin.



“Released at the Venice Film Festival and selected this week at the Black Movie Festival, this film has a strong personality and is not afraid to go head on. We follow Draginja’s deceptively quiet daily life: it’s the hum of the fresh food aisle at the supermarket, it’s the sweaty Adonis playing basketball down the street, it’s a moment in a state of suspended animation - an absolutely Homeric scene - in a club. Should we laugh or cry? Whether it’s the audience or the heroine, there’s always room for doubt, and this hesitation waltz is particularly gratifying.”

Nicolas Bardot, *lepolyester.com*, january 2023

Dušan Zorić and Matija Gluščević

Dušan Zorić and Matija Gluščević are two Serbian filmmakers. They studied filmmaking at the University of Arts in Belgrade. Their films were selected and awarded by many international festivals. Dušan Zorić presented his documentary *Love* (2016) in its world premiere at the Visions du Réel Festival and his short film *Foreign Body* (2018) at the Venice Film Festival. Matija’s documentary *Utopia* (2016) was screened at the Pula Film Festival and the Belgrade Documentary and Short Film Festival. Then, his short fiction film *Loop* (2017) premiered at the Locarno Film Festival. *Have you seen This Woman?* is their first feature film.



Prix PRESENT Competition

Terra in vista by Mattia Petullá & Giulia Angrisani

The Golden Wolf of Balolé / Le Loup d'or de Balolé
by Chloé Aïcha Boro (out of competition)

Stoker by Stelios Bouziotis

Hide and seek / Nascondino by Victoria Fiore

Zoo Lock Down by Andreas Horvath

Green Jail by Yin-Yu Huang

The Pawnshop / Lombard by Łukasz Kowalski

SMILE and WAVE by Eva Charlotte Nilsen

Too Close / Túl közel by Botond Püsök

La macchina delle immagini di Alfredo C. (The Image Machine of Alfredo C.) by Roland Sejko

Prix PRESENT Competition

Prix PRESENT Jury

Eva Stefani
President



Eva Stefani is a Greek video artist and director. She studied Political Science in Athens, then documentary film at the Ateliers Varan (Paris), the Tisch School of the Arts (MA, New York University) and the National Film and Television School (London). She obtained a PhD in Ethnographic Cinema at the Panteion University in Athens. She is the author of numerous short documentaries and experimental films, some of which have won awards at Cinéma du Réel, Oberhausen International Festival, Thessaloniki Festival, SEE Docs Dubrovnik. She teaches film theory and history at the University of Athens and is a visiting professor at the Freie Universität in Berlin. Her first feature documentary *Days and Nights of Demetra K.* won the Prix Present at the Festival l'Europe autour de l'Europe in 2022.

Chloé Aïcha Boro



Chloé Aïcha Boro is a Franco-Burkinabé writer and filmmaker. After studying modern literature, she began a career as a journalist in the written press. She worked with Burkinabe magazines and newspapers and published several novels: *Paroles d'orphelines* (*Words from orphans*, 2009), *L'œil du bouc* (*The eye of the goat*, 2012) and *Notre Jihad intérieur* (*Our Jihad from Within*, 2018). Gradually, she became interested in the audiovisual field, making short films and working as an assistant director. She is the author of the documentaries *Farafin ko* (2014), *France - Au revoir, le nouveau commerce triangulaire* (*France - Goodbye, the new triangular trade*, 2016) - best documentary award at the Vues d'Afrique festival in Montreal. Her film *The Golden Wolf of Balolé* received the Etalon d'or du documentaire at Fespaco 2019.

Ivan Zotikov



Born in 1981 in Kiev, **Ivan Zotikov** is a Ukrainian cinematographer and director. He studied at the Institute of Film and Television of the Kiev State University of Culture and Art. He is the author of the short films *Kuzhbii* (2007), *Keep Your Head Up* (2011) and *Pound almost* (2014). As a cinematographer, he worked with Aleksandr Balagura on the documentary *Loli Kali Shuba* (2013) and Ivan Kuinskyi, on the documentary *The First Capital of the Scientific Future* (2013). Passionate about the optical and mechanical film industry, he owns a collection of cameras made in Eastern European countries in the 20th century.



Terra in vista

by Giulia Angrisani, Mattia Petullà

(Documentary, Belgium, 2022, 87', C, En/Fr ST)

Cecilia, Armelle, Gibbo and Sisco are seasonal workers employed in monoculture fields, living in temporary camps on vacant land. Their lives are marked by work, but also by introspection and self-quest.



“We believe that a shift in certain paradigms is necessary in our society, especially regarding our way of being with others. We believe that pain, agitation, insecurity, weakness are not feelings to be avoided. A crisis must be embraced, lived.”

Angrisani Giulia, Mattia Petullà, *Centre vidéo de Bruxelles*, 2022.

Giulia Angrisani et Mattia Petullà

Giulia Angrisani was born in Naples in 1988. A graduate in sociology and anthropology, she is working on a research project in Lisbon with the Centre for Anthropology Research (Centro em Rede de Investigação em Antropologia). In 2018, she obtained a Master's degree in visual and space arts from the École Supérieure des Arts – École de Recherche Graphique in Brussels. From 2019 to 2021, she was responsible for the implementation of the anthropology project *Les Promises* in Marseille. Her first feature *Terra in vista* was selected for the twenty-sixth edition of the Jihlava International Documentary Film Festival.

Mattia Petullà has a degree in communication sciences. He began working in television in 2001, promoting ideas of media activism. In 2004 he produced *Grand Hotel Bologna 2*, a film about an unfinished airport where many immigrants took refuge. In 2009, his first short film *La conquista dell'America* was selected for the XXII Turin Film Festival. Since then, he has made many short films, documentaries, music videos and audiovisual installations in museums.



Out of competition

The Golden Wolf of Balolé / Le Loup d'or de Balolé

by Chloé Aïcha Boro

(Documentary, Burkina Faso/France, 2019, 65', C, En/Fr ST)

In the heart of Ouagadougou, the capital of Burkina Faso, several thousand men, women and children work hard in a granite quarry. This provides them with a small income that allows them to survive from day to day. In her documentary, Chloé Aïcha Boro proposes an immersion in the life of these modern slaves, exploited by stone sellers and who live on the fringe of a society that ignores them.



“In this far-reaching documentary, Aïcha Boro examines the revolution in Burkina Faso, with special attention to its self-organization in order to avoid intermediaries and to decide collectively. (...) Because she places these characters in time, with dignity, without pathos, in the light of the economic and relational balance of power. What these outsiders say is admirably relevant and profoundly human.”

Olivier Barlet, *on-tenk.com*, 2019

Aïcha Boro

Chloé Aïcha Boro is a Franco-Burkinabé writer and filmmaker. After studying modern literature, she began a career as a journalist in the written press. She worked with Burkinabe magazines and newspapers and published several novels: *Paroles d'orphelines* (*Words from orphans*, 2009), *L'œil du bouc* (*The eye of the goat*, 2012) and *Notre Djihad intérieur* (*Our Jihad from Within*, 2018). Gradually, she became interested in the audiovisual field, making short films and working as an assistant director. She is the author of the documentaries *Farafin ko* (2014), *France – Au revoir, le nouveau commerce triangulaire* (*France - Goodbye, the new triangular trade*, 2016) - best documentary award at the Vues d'Afrique festival in Montreal. Her film *The Golden Wolf of Balolé* received the Etalon d'or du documentaire at Fespaco 2019.



Stoker

by Stelios Bouziotis

(Documentary, Greece, 2023, 71', C, En/Fr ST)

This film told in the first person is a letter to my sister I have never met, as well as an act of reconciliation with my father and the inevitability of death. Three different formats for five decades of life compose a cinematographic mosaic that walks the tightrope between the joy of life and the contemplation of existence.



Stelios Bouziotis

Stelios Bouziotis was born in Athens in 1981 and holds a degree in Music Technology and Acoustics Engineering from the University of Crete. He has directed and edited three short films, with his latest work, *Two First Days*, being screened at the 2nd short film festival organized by the Onassis Foundation in 2014. Since 2011, he has been collaborating with director Menelaos Karamaghiolis on the ongoing documentary series *Meeting with Remarkable People*. He has also worked as director of photography, camera operator, sound recorder and editor as he did for the platform of the same series, but also for the feature films *Love, Love, Love*, screened in 2015 at Athens Film Festival, and *Frankenstein REC* by Costas Zappas, with an international co-production and distribution. He has also worked on various collaborative projects, including the project *Human Flow* by the Chinese artist Ai Weiwei in *Idomeni* (2016), or in collaboration with the KEY FRAME company on the award-winning documentaries *Giannena of thoughts and legends* and *Byzantine Kavafis*. Finally, he worked together with Maria Papadimitriou (and Menelaos Karamaghiolis) taking over the sound design for the video project *AGRIMIKA*, which represented Greece at the 56th Venice Biennale 2015.

His first feature-length documentary, *Stoker*, will compete at the Thessaloniki International Documentary Festival in March 2023.



Hide and Seek / Nascondino

by Victoria Fiore

(Documentary, United Kingdom/Italy, 2021, 88', C, En/Fr ST)

Nascondino follows four years in the life of “scugnizzo”, street kid Antoni as he fights for freedom during a state crackdown on children at risk of entering organized crime. Meanwhile his grandmother Dora, the family matriarch, watches him roam the narrow city streets while confronting her own past horrors. In the city of Naples, a world where nothing is as it seems, dreams and half-truths may be their only chance of survival.



“The process of making a film is definitely an incredibly intense one, and it changes many things. It’s hard not to become cynical, it’s a struggle. Sometimes things happen right in front of your eyes which make you want to give up hope. It’s naïve to make a documentary thinking that you’re going to change things. But it was important to be there for the entire process and to accompany the characters to the very end, offering them the necessary support. It’s definitely a fortifying experience.”

“It’s hard to pin down the exact moment I started work on this project, because it all happened very spontaneously. I was hosting a film workshop. A social worker from the Spanish Quarters Association, who’s also a friend of mine, Eleonora Dell’Aquila, showed me videos of children describing Naples using expressions typically associated with this area, and these children asked me to film the “cippo” [the annual St. Anthony celebrations organized by the Quarters]. We involved them in the project, we gave them GoPro cameras and we asked them to tell us about this tradition. This would become our early material, which we then used to develop *Hide and Seek*. It was through this experience that I met Antoni. He took a particular interest in the camera. He wanted to shoot Titanic on the beach with his cousin and talk to us about his dreams and his neighborhood. He showed real creativity.”

Victoria Fiore

Victoria Fiore is an Italian film director, writer and editor based between Naples and Rio de Janeiro. Her debut feature documentary *Nascondino* is currently on the festival circuit after premiering at the BFI London Film Festival 2021 in the Grierson Competition and in the main competition at CPH:DoX 2022. She is currently developing a fiction feature *Aida*, selected for the Locarno Residency development program. Her series *Le cose belle* was selected for Torino Series Labs. *Becoming Maestre* (2023) is being supported by the *Netflix Italy & Premi David Di Donatello* program. Trained in film education at the EICTV Cuba, she offers workshops and mentorship for young people and social causes. She also edits broadcast documentaries, including recent credits for *Topic Stories* and *VICE*. In Rio de Janeiro, she has worked with the Theatre Center of the Oppressed and is a samba dancer at GRES Paraíso do Tuiuti, GRES Académicos do Salgueiro, and GRES Paraíso School of Samba in London.



Zoo Lock Down

by Andreas Horvath

(Documentary, Austria, 2022, 73', C, En/Fr ST)

In the spring of 2020, the Salzburg Zoo was confined due to Covid and closed to the public for the very first time. Usually the animals are like actors on stage, but they don't play a role. The closing of the zoo provides a unique opportunity to take an intimate and sometimes surreal look at the zoo's inhabitants.



“Usually, these animals are like actors on a stage. But they are not performing, that's the thing – they are just being themselves. When the other side is suddenly missing, when there is no us, watching, something new happens. When nothing happens, you need to create something – that's where the sound comes in. It allows you to get into these little stories playing out in the zoo. You return to the same animals, again and again. I would watch this caiman, and he would just stay there in one position for hours. You wonder if they miss all those people or if they feel relieved.”

Andreas Horvath, interviewed by Marta Balega, for *Cineuropa*, 2022

“I wanted to lull viewers into this meditative atmosphere – with the sound design, for example. When visitors come back again, it's almost shocking. At first, you might miss something in the film – dialogues, words – but my hope is that you get into the rhythm of the movie. And then, yes, things return to normal.”

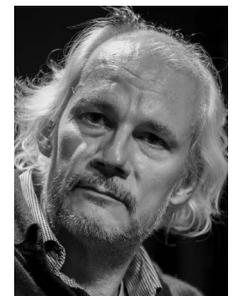
Andreas Horvath, interviewed by Marta Balega, for *Cineuropa*, 2022

Andreas Horvath

Born in Salzburg, **Andreas Horvath** studied multimedia art and photography in Vienna. Photographer and filmmaker, he publishes books and makes independent films.

His documentaries are selected in international festivals, such as Cinéma du Réel in Paris, the International Documentary Film Festival of Chicago, the Karlovy Vary Festival or the Directors' Fortnight in Cannes.

In 2019, he will direct *Lilian*, his first feature film. And in 2022, his documentary *Zoo Lock Down* will have its world premiere at the Karlovy Vary Festival.



Green Jail

by Yin-Yu Huang

(Documentary, France/Taiwan, 2021, 100', C, En/Fr ST)

There remains nothing but silence in the “Green Jail” on Iriomote Island, Okinawa, Japan. Before World War II, “Green Jail” was a large-scale mining village, where thousands of miners from Kyushu, the Japanese colonies Taiwan and Korea and other places in Japan were then imprisoned and exploited. Most of them died from malaria or were forced to work there. As for “Taiwanese miners”, the morphine injection was prevalent so that they could work nonstop day and night. The film follows the last 4 years of Grandma Hashima’s life, the last survivor of colonial Taiwan, who knows the secrets of “Green Jail,” the notorious pre-World war II coal mine in Okinawa, Japan.



“I started documentary filmmaking when I was still a college student. One of the courses back then was on visual anthropology, which became a foundation of my works. My pure interest in human beings, in people that I know nothing about, led me to observe others. Though I found that documentaries have the strength to change the world, they primarily help me to examine myself. Ten years passed, I’m still in this field as a director, a producer, a distributor, as well as a curator. I believe that documentary films can move forward and change the world little by little, and our responsibility is to bring these films to a proper platform so that more and more people can access them.”

Yin-Yu Huang, interview at the *Emerging Producers program*, 2020

Yin-Yu Huang

Yin-Yu Huang is a director and producer based in Okinawa. He began documentary filmmaking in 2010, and he founded Moolin Films, Ltd. (Taiwan) in 2015, later Moolin Production Co., Ltd. (Japan) in 2019. His films include *After Spring, the Tamaki Family...* (2016) and *Green Jail* (2021) which were theatrically released in Japan and Taiwan. His films were selected by Visions du Réel, DOK.fest München, Taipei Film Festival, Kinema Junpo Best 10 Documentaries and others. He is an Emerging Producers 2020 alumni and one of the mentors of ASIADOC 2021. As producer, he focuses on international projects with Asian perspectives and aesthetics. Besides film production, he is the executive director of Cinema at Sea International Film Festival.



The Pawnshop / Lombard

by Łukasz Kowalski

(Documentary, Poland, 2022, 81', C, En/Fr ST)

Jola and Wiesek, a colorful couple, run the biggest pawn shop in Poland. A business that used to be profitable, but now times are hard, and bankruptcy threatens. To survive, the two owners have a brilliant idea. The result is a hilarious and heartwarming film about the woes of affluent society.



“The Pawnshop is also a comedy about maladjustment. Those who work there wonder how to unload their knick-knacks, those who come to sell their junk find only the most unconvincing arguments, and Kowalski’s camera captures this little theater with vivacity. It’s not so much about condescension as it is about the power of survival: indeed, there is talk of “Perseverance Street,” which is not far from the store.”

Nicolas Bardot, *lepolyester.com*, april 2022

Łukasz Kowalski

Łukasz Kowalski is a Polish director, journalist, and creator of television programs. He graduated from the Department of Philology at the University of Silesia in Katowice and from the Wajda School in Warsaw. Since 2007 he has been working for Polish television. He is the author of more than 170 short documentaries and investigative reports broadcast on several Polish TV channels. He has won numerous awards in national journalism competitions. Since 2018, he has been a co-founder of 4:30 Studio, a Katowice-based production company specializing in documentaries, news reports and documentary series.



SMILE and WAVE / SMILE og VINKE

by Eva Charlotte Nilsen

(Documentary, Norway, 2022, 57', C/NB, En/Fr ST)

Can we say something about life by drawing a portrait of a place? Can we better understand ourselves by contemplating our passions? The flow of the tide and memories of the past intertwine in this story about vulnerability and what remains when something is gone.



“Nilsen is an institution in North Norwegian film. Eva has worked with film since 1968. For nearly 55 years she has been scriptwriter, director, photographer, editor, and producer. Nilsen has worked tirelessly to improve the everyday circumstances of film makers in the North in the course of her four years as the first woman director of Nordnorsk Filmsenter (North Norwegian Film Center), 2008–2012.”

Tromsø International Film Festival Program

Eva Charlotte Nilsen

Eva Charlotte Nilsen studied camera and editing at the Norwegian Broadcasting Corporation and worked there from 1967 to 1973. In 1969, she also took courses in eloquence and drama at Stanford University. She later obtained a master’s degree in criminology and social science from the University of Oslo. In 1986, she founded her own production company RAMPELYS and worked as a producer, director and editor. From 2009 to 2012, she also chaired the North Norwegian Film Center in Honningsvåg. Smile and Wave was selected for the opening of two documentary festivals in Norway and won the award for best medium-length documentary at the NordicDocs festival in 2022



Too Close / Túl közel

by Botond Püsök

(Documentary, Romania/Hungary, 2022, 85', C', En/Fr ST)

Andrea alone builds a new safe life for her two children after sending her ex-abusive partner to prison. However, her struggles are constantly made more difficult by the conservative community in which she lives, and which questions her word.



“Andrea could be anybody’s mother, and her daughter could be anybody’s sister or friend (...). I wanted the story to capture the darkness of the past, but also, to have lots of light and inspiration thanks to their perseverance. I feel fortunate that my characters also felt the urge to tell their story this way, and thus, the camera became a part of their healing process.”

Director statement - *filmfreeway*

Botond Püsök

Film director **Botond Püsök** was born in Romania, Transylvania. In 2016 he won the Best Director award for his short documentary *Angela* at the Astra International Film Festival and the DocuArt Film Festival. A recent graduate with a master’s degree in documentary film directing from the University of Theatre and Film Arts, SZFE Budapest, *Too Close* is his first feature film and won two awards at the Budapest International Documentary Film Festival.



La macchina delle immagini di Alfredo C. (The Image Machine of Alfredo C.)

by Roland Sejko

(Documentary, Italy, 2021, 76', C/NB, En/Fr ST)

with Pietro De Silva

Alfredo C., cameraman for the fascist propaganda machine, toured Italian-occupied Albania for five years with his camera. Before, for almost twenty years, he filmed Mussolini and fascist Italy. Now that the war is over, he finds himself trapped to Albania, a communist country which needs a cameraman for its new propaganda. Confined to a film vault, surrounded by thousands of film reels, Alfredo C. reviews the film of his life on an old moviola.



“His story, unavoidably intertwined with the images and stories of others, provided the opportunity to develop a number of themes: the omnipresence of propaganda and its techniques, the effect of historical events on personal destinies, the responsibility of the masses and that of individuals. And a reflection on the responsibility – today, just like yesterday – of those who produce images, and those who see them.”

Roland Sejko, la Biennale di Venezia, 2021

Roland Sejko

Roland Sejko was born in Albania. He is a writer and director, known for *Albania - Il Paese di fronte* (2008, co-directed with Mauro Brescia), *Anija - La nave* (2012), and *La macchina delle immagini di Alfredo C.* (2021). He graduated in History and Philology at Tirana University before settling in Italy in 1991. He has been working for Istituto Luce, where he is currently director of editorial staff. Winner of a David di Donatello Award for his *Anija / La Nave* Roland Sejko has written and directed several acclaimed documentaries especially as regards his reuse of archive footage. His film *La macchina delle immagini di Alfredo C.* (2021) had its world premiere at the 78th Venice International Film Festival.



Prix SAUVAGE CORTO Competition

Sketch for the Last Map by Lauri Astala

The Beatitudes by Harry Batty

Father's Land / Terra dei padri by Francesco Di Gioia

Us / Nós by Nelson Fernandes

I Didn't Make It to Love Her / Nisam je stigao voljeti by Anna Fernandez De Paco

Sediment / Nuosédos by Viktoras Gineitis

Pasaia by Giulia Grossmann

Pina by Canan Kadana

Good, Evil and the Sun / Poza Dobrem, Złem i Słońcem by Yutaro Keino

Homesick Lungs / Hoamweh Lung by Felix Klee

Horizons de Charlie Marois (out of competition)

Ymor by Julien Lahmi

The Record by Jonathan Laskar

Clowns House by Gabrielle Lubtchansky (out of competition)

Moth / Phalène by Jérémy Maucour

1 MTH/MIN by Ethann Néon

The Banishment / Aforoz by Yilmaz Özdil

When Grass Grows / Cuando Crece La Hierba by María Monreal Otano

Teatralna Station / Театральна by Alina Panasenka

Doubt / Kuşku by Gökçe Pekhamarat

The White Field / Der weiße Bereich de Marlies Pöschl

Unterrotenstein (Under the Red Stone) by Sophia Schiller

Unfamiliar Familiar / 잊혀진 익숙함 by Hae-Sup Sin

House of Mice by Erik Sémarshkin

Everything Ahead / Sve što dolazi by Mate Ugrin

Der Bruder (The Brother) by Jeremias Zeh

Prix SAUVAGE CORTO Competition

Prix Sauvage Corto Jury

Samantha Leroy
President



Samantha Leroy has been Head of programming of silent films at the Jérôme Seydoux - Pathé Foundation since 2020. Prior to that, for 12 years she was in charge of programming the film collections of the Cinémathèque française in festivals and cinémathèques, and in charge of production and development for the restored film festival "All the memory of the world". She regularly programs short film screenings (Le Fresnoy, Festival Entrevues de Belfort, Festival international du cinéma méditerranéen de Montpellier, Festival Côté Court de Pantin and within the International Federation of Film Archives). She is co-founder and president of the association L'Inversible, which organises Home Movie Day in Paris.

Ana Grgić



Ana Grgić (PhD, University of St Andrews) is a film scholar and film industry practitioner. She is Associate Professor at Babeş-Bolyai University, Romania, and Associate Editor of *Studies in World Cinema: A Critical Journal*. Her research centers on Balkan cinema, archives, and film history, on which she published *Early Cinema, Modernity and Visual Culture: The Imaginary of the Balkans* (AUP, 2022) and co-edited of *Contemporary Balkan Cinema: Transnational Exchanges and Global Circuits* (EUP, 2020). While president of the cultural association, Balkan Cultural Centre (Croatia), she co-organized a year-long film literacy travelling program, the 5C project (funded by Creative Europe Media program, and the Croatian Audiovisual Centre), and as a Board member of the Albanian Cinema Project, she collaborated on film preservation workshops Archives in Motion in 2016.

Guangli Liu



Liu Guangli was born in 1990 in Lengshuijiang, China. He currently lives and works in Paris. He graduated from Le Fresnoy - Studio national des arts contemporains in 2020. Guangli's works often deal with differing approaches to depicting history and events. They eventually find their own places in installations, videos, documentaries, and paintings that suggest that our understanding of the present is often shaped by pre-existing languages, social norms, and media formats through which pieces of information get transmitted. He won the prize Golden Nica and Honorary Mention in the Computer Animation category at Ars Electronica (2021, 2022), and a Golden Key for best short film at Kassel Dokfest (2021).



Sketch for the Last Map

by Lauri Astala

(Experimental, Finland, 2022, 13', C, no dialogue)

At the core of Sketch for the Last Map, overlapping translucent indoor and outdoor spaces are related to the multi-layered and placeless world in our digital era.



Lauri Astala

Lauri Astala is a multidisciplinary Finnish artist. He graduated from the Finnish Academy of Fine Arts in 1989 and Chicago Art Institute in 2001 and is one of the most distinguished media artists in Finland. His works have been presented at numerous solo and group exhibitions since 1989, including Eyebeam in New York (2013), Helsinki Art Museum (2010) KUMU art museum in Tallinn (2008) and Institut finlandais in Paris (2008). In 2007, he was awarded the Finnish State Prize for Visual Arts.

The Beatitudes

by Harry Batty

(Fiction, United Kingdom, 2023, 9', C/BW, OV)

with Erin Smith, Timotei Cobeanu, Amedeo Fedeli, Jean-Paul Arroyave

The Beatitudes is a playful essay on the moving image that links together many strands of culture and history to poetic effect, asking questions about the purpose and meaning of language within the cinematic medium.



Harry Batty

Harry Batty is a young English writer and director from the north of England. At the age of 18, he participated in the BFI program at the National Film and Television School. During this program, he made the short film *Oh Gloria Inmarcesible!* (2019), a parable about two Colombian gangsters in London. In 2020 he began his studies, which he continues at the Northern Film School in Leeds. His short film *An Afternoon* (2022) is being presented in competition at the Europe Around Europe Festival.

Father's Land / Terra dei Padri

by Francesco Di Gioia

(Documentary, Italy, 2021, 11', BW, En/Fr ST)

Between 1911 and 1920, during the Italian occupation of Libya, many civilians were deported. One hundred years later, Francesco Di Gioia dwells on this forgotten historical fact. He gives a whole new meaning to archive and propaganda images by mixing them with the poetry of Fadil Hasin Ash-Shalmani.



Francesco Di Gioia

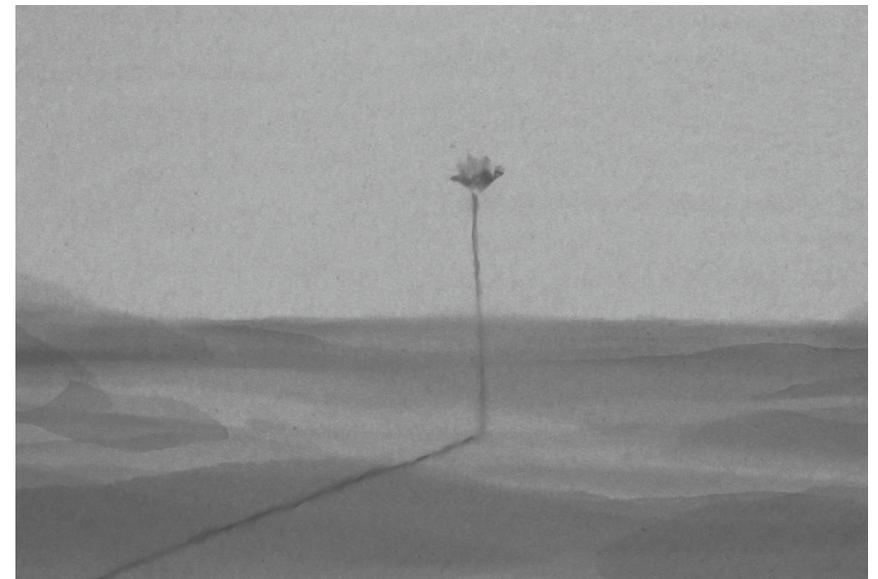
Francesco Di Gioia studied communication and design at the Politecnico of Milan and then documentary filmmaking at the Civica Scuola Luchino Visconti in Milan. He co-directed his first short film *Cast Iron Days* in 2018. He then attended editing courses at the Centro Sperimentale di Cinematografia in Rome and in 2021 directed *Fathers' Land*, which won numerous awards and special mentions in Italy, Germany and Turkey.

Us / Nós

by Nelson Fernandes

(Animation, Portugal, 2021, 5', BW, no dialogue)

Thanks to several Stop Motion techniques, Nelson Fernandes takes us on a journey through the conflicted human condition. War, loneliness, nature, crossroads, fallen dreams are some of the recurring aspects in this animated poem on paper.



Nelson Fernandes

Nelson Fernandes has been experimenting with video, animation, photography, painting, illustration and organizing animation workshops for children since 2000. He has a master's degree in Stop Motion from Integral Animation Techniques (2D, 3D Stop-motion), where he directed the short film *The Punishment* (2012). In 2021 he won the award for best animated film at the Mostra del Cinema di Genova.

It didn't make it to love her / Nisam je stigao voljeti

by Anna Fernandez de Paco

(Fiction, Spain/Bosnia-Herzegovina/United Kingdom, 2021, 17', C, En/Fr ST)

with Marko Tomaš, Marija Novaković

Through a photographic narrative this film presents texts of the Bosnian poet Marko Tomaš.

Marko and Maja are moving flats in Sarajevo and the silence between the conversations that we never witness are the ruins of their love. Maja's depression turns Marko's struggle into poetry, and played on the radio, Marko's poems become the last bridge of communication between them.



Anna Fernandez De Paco

Anna Fernandez De Paco is a Spanish-British director. After a year of Introduction to Media at the London College of Communication and a BA in Audiovisual Art at the University of Creative Arts, she obtained a Master's degree in Directing at the Sarajevo Film Academy, with Béla Tarr as her mentor. In parallel with her studies, she worked as a video artist. Her first short fiction film, *I Didn't Make It to Love Her*, won multiple awards in Bosnia-Herzegovina, Turkey and Georgia and was selected for the 62nd edition of the Critics' Week in Cannes.

Sediment / Nuosėdos

by Viktoras Gineitis

(Fiction, Lithuania, 2022, 20', B, En/Fr ST)

with Donatas Želvys and Nijolė Ona Lapeškaitė

Twenty-five-year-old Mantas lives with his grandmother in a cramped apartment. The situation annoys him, but the sudden deterioration of his grandmother's health makes him realize that he does not want to say goodbye to her yet.



Viktoras Gineitis

Viktoras Gineitis was born in 1996 in Klaipėda, a port city in Lithuania. While he was in high school, he went to a local film club where he discovered the films of Wim Wenders and Federico Fellini. After graduating high school, he went on to study architecture in the capital of Lithuania and his passion for cinema was confirmed. One year later, he joined the Lithuanian Academy of Music and Theatre where he made several short films. In 2022, he finally directed *Sediment* to validate his thesis.

Pasaia

by Giulia Grossmann

(Fiction, France, 2021, 23', C, OV)

In a world both far and near populated by Basque mythology, space and time are mystified. The ceremonies and parades tinged with monstrous figures seem to converge on a carnival ritual, symbol of the cycle of time.



Giulia Grossmann

Born in Paris in 1984, **Giulia Grossmann** studied fine arts in Caen and Paris-Cergy, then trained in anthropology at the University of Paris-Nanterre. In 2012, her first short film *Native American* won the Inrocks lab Video Creation Award. Her works have been shown in art centers, galleries and museums as well as in festivals, such as the International Documentary Festival in Marseille or Imagine Science Festival in New York. Her film *Proxima B* released in 2017 was selected for the 2019 Contemporary Talent Award from the François Schneider Foundation. In 2021, she was the laureate of the Tara de Agnes B residency, Microbiomes project.

Pina

by Canan Kadana

(Fiction, Germany, 2022, 8', C, En/Fr ST)

with Elif Schmidt

When her cousins come home, Pina, an eight-year-old girl, feels that her father is no longer paying attention to her. She doesn't know how to express her anger and decides to take a walk alone in the early morning in the forest to get some peace. However, her peacefulness is disrupted when her cousins come to tease her and remind her that she is a girl. Pina will then have to face them.



Canan Kadana

Canan Kadana is a filmmaker born in Izmir, Turkey. She studied journalism at Marmara University in Istanbul. In addition to her studies, she worked in various positions for film productions. In 2004, she went to the United Kingdom to study filmmaking and photography. Then, she worked as a cameraman on several feature films and shorts in the UK. Since 2018, she has lived and worked in Berlin where she develops her own projects.

Good, Evil and the Sun / Poza Dobrem, Złem i Słońcem

by Yutaro Keino

(Fiction, Poland, 2023, 30', C, En/Fr ST)

with Hela Korczycka, Lukasz Gawronski

Tosia lives and works with two other girls in an erotic massage parlor. One of them runs away, leaving behind her 3-month-old baby. Though she starts to feel strange empathy with the baby, the responsibility of taking care of the abandoned child alters Tosia's life, to the point of skewing her reality. Her natural aloofness will turn into anguish.



Yutaro Keino

Yutaro Keino graduated from Waseda University and the directing department at National Polish Film School in Lodz, Poland. While in Tokyo, he met the important filmmakers Pedro Costa, Wang Bing, Ryusuke Hamaguchi and Sho Miyake. *In Thy Kingdom by the Sea* entered New Asian Currents Yamagata International Documentary Film Festival 2019. He received a renown grant from Program for Upcoming Artist by Bunka-cho, government of Japan and learned filmmaking personally under Hungarian director Bela Tarr (2018). At Lodz film school, he learned under the tutorship of Magnus von Horn. Currently, he produces the feature-length documentary *Radiomen* and is in preproduction for short and feature-length fiction films. He was selected for Talents Tokyo 2022 for feature-length film project *Chufsamma and Bronis*.

Homesick Lungs

by Felix Klee

(Fiction, Germany, 2022, 14', BW, En/Fr ST)

Sheila, the horse, is dying and the farm where she lives has been sold. A young man shares his memories and feelings about the farm through images, 3D modeling, and screen recordings, to build a poetic farewell.



Felix Klee

Born in 1990, Felix Klee lives and works in Munich where he studies the making of documentaries at the University of Television and Film in Munich. He also graduated from the Academy of Fine Arts in Munich where he studied painting and time-based media and studied painting at the Academy of Fine Arts in Nuremberg. In 2022, he won the Best Short Film Award at the International Cine Festival Cuenca for his short film *Paper* (2021), which he co-directed with Gisela Carbajal. Then he won the award for best visual innovation at the Filmfest Bremen with *Homesick Lungs* (2022).

Out of competition

Horizons

de Charlie Marois

(Experimental, Canada, 2022, 7', C, Sans dialogues)

Filmed frame by frame, the landscape is deconstructed in a way that makes us lose our sense of reality and continuity. The horizon line becomes our only reference point to create a new motif that is both irrational and contemplative.



Charlie Marois

Charlie Marois lives in Montreal where he graduated from Concordia in film production in 2012. Since then, he has been creating moving images through a formal and sensitive approach. His films have been screened in various festivals in Montreal and abroad.

Ymor

by Julien Lahmi

(Experimental, France, 2023, 9', C, no dialogue)

Inspired by Romy Schneider's revelations about her childhood, this film imagines the monstrous forms that may have haunted her nightmares and troubled her psyche. When the truth cannot be revealed, it becomes a monster.



Julien Lahmi

Julien Lahmi began his cinematographic career with "creative documentaries". He directed *Vietnam Paradiso* (2001) from family archives, programmed 12 years later at the French Film Library. In 2013, he turned to fiction and experimental cinema. The themes of childhood, fantasies and the impermanence of things led him to initiate the concept of "recycling" cinema with *La Montagne au goût du sel* (*The Mountain with a taste of salt*, 2012). He then embarked on mashup cinema with the series *Tralala Bang Bang* (forthcoming release) which won awards in prestigious festivals. He created the webzine *Mashup Cinéma* of which he is the editor in chief and took over the *Mashup Film Festival* in 2016 in partnership with the CNC and the French Institute.

The Record

by Jonathan Laskar

(Animation, Switzerland, 2022, 8', En ST)

One rainy day, a musical instrument dealer is visited by a mysterious man who entrusts him with a "magical" record. Embarked on a journey populated by the colors and blackness of the past, the protagonist is confronted with the question of time, memory, cultural identity...



Jonathan Laskar

Born in 1978, **Jonathan Laskar** studied visual arts, music and at the Bauhaus school of Architecture. He studied animation in Switzerland, at the Lucerne University of Art and Design, where he directed *Of earth and ink* produced by Claude Barras in 2013. In 2022, his first independent short film *The Record* participated in numerous international festivals and received various awards including the Jean-Luc Xiberras Award for Best First Film at the Annecy Short Film Festival and the Grand Prize for Best Film at the Warsaw Animated Film Festival.

Out of competition

Clowns House

by Gabrielle Lubtchansky

(Documentary, France, 2022, 19', C, OV)

with Alejandro Escobedo, Maddly Guillaume, Nino Célestino

Growing up in Santiago de Chile, Alé dreamed of becoming a clown and juggler. Today, his dream has become reality and Alé is passing on this way of life to his 4-year-old son Nino. A poetic tale about art, nature and transmission.



Gabrielle Lubtchansky

Gabrielle Lubtchansky was born in Paris into a family of filmmakers. She studied graphic design and moving image at Central Saint Martins in London and worked in Paris as a graphic designer and videographer for Peter Brook's theater productions as well as for the chef Alain Ducasse. She worked with her father, documentary filmmaker Jean-Claude Lubtchansky, on the editing of his five documentary films. She now dedicates herself to her own film projects. *Clowns House* is her first short film.

Moth / Phalène

by **Jérémy Maucour**

(Fiction, Belgium, 2021, 24', C, En ST)

with **Lazare Gousseau, Janine Godidas, Serge Swysen**

A disturbing presence creates a wave of anxiety among the inhabitants of a quiet suburb following a burglary. On guard, the neighborhood remains united. Clement, in charge of guarding a neighbor's house, witnesses strange phenomena.



Jérémy Maucour

Born in Rennes, **Jérémy Maucour** holds a master's degree in directing from the Institut des Arts de Diffusion in Belgium. In 2020 he directed *Athena* with his friend Natan Castay, a short absurd comedy about the world of start-ups. *Phalène* was his first short film made as part of the graduation project in 2021. It was screened in 2022 at various European festivals such as the Brest European Short Film Festival or the Moscow International Film Festival.

1MTH/MIN

by **Ethann Néon**

(Experimental, Belgium, 2021, 3', C, No dialogue)

1 MTH/MIN takes place in the spring of 2020 with the author's view of the outside world during this particular period. Through the frame of a window, the landscape depicts natural phenomena: the flowering of trees, changes in the weather and the lengthening of daylight until the summer solstice...



Ethann Néon

Ethann Néon is a Belgian director. He studied animation cinema in Brussels and obtained a master's degree in Plastic, Visual and Space Arts. He makes experimental films around the notion of space-time in a cinematographic form. His current practice focuses on the processes of visual reconstruction of time and the division of space within the framework of the screen. The aesthetics of his films are characterized by elaborate split screens that play with the frame and off-camera. He directed *Human Walkers in Motion* in 2020 and *Wavewidth* in 2022.

The Banishment / Aforoz

by Yılmaz Özdil

(Fiction, Turkey/China/France/Germany/Iraq, 2022, 20', C, En/Fr ST)

with Tariq Akreyi, Saman Mustefa, Atiye Özdil, Nazmi Karaman

Ziko, a young sleepwalker, is exiled from his village for a "serious sin" he committed in his sleep. This decision is announced to all the surrounding villages so that no one can help him. On a cold winter's day, half-naked and hungry, Ziko has to cross several villages to reach the city.



Yılmaz Özdil

Yılmaz Özdil was born in Hakkari (1979). After his master's degree at the University of Pantheon Sorbonne, in 2013 he defended his doctoral thesis entitled "The visual construction of Kurdish identities in cinema" at the University Sorbonne Nouvelle. He directed several documentaries and worked as an assistant director in several films shot in Turkey, Iraq and France. He is currently an assistant professor at Mardin Artuklu University in Turkey. In 2022, he directed his short film *The Banishment*.

When Grass Grows / Cuando Crece La Hierba

by María Monreal Otano

(Fiction, Spain, 2022, 3', C, En/Fr ST)

with Ane Ibarra et Arene Salaverri

Children tend to be curious, and Maria and Paula are no exception. The two friends are at an age where we wonder about life, about puberty... Because it's not easy to grow up, let alone understand...



María Monreal Otano

María Monreal Otano, born in Pamplona, Spain, in 1996, is a Spanish film director. She studied journalism and then documentary film at the University of Navarra. Her first work, the feature documentary *With Open Eyes*, won the Meliton prize at the Navarre International Film Festival. She is also the founder of the independent production company Cambur Producciones.

Teatralna Station / Театральна

by Alina Panasenکو

(Fiction, Ukraine, 2022, 16', C, En/Fr ST)

with Tymofii Skurativskyi, Mirra Zhuchkova, Pavlo Tsitsilinskyi

Tymofii is a little pickpocket. He lives his normal life until he suddenly falls in love with the female station officer at the Teatralna station.



Alina Panasenکو

Alina Panasenکو studied screenwriting and photography at the Karpenko-Kary National University and at the "MYPH" school of conceptual art photography. In 2021 she made her first short film, *20-11-7.mp4*, which received a prize at the Molodist festival. In parallel, her photographs and performances are presented in numerous galleries.

Doubt

by Gokce Pekhamarat

(Fiction, Turkey, 2022, 18', C, En/Fr ST)

with Beyti Engin, Buket Güler, Emrullah Çakay

Sait, a man committed to his faith, has turned his back on the material world. His peaceful existence is shattered by a new story he sees on television and a municipal worker who comes knocking on his door in the middle of the night.



Gökçe Pekhamarat

Gökçe Pekhamarat was born in Istanbul on 2 April 1987. After graduating as a civil engineer, he decided to change his career path in 2012 to become an editor at CNN Türk, the international news channel. He then studied at the Mimar Sinan University of Fine Arts, one of the most prestigious in Turkey, to study film. After five years as a reporter, editor, and presenter at CNN Türk, he joined the Sugarworkz production company as an assistant director where he worked on the production of two feature films, *Görevimiz Tatil* in 2017 and *Çakallarla Dans 5* in 2018. In the same year, he started to work on his own in independent cinema in order to create his own projects and directed his first short film *Babamin Sesi*. In 2022, he returned with his second short film: *Doubt*.

The White Field / Der weiße Bereich

by Marlies Pöschl

(Documentary, Austria, 2022, 13', C, En/Fr ST)

The documentary is inspired by the meeting between the filmmaker and a woman who has chosen to live far from all technology, because she cannot stand electromagnetic waves.



Marlies Pöschl

Born in 1982, **Marlies Pöschl** is an artist and filmmaker based in Vienna. She studied at the Academy of Fine Arts and the University of Applied Arts in Vienna. As co-founder and president of the Golden Pixel Cooperative, an association for moving images, she organizes exhibitions, screenings and projects in public spaces that focus on feminism and ecology. Her work has been shown in art museums such as Kunstverein Ludwigshafen (2022), Salzburger Kunstverein (2021), CAC Brétigny (2018) and selected for several international festivals.

Unterrotenstein (Under the Red Stone)

by Sophia Schiller

(Fiction, Germany, 2022, 26', C, En/Fr ST)

with Hannah Kretschmer, Fini Hezel et Theia Fleig

Nine-year-old Moni experiences the hard and rough dynamics of a group of adolescents and the painful process of growing up, while the adult dramas in the family play out in the background. On weekends, a young family's farmhouse becomes the meeting place of a circle of friends. The impetuous group of children develops its own, childishly brutal dynamics. Power games and constant trials of strength drive them onward.



Sophia Schiller

Sophia Schiller studied Media Art and Film at the University of Arts and Design in Karlsruhe with Andrei Ujica and Răzvan Rădulescu. As editor and cinematographer, she worked on several projects with Portuguese moving images artist João Tabarra and worked as Assistant Director for Ana Lungu's renowned feature film *One Prince and a Half* (Sarajevo Filmfestival). In 2017, Sophia Schiller co-founded the Filmwerk Kalliope, an association dedicated to the development of artistic films and installations. Since then, she has worked in production for Filmwerk Kalliope, as an artistic member charged with development, a cinematographer and editor of films and installations. Her works as director have premiered at DocLisboa, the renowned German Newcomer Film Festival Max Ophüls Preis and Pöff Shorts.

Unfamiliar Familiar / 잊혀진 익숙함

by Hae-Sup Sin

(Fiction, Switzerland/South Korea, 2022, 28', C, En/Fr ST)

with Il Hwa Lee, Jin Bok Kim, Soo Ji Jeon

A middle-aged Swiss Korean woman flies to Korea in the midst of the pandemic after receiving news of her mother's death. Due to the measures, she spends her quarantine in the abandoned parental home. There, she is confronted by a familiar, yet unfamiliar feeling from her past and present.



Hae-Sup Sin

Hae-Sup Sin. Swiss-Korean film maker. Born in 1991 in St-Gallen Switzerland and raised in Opfikon, Zurich. 2010 High School Diploma (Matura). 2013 Preliminary Course at the Zurich University of Arts, 2014 to 2019 Bachelor of Arts in Film at the Zurich University of Arts. Besides his directing projects, he works as an assistant editor.

In 2021, his short film *Unfamiliar Familiar* won the "Treatment Award" of the Zuger Filmtage and the Genussfilm Festival Zug.

In 2022, he directed a short documentary film *My 90-Year-Old Grandmother*.

House of Mice

by Erik Sémashkin

(Fiction, Ukraine/France, 2022, 3', C, no dialogue)

Two mice meet by chance in a landfill. They try to lead a normal life despite their environment, and under the constant threat of a machine.



Erik Sémashkin

Born in Ukraine, **Erik Sémashkin** moved to France in 2012. In 2021, his short film *Out* was selected at the Festival of Different and Experimental Cinemas in Paris. The following year, he directed seven short films including *House of Mice*. Jury Prize at the Tremplin Festival in Besançon, the Best Sound Design Award at the Makedonska 21 Festival in Belgrade and *Plastic Soldier* which was also selected by many festivals. Erik Sémashkin is currently in the first year of a film degree at the University Paris 8.

Everything Ahead / Sve što dolazi

by Mate Ugrin

(Fiction, Croatia/France, 2021, 24', C, En/Fr ST)

with Tea Ljubešić

Branka is a young caretaker sent to an island for the winter to look after an old lady who has apartments there for rent. At the end of her mission, Branka decides to stay on the island for the summer season.



Mate Ugrin

Mate Ugrin (born 1986 in Pula, Croatia) graduated in Filmmaking from the Academy of Arts (Belgrade, Serbia) in 2012. He holds a Master of Arts from the University of Fine Arts Hamburg (Hochschule für bildende Künste Hamburg) and finished the Meisterschüler program at the Berlin University of the Arts (Universität der Künste Berlin). He directed several shorts, among which *Recent Places* (2016) and *Meanwhile* (2017) which was premiered at the Hamburg International Short Film Festival and won the German FIRST STEPS Award. His first feature-length film *Petty Thieves*, which has already received awards, will be released in 2023.

The Brother / Der Bruder

by Jeremias Zeh

(Fiction, Austria, 2022, 22', C, En/Fr ST)

with Roman Blumenschein, Anna Rot et Christian Zink

After the death of his parents, Heinrich reunites with his sister Susanne in their abandoned childhood home. But his childhood guilt floats through the silent rooms of the house, and reconciliation is hard to achieve.



Jeremias Zeh

Jeremias Zeh has been studying at the Vienna Film Academy section Screenwriting/Dramaturgy since 2018. *Der Bruder* is his third short film made during his studies.

THEMA: Portraits, landscapes, world

Love-Lights / Objectos de luz

by Acácio de Almeida and Marie Carré

Shame / Skammen by Ingmar Bergman

The Visit and a Secret Garden / La Visita y Un Jardín secreto

by Irene M. Borrego

Tell Me Lies by Peter Brook

My 20th Century / Az én XX by Ildikó Enyedi

Workingman's Death by Michael Glawogger

The Walls Can talk / Las paredes hablan by Carlos Saura

Les guerres de Christine S. by Philippe Vallois

**THEMA:
Portraits, landscapes, world**

Love-Lights / Objectos de Luz

by Acácio de Almeida et Marie Carré

(Documentary, Portugal, 2022, 67', C, Fr ST)

Light, which has been the raw material with which the Man of Light (cameraman) has worked all his life in the cinema, leads him to other reflections on its mysterious nature: in a pilgrimage that intertwines personal memories and metaphysical questions that touch on the confines of the cosmos.



Acácio de Almeida

Born in 1938, **Acácio de Almeida** is a Portuguese director of photography. He studied in Paris at the Centre Universitaire de Cinéma Expérimental. He worked as a camera assistant and then as director of photography for more than 150 films, becoming one of the most famous Portuguese cinematographers.

Marie Carré

Marie Carré is a French actress. She studied with Patrice Chéreau and acted in several short films, TV series and feature films such as *L'homme imaginé* (*The imaginary man*, 1991) by Patricia Bardon, *La vengeance d'une femme* (*The revenge of a woman*, 2014) by Rita Azevedo Gomes. She directed her first feature film, *Love-Lights*, with Acácio de Almeida.



Shame / Skammen

by Ingmar Bergman

(Fiction, Sweden, 1968, 102', NB, Fr ST)

with Liv Ullmann et Max Von Sydow

In order to avoid civil war, Jan and Eva, two former violinists, leave the big city and move to an isolated house on a quiet island. But the isolation eventually erodes their relationship, and the armed conflict they had wanted to escape so badly manages to invite itself into their home.



"Shame (1968) depicts a musical couple who never play music. God is silent and the Earth is hell; the war transforms the world into chaos. Bergman has been criticized for denouncing an abstract conflict, without ideological debate, but that's what keeps this searing film so relevant." N.T.Binh, *Ingmar Bergman, Le magicien du nord*, 1993

"Underestimated at the time of its release, *Shame*, starring Liv Ullmann and Max von Sydow, materializes the atrocity of war, already feared in *The Communist Party*, or glimpsed through the train windows in *The Silence*. Here it "disturbs" a couple of artists and gives them the opportunity to question the lies of their lives: plunged in spite of themselves into the heart of the conflict, they cannot, like Elisabet, the mute actress in *Persona*, take refuge in silence in the face of the horrors of this world." N.T.Binh, *Ingmar Bergman, Le magicien du nord*, 1993

Ingmar Bergman

Ingmar Bergman (1918-2007) was born in Sweden into a pastor's family and developed a very early passion for cinema. He studied literature and history, but his real passion was the theater, to which he devoted himself in 1938. In 1946, he directed his first feature film *Crisis*, adapted from a Danish play, and began one of the most brilliant careers in the history of cinema. The mysteries of the couple are evoked from 1949 with *Thirst* and *Monika* (1953). *A Midsummer Night's Dream* (1955) and *The Seventh Seal* (1957) brought him international recognition. In 1958, he won the Golden Bear in Berlin for *Wild Strawberries*. *Persona* (1966) marked his meeting with Liv Ullmann, whom he directed in many films, including *Cries and Whispers* (1972) and *Scenes from a Marriage* (1973). He directed *Fanny and Alexander* in 1982. He was awarded the "Palme des Palmes" for the 50th edition of the Cannes Film Festival. In 2003, he directed for television *Sarabande*, his last feature film.



The Visit and a Secret Garden / La Visita y Un Jardín secreto

by Irene M. Borrego

(Documentary, Spain, 2022, 65', C, Fr ST)

with Isabel Santaló

Little is known about the mysterious figure of Isabel Santaló, a forgotten artist. Thanks to the testimonies of occasional visitors, a multi-faceted cinematographic portrait takes shape, questioning what it means to be an artist and a woman.



“We hardly have any biographical information about Isabel Santaló. In fact, Antonio López, the only living witness to the time Isabel was active as a painter, admits not knowing much about her; and Isabel’s work remains invisible to the viewer. More than a film about Isabel Santaló, I think that *The Visit and A Secret Garden* is a film with Isabel Santaló.”

Irene M. Borrego in an interview for the *Festival Internacional de cinéma of Doçlisboa*

“*The Visit and A Secret Garden* –the new and astonishing film by producer and director Irene M. Borrego – is the quintessential definition of what for decades we have referred to as non-fiction cinema: that is using the narrative devices of fiction to tell stories deeply rooted in reality.”

Matías G. Rebolledo, *La Razón*

Irene M. Borrego

A graduate of the Escuela Internacional de Cine y Televisión in Cuba, **Irene M. Borrego** studied at the London Film School and later became Abbas Kiarostami’s protégé. She is the co-founder and managing director of the production company “59 en Conserva”, which is dedicated to art cinema. She conducts research on the interdependencies between cinema and other art forms. As a director, her filmography includes nine award-winning short films (*Muebles Aldeguer*, *Vekne Hleba i Riba*, *California*, to name a few). In addition to her own projects, she also produces feature films by other filmmakers (*This Film is About Me*, *Dos Islas*, *El mar nos mira de lejos*). This is her first feature film as a director.



Tell Me Lies

by Peter Brook

(Fiction/Documentary, United Kingdom/United States, 1968, 108', C, Fr ST)

with Mark Jones, Pauline Munro, Robert Lloyd

Horried by a photo of a wounded Vietnamese child, three young Londoners try to understand the spiraling violence of the Vietnam War.



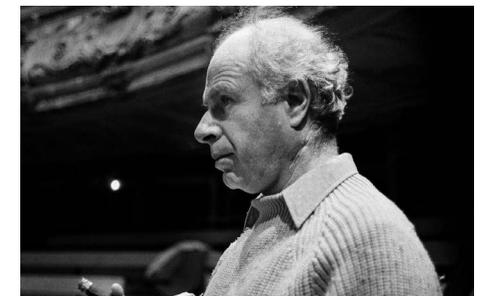
"I have never done political theater or film in the sense that Brecht meant it. The committed art of the 1960s was teaching lessons about Good and Evil. And if, with the actors of the Royal Shakespeare Company, we felt an urgency to speak about the Vietnam war, our purpose was to open a reflection beyond received ideas. There were so many reactions in the audience that I wanted to address an even wider public. [...] So I shot *Tell Me Lies*, which does not include a single scene of theater, with the same actors of the Royal Shakespeare Company, with the experience of US for which we had accumulated a mass of documents and met a multitude of people - including a young Indian who, by the way, was the first one to tell me about the Mahabharata."

"At the time, you had to choose sides: you were for or against the war in Vietnam, you were left or right. I titled my film *Tell Me Lies* to say that you shouldn't believe in either side, but that you should think and be adult. It wasn't really in the zeitgeist."

Peter Brook, nouvelobs.com, october 2012

Peter Brook

Peter Brook was born in 1925 in London. While studying at Oxford University during the Second World War, he began his career as a director and producer. With the Royal Shakespeare Company in Stratford-upon-Avon, he directed classical shows such as his Shakespeare hits *Titus Andronicus*, *King Lear* and *A Midsummer Night's Dream*, as well as contemporary texts such as Peter Weiss's *Marat-Sade* and *US*, a play about the Vietnam War which was based entirely on the improvisational work of his company. In 1970, he founded the Centre International de Recherches Théâtrales (CIRT) in Paris. In 1974, his troupe moved to the Théâtre des Bouffes du Nord in Paris. In 1944, he began his film career with *Voyage sentimentale à travers la France et l'Italie*. In 1959, he adapted a novel by Marguerite Duras, *Moderato Cantabile*, with Jeanne Moreau and Jean-Paul Belmondo and *Lord of the Flies* (1963), based on William Golding's novel. He adapted several of the plays he directed for the cinema, including *King Lear*, *Marat-Sade* and *The Mahabharata*. In 2013, he was named Commander of the Legion of Honor. Peter Brook is also a theater theorist, his book *The Empty Space* is considered one of the most important theoretical works on theater of the twentieth century. He died on July 2, 2022, in Paris, aged 97.



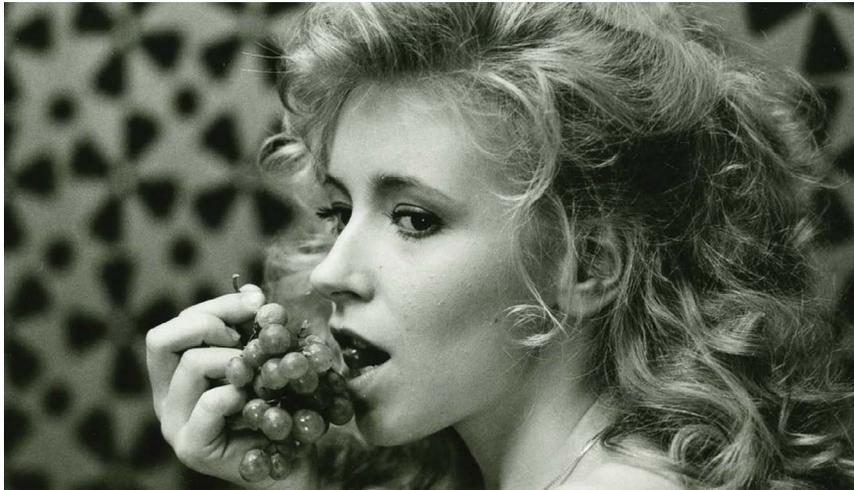
My 20th Century / Az én XX

by Ildiko Enyedi

(Fiction, Hungary, 1989, 102', NB, Fr ST)

with Dorota Segda, Oleg Yankovskiy, Paulus Manker

1880, two twin girls are born in Budapest. Orphans, they are separated. The story takes us to 1900, one has become a femme fatale, the other an anarchist activist. Their parallel paths lead them to meet the same man, without knowing it.



“You can read *My 20th Century* in a number of ways. Perhaps it’s a parable about the polarized political strands of the century, the eternal conflicts between money and idealism. Perhaps it’s an identity-swap farce constructed with reference to the slapstick icons of silent cinema. Or perhaps it’s a parable about the absurdities of modern life clicked into action by Edison turning on a light which would change the world and give birth to the movies. What’s clear is that Enyedi likes to remain ambivalent [...] her films are like poems, evocative and provocative, open to multiple interpretations, impossible to pin down.”

Mark Kermode’s review for British Films Institute

Ildikó Enyedi

Ildikó Enyedi, born in 1955 in Budapest, is a Hungarian director and screenwriter. Her first feature film, *My 20th Century*, was presented in the Un Certain Regard section at the 1989 Cannes Film Festival, where it won the Camera d’Or. She then directed *Magic Hunter* (1994), *Tamas and Juli* (1997) and *Simon the Magus* (1999). Her film *Body and Me* won the Golden Bear at the 2017 Berlinale. The same year, she was on two juries: the Yerevan International Film Festival, and the Venice Film Festival. The following year, in 2018, she was a member of the jury of the Shanghai International Film Festival. In 2021, she directed *The Story of My Wife*, an adaptation of the novel of the same name by Milán Füst (1942).



Workingman's Death

by Michael Glawogger

(Documentary, Austria/Germany, 2005, 122', C, Fr ST)

Five locations around the world: Ukraine, Indonesia, Nigeria, Pakistan, China. In five exemplary situations, the film shows with a breathtaking sense of direction the appalling living and working conditions of those left behind by economic liberalism.

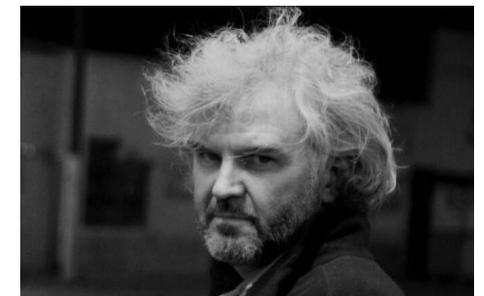


“Dziga Vertov has always been important to me because he mixed a political approach with a truly poetic style (the same goes for George Franju), the works of Werner Herzog, especially Fata Morgana, but I’m still influenced by experimental filmmakers like Stan Brakhage or Peter Kubelka, but especially by painters like Hieronymus Bosch or Vermeer. Painters are much more influential to me in terms of style and artistic approach than other filmmakers.”

Michael Glawogger, sekans.org, december 2010

Michael Glawogger

Michael Glawogger (1959-2014) is an Austrian director, screenwriter and cinematographer. He studied at the Art Institute of San Francisco and the Vienna Film Academy. Best known for his engaged documentaries such as *Megacities* (2009), *Workingman's Death* (2004) and *Whores' Glory* (2011), his trilogy about the world of work, he never stopped crossing new boundaries in his art, both in form and genre: from literary adaptations like *Kill Daddy Good Night* (2009) to wacky comedies like *Slugs* (2004) and *Contact High* (2009). He died prematurely at the age of 54 on the set of his documentary *Untitled in Africa*. His films have been shown at major international festivals and he has won numerous awards including the London Film Festival Award for *Workingman's Death*, the Austrian Film Award for Best Documentary for *Whores' Glory* and the Best Screenplay Award at the Ghent Film Festival for *Slumming* (2006).



The Walls Can Talk / Las paredes hablan

by Carlos Saura

(Documentary, Spain, 2022, 75', C, Fr ST)

Carlos Saura portrays the evolution and relationship of art with the wall as a creative canvas, travelling from the first graphic revolutions of the prehistoric caves to the most avant-garde urban expressions. A thrilling and personal journey in the company of figures including Miquel Barceló (the first contemporary artist still alive to expose his work at the Louvre) or Suso 33 (a reference within the Graffiti and Muralism worlds) among many.



“When did the Human Being decide to transcend? What originated its passion to communicate? Is painting on walls a vital necessity to record the passage of men and women through this world? Who can be a creator? [...] this new type of documentary will keep your head rumbling not only long after the lights are out but next time you walk by street art and start relating to it in ways you never did before.”

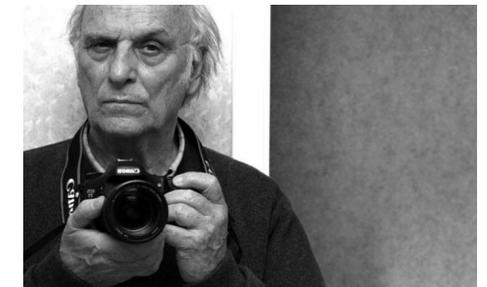
latidofilms.com

“It segues to a self-sketch by Carlos Saura in which he is looking. There is a sneaking suspicion or admission that the Spanish director, now 90, after nearly 70 years as a photographer and film director, wants to understand not just the origin of art but also the impulse to reproduce the world that explains his own life.”

John Hopewell, *Carlos Saura's San Sebastian World Premiere 'The Walls Can Talk' Swooped on by Latido (EXCLUSIVE)*, Variety, 2022

Carlos Saura

Carlos Saura was born in 1932 in Huesca, Spain, into a family of artists. After the Civil War, he moved to Madrid and enrolled at the Instituto de Investigaciones y Estudios Cinematográficos. After graduating in 1957, he made his first medium-length documentary *Cuenca*, which marked the beginning of a Spanish-style neo-realism. *The thugs* (1960) is his first feature film. *The Hunt* (1966, Silver Bear in Berlin) evokes the hidden consequences and psychological weight of the war, one of the main themes of his work. This was followed by *La Madriguera* (1969) and *The Garden of Delights* (1970). *Cousin Angelica* (1974) was selected in competition at the Cannes Film Festival and *Cría Cuervos* (1975) received the Grand Prix de Jury the following year. Until Franco's death in 1976, Saura had to play with censorship, orienting his cinema towards a symbolic language. *Living Fast* (1981) won the Golden Bear in Berlin. From the 1980s, several of his films explore the question of the representation of dance, music and spectacle: *Blood Wedding* (1981), *Carmen* (1983), *Flamenco* (1995), *Goya in Bordeaux* (1999, Ecumenical Jury Prize at the Montreal Film Festival), *Tango* (1998), *Fados* (2007), *Flamenco* (2010), *Argentina* (2015), *Jota de Saura* (2016) and the fictional film *El rey de todo el mundo* (2021). He then directed a feature film about the architect Renzo Piano, *Renzo Piano, an Architect for Santander*, and a short film about Goya, *Goya 3 de mayo*. In 2021, he returned to the Civil War with the animated short *Rosa Rosae. La Guerra Civil*. His latest film, *The Walls Can Talk* (2022), is a reflection on art from its origins to the present day.



Les guerres de Christine S. (The Wars of Christine S.)

by Philippe Vallois

(Documentary, France, 2022, 89', C, OV)

Christine Spengler's colorful personality contrasts with the darkness of her work. In an intimate setting, Philippe Vallois offers us a dialogue with the artist around her life and work, on all fronts, from her childhood in Spain to her most striking portraits.



“My pictures are deliberately and intentionally bloodless, they look innocent, but they’re not.” “I was sent to a bloody country where bulls were sacrificed ... I had no idea that the blood I saw every Sunday in the Madrid arenas would lead me later to the bloody arenas of war.”

Christine Spengler, *Les guerres de Christine S.*

“It was in 1994 that I accompanied Christine to Beirut, which had just come out of the war. There were still attacks, minefields, and there I felt for the first time the intoxication of confronting the danger and the importance of overcoming it, in order to testify”.

Philippe Vallois, *Les guerres de Christine S.*

“It is wrong to say that a photo is worth a thousand words. In that of the bombardment, there is missing the cries, the smells, the screams of the wounded, the whining of the horses that were rearing in the smoke. Later, I decided that anything I couldn't photograph I would write. That's why I wrote *A Woman in the War* [her autobiography], because it also allows me to communicate the cries and smells.”

Christine Spengler, Interview 20 minutes, April 2022.

Philippe Vallois

Born in 1948, **Philippe Vallois** is a French filmmaker. He became interested in cinema at an early age and at the age of 18 filmed Salvador Dali during an informal interview. Throughout the decades, he has produced experimental and independent work with varied horizons. He highlights the question of gender and homosexuality in several of his films, including *Johan*, in 1976, selected at Cannes in *Perspective du Cinéma français*. Philippe Vallois has made offbeat portraits of women artists, such as the surrealist Huguette Spengler in the early 1980s, in the underground Paris of the time. A decade later, he collaborated with her daughter, the war photographer Christine Spengler. He accompanied her on a trip to Lebanon, and from this experience was born the film *On dansait sous les bombes (We Danced under the bombs)*. Having remained close, in 2022 he dedicated the documentary *The Wars of Christine S.* to her, immersing us in a life at the heart of the international conflicts of the second half of the 20th century.



Tribute to Masters

István Szabó

Concert / Koncert (1962)

You / Te (1963)

Father / Apa (1966)

Mephisto (1981)

Meeting Venus / Találkozás Vénusszal (1991)

Sweet Emma, Dear Böbe - Sketches, Nudes
/ Édes Emma, drága Böbe - vázlatok, aktok (1992)

Being Julia (2004)

Final report / Zárójelentés (2020)

TRIBUTE
TO
MASTERS

István Szabó



István Szabó (born in 1928, Budapest, Hungary) studied film direction at the Hungarian Academy of Theatrical and Cinematic Arts. In 1961, he received the Hungarian Critics Prize for his short film thesis *Koncert* and another in Cannes for *You* in 1963. His first feature film *Age of Illusions* was awarded the Silver Leopard at the Locarno Film Festival in 1965. *Confidence* (1980) received the Golden Bear in Berlin and was nominated for the Oscars. *Mephisto* (1981) finally received the Best Foreign Language Film Award (Oscar). *Mephisto* is the first part of the trilogy with *Colonel Redl*, Jury Prize at the Cannes Festival 1985, and *Hanussen* Best Foreign Language Film Award at the Oscars 1989. In 1990 István Szabó shot *Meeting Venus*, won the Golden Lion in Berlin, and then *Sweet Emma* awarded for the best screenplay by the European Film Academy 1991. The work and esthetics of Szabó's films are a result of his long collaboration with the cinematographer Koltai (*Taking Sides*, *Hanussen*). Recurring themes in István Szabó's films are political freedom and the place of artists in society. After *Sunshine*, awarded for the best screenplay by the European Film Academy 1999, Szabó shot *Being Julia* (2004), an adaptation of Somerset Maugham's novel, *Relatives* (2006) and *The Door* by Magda Szabó (2012). In 2020, he worked once again with the 1980s trilogy's actor, Klaus Maria Brandauer in *Final Report*.

Concert / Koncert

by István Szabó

(Fiction, Hungary, 1962 15', BW, no dialogues)

with Berczy Géza, Tamás Eröss, Klára Falvay

In the heart of Budapest, three boys, attracted by young girls, abandon a grand piano on the banks of the Danube. The passers-by begin to play, each one playing it in his own way. In 1964, Concert was nominated for the Oscar for best short film.



You / Te

by István Szabó

(Fiction, Hungary, 1963, 11', BW, Fr ST)

with Cecilia Esztergalyos

Through the representation of a female figure walking in the streets of Budapest, You reflects on love, jealousy, beauty and the psychic faculties of the human being. The short film was awarded with the special mention of the Jury at Cannes in 1963.



Father / Apa

by István Szabó

(Fiction, Hungary, 1966, 87', BW, Fr ST)

with Daniel Erdélyi, András Bálint, Miklós Gabór

Young Takó, has a great admiration for his father, who died during the siege of Budapest in 1945. But does this image really correspond to reality?



“Szabó shows the creation of the social myths necessary for his orphaned generation, which was in need of a father and had to identify with the emblematic figures of the Resistance. [...] By demystifying a confused and painful era, with humor and nostalgia, *Father* (subtitled: *Diary of a Faith*) is also a hushed parable on the cult of personality.”

Anne Kieffer, *Larousse Encyclopedia of Cinema*, 1995

Mephisto

by István Szabó

(Fiction, West Germany/Hungary/Austria, 1981, 146', C, Fr ST)

with Klaus Maria Brandauer, Krystyna Janda, Rolf Hoppe, Ildiko Bansagi

During the Weimar Republic, at the height of Nazism, the opportunism of actor Hendrik Höfgen, ready to progressively sacrifice friends, convictions and honor, leads to dizzying success. He gets the role of Mephisto in Goethe's play at the National Theater. Is he not in fact more of a Faust, having sold his soul to the devil?



“*Mephisto* is a funny and pathetic film, passionate and impassioned, a film on passion: passion for the game, passion for politics, passion at all. A film à clef, like Klaus Mann's novel was a roman à clef [...]”

Louis Marcorelles, *Le Monde*, 1981

Meeting Venus / Találkozás Vénusszal

by István Szabó

(Fiction, Hungary/United-Kingdom/Japan/United States, 1991, 119', C, Fr ST)

with Niels Arestrup, Glenn Close, Erland Josephson, Macha Meril

The Hungarian conductor, Zoltan Szanto, is invited to conduct *Tannhäuser* by Richard Wagner in the picturesque *Opéra Evropa* of Paris. In a cosmopolitan atmosphere, he faces unexpected impediments. Like *Tannhäuser*, he is torn between his wife and Karin Anderson, diva and femme fatale.



"I am Hungarian, my roots are in Central Europe, in a place where knowing how to live together is a necessity."

István Szabó interviewed by Colette Godard in *Le Monde*, 1991

"To transmit the immense wealth of our culture, a living culture that helps us to live, we have this all-purpose English, about a hundred and fifty words, merely functional. The danger is great, it is the film itself, its most important color. English is a mask. When the characters express emotions, an intimate feeling, they do so in their own language."

István Szabó, interviewed by Colette Godard, *Le Monde*, 1991

"Szabó, known for his ability to blend small and big history, and for his excellent direction of actors, once again plays their cards right with wit and sensitivity." Philippa Bloom, *Empire*, 2000

Sweet Emma, Dear Böbe - Sketches, Nudes / Édes Emma, drága Böbe - vázlatok, aktok

by István Szabó

(Fiction, Hungary, 1992, 90', C, Fr ST)

with Johannater Steege, Enikő Börcsök, Peter Andorai, Eva Kerekes

Emma and Böbe arrive from the countryside to teach Russian in Budapest. But after the fall of the Wall, Russian is no longer part of the curriculum and the school now demands that students learn English. The two friends soon experience the harsh reality of the new system.



"Istvan Szabo makes an accurate observation which informs us, much better than any television report, on the daily reality as it is lived in a bloodless and torn society. (...) Superbly played by Johanna Ter Steege, Emma becomes the embodiment, both humble and resolute, of this fierce truth."

Claude-Jean Philippe, *Cahiers du Cinéma*

Being Julia

by István Szabó

(Fiction, Canada/United States/Hungary/United Kingdom, 2004, 104', Fr ST)

with Annette Bening, Jeremy Irons, Michael Gambon, Shaun Evans

In London in the 1930s, the famous actress Julia Lambert meets a young American gigolo. Worried about her career, she must now face competition from the new generation.



“If art reveals all the conduct to be followed, love gets obviously involved in contradicting it. Platonically loved by her impresario husband (Jeremy Irons, placid as one could wish), Annette Bening’s character finds respite from a career that was disjointed in her youth until that same youth cruelly reminds her that the theater is only a farce. Julia learns her lesson and knows how to use it. Revenge is a dish best served cold. A scene from a light and brilliant comedy, that Istvan Szabo transcends in a surprising way.”

La Fabrique de films (lit. The Film Factory)

Final Report

by István Szabó

(Fiction, Hungary, 2020, 118', Fr ST)

with Klaus Maria Brandauer, Károly Eperjes, Dorottya Udvaros

In order to avoid retirement, Ivan Stephanus accepts a position as a doctor in the village of his childhood. But life there is not as idyllic as he thought it would be. Between the rumors, the lack of resources of the village and a corrupt mayor, the professor has to fight to keep his practice alive.



“Just like *Father* (István Szabó’s second feature film, 1966), *Final Report* could also have a subtitle: *A Journal of Faith*. Here both the doctor and the priest profoundly believe in their vocations and in themselves, and nothing can dissuade them from this.”

László N. Göbolyös, *Szeretlekmagyarország*, 2020

“To me *Final Report* is about faces and I think the last time I saw faces stripped so bare was in Ingmar Bergman’s films.”

Lajos Koltai (DOP), *Szeretlekmagyarország*, 2020

Retrospectives

Roy Andersson

A Swedish Love Story/ En Kärlekshistoria (1969)

Something Happened / Någonting har hänt (1987)

World of Glory / Härlig är jorden (1991)

Songs from the Second Floor / Sånger från andra våningen (2000)

You, the Living / Du levande (2007)

A Pigeon Sat on a Branch Reflecting on Existence
/ En duva satt på en gren och funderade på tillvaron (2014)

About Endlessness / Om det oändliga (2019)

Advertising programme

Eva Stefani

La Vie en vert (Life in Green, 1989)

Moiroloi (1990)

Paschalis / Ο Πασχάλης (1993)

Athinai / Αθήναι (1995)

Letters from Albatross / Γράμματα από το Άλμπατρος (1995)

Roommates / Συγκάτοικοι (1998)

The Chain / Αλυσίδα (1998)

The Coffee Shop / Το καφενείο (1998)

Visits to E.Ch.Gonatas / Επισκέψεις στην Ε.Χ.Γονατά (1998)

The Box / Το κουτί (2004)

Hole / Η Τρύπα (2006)

The Kiss / Το φιλί (2007)

National Anthem (2007)

What time is it? / Τι Ώρα Είναι? (2007)

Bathers / Λουόμενοι (2008)

Incubator / Θερμοκοιτίδα (2016)

Manuscript / Χειρόγραφο (2017)

Mouth (2019)

RETROSPECTIVES

Roy Andersson



Roy Andersson was born in 1943 in Gothenburg, Sweden. In 1969, he graduated from the Swedish Film School, and his first feature, *A Swedish Love Story*, won four prizes at the Berlin Film Festival in 1970. *Giliap*, his second film, was presented at the Directors' Fortnight at Cannes in 1976. In 1975, he started a pioneering career as a director of commercials, earning a total of eight Golden Lions at Cannes. In 1981, he founded Studio 24 in Stockholm in order to freely produce and make his films. This is also where he developed his unique filmmaking style. After *Something Happened* (1987) and *World of Glory* (1991), two shorts that earned the most prestigious awards (a.o. Clermont-Ferrand), he shot *Songs from the Second Floor* in his studio and won the Special Jury Prize at the 2000 Cannes Film Festival. Inspired by a poem of Cesar Vallejo, the film is marked by its gloomy surrealism and the precision with which each of the 46 sequence shots is composed. As the first chapter in *The Living Trilogy*, *Songs from the Second Floor* was followed in 2007 by *You, the Living*, which was also screened in Cannes. The films cemented his personal style characterized by stationary shots and meticulously conceived tableaux, absurdist comedy as well and essential humanity. In 2009, Roy Andersson was distinguished by an exhibition at The Museum of Modern Art, New York, presenting not only his integral filmmaking oeuvre but also several of his commercials. *A Pigeon Sat on Branch Reflecting on Existence*, his 5th feature film, is the final chapter in *The Living Trilogy*, which was 15 years in the making. In 2019, *For Eternity* won the Best Director award at the Venice Film Festival.

A Swedish Love Story / EnKärlekshistoria

(Fiction, Sweden, 1969, 114', C, Fr ST)

with Ann-Sofie Kylin, Rolf Sohlman, Anita Lindblom

Two adolescents meet and cautiously fall in love in beautiful surroundings during the peak of an idyllic Swedish summer. Oblivious to social boundaries, they innocently create their own milieu in contrast to the distorted relationships, disillusionment, and world-weariness of adult life around them.



“The minimalism of [Andersson’s] narrative reaches into dark zones, where we can see the exposure of wasted lives, the mediocrity of everyday life... and the necessity, despite everything, to avoid wallowing in despair. The radiant beauty of Annika and Pär and their emotional fusion affirms a state of miraculous grace: that grace which occurs prior to the decay of the flesh and the compromises of adulthood.”

Jean A. Gili, *Positif*, June 2008

“My first movie, Swedish Love Story—it was good, I think. It’s very good for that style. It has good acting, and it’s very spiritual and very impressive. But I felt that I couldn’t go further with that style.”

Roy Andersson, interviewed by Ignaty Vishnevetsky, *mubi.com*, August 2009

Something Happened / Någonting har hänt

(Fiction, Sweden, 1987, 24', C, Fr ST)

with Klas-Gösta Olsson, Sandy Mansson, István Borbás

In 1986, Roy Andersson received a request from the Swedish National Board of Health and Welfare to make a film about AIDS. The film was to be informative and above all energizing. And also, to stimulate debate and interest in the subject. And not least importantly, it was meant to counteract panic and anguish.



“I started to use abstraction, which was also inspired by painting, especially from the inter-war period, from the 1930s, in Germany. My favorite painter is the German Expressionist Otto Dix. By using abstraction, I suddenly felt liberated.”

Roy Andersson, interviewed by Annika Pham, *cineuropa.org*, November 2017

World of Glory / Härligärjorden

(Fiction, Sweden, 1991, 16', C, Fr ST)

With Klas-Gösta Olsson, Lennart Björklund, Christer Christensen

A plain, ordinary man talks about his work as a real-estate broker, his dead father, his ordinary home and so on, in a naturalistic voice drained of any emotion.



"I had total freedom that allowed me all the audacity and allowed me to return to subjects that are close to me. Since my childhood, I have been obsessed by the question of guilt. On the one hand, the guilt that one feels personally when one commits a bad deed and on the other hand, the guilt that one carries collectively and historically as a burden. This guilt can bring out everything in our history: the conquistadors, slavery, the Second World War. I have always felt this guilt of being part of a sinful race. I started dealing with that in World of Glory and continued in my feature films, both of which are marked by the way the characters humiliate each other without necessarily realizing it."

118 Roy Andersson, *chaosreign.co.uk*, April 2015

Obsessions from the Second Floor / Sångers från andr avåningen

(Fiction, Sweden/Norway, 2000, 99', C, Fr ST)

with Lars Nordh, Bengt C.W. Carlsson, Sten Andersson

One evening, a series of strange events with no apparent logic takes place. A clerk is made redundant; an immigrant is violently attacked; a magician makes a disastrous mess of his routine. One person stands out in this collection of characters -Karl, and his face is covered in ash. He has just set fire to his furniture store in order to cash in on the insurance. No one gets a wink of sleep that night.



"Each sequence is suffused with spectral disquiet and a black comic squeak of hysteria; together they form a secret theater of millennial anxiety. And the climactic set-piece in which a young girl is sacrificed to ward off the world's catastrophe surely has to be one of the most extraordinary moments in modern cinema."

Peter Bradshaw, February 2001, *The Guardian*

Us, The Living / Du levande

(Fiction, Sweden/Germany/France/Denmark/Norway, 2007, 94', C, Fr ST)
with Jessica Lundberg, Elisabet Helander, Björn Englund Copy

You, the living is about the human being, about greatness and misery, joy and sorrow, self-confidence and anxiety. A being at whom we want to laugh and also cry for. Is it simply a tragic comedy or a comic tragedy about us?



“My reading of this fascination of man for man illuminates the philosophy of the film. Often, contemporary cinema ignores these values and favors a narrative in line with a conventional dramaturgy. Without condemning this approach, I try to define a less predictable film language. My film breaks with conventional narrative structures to tell its story from a mosaic of human destinies.”

Roy Andersson, 2006

A Pigeon Sat on a Branch Reflecting on Existence / En duva satt på en gren och funderade på tillvaron

(Fiction, Sweden/France/Germany/Norway, 2014, 101', C, Fr ST)
with Holger Andersson, Nils Westblom, Charlotta Larsson

Like a modern-day Don Quixote and Sancho Panza, Sam and Jonathan, two traveling salesmen peddling novelty items, take us on a kaleidoscopic journey through human destiny. It is a journey that unveils the beauty of single moments, the pettiness of others, the humor and tragedy hidden within us, life's grandeur as well as the ultimate frailty of humanity.



“It’s huge stuff. My ambition is to film a very wide spectrum of existence as lived by human beings on this planet. My main source of inspiration is art history. I relate [‘Pigeon’] to the Spanish painter **Francisco Goya**. He painted paintings about existence, and I think he was 80 years old when he died. And he told us about his view of existence throughout all those years —sometimes very sad and hopeless, sometimes very hopeful, sometimes very grotesque and cruel, and so on. But above all he was all about humanism, and he believed, as I do too, that art should always be at the service of humanism.”

Roy Andersson, interviewed by Nikola Grozdanovic, *The Playlist*, June 2015

About Endlessness / Om det oändliga

(Fiction, Sweden/Germany/Norway, 2019, 76', C, Fr ST)
with Jan-Eje Ferling, Martin Serner, Bengt Bergius

A reflection on human life in all its beauty and cruelty, its splendor and banality. We wander, dreamlike, gently guided by our Scheherazade-esque narrator. Inconsequential moments take on the same significance as historical events: a couple floats over war-torn Cologne; on the way to a birthday party, a father stops to tie his daughter's shoelaces in the pouring rain; teenage girls dance outside a cafe; a defeated army marches to a prisoner of war camp.



“What I want is to reach is timelessness and to avoid being geographically specific. My movies are timeless in many senses. They are like cartoons, they can take place anywhere at any time and I like that very much, because if you remain too closely tied to reality in our own time you lose the power of the scenes very soon. For example, one of my favorite books ‘Waiting for Godot’ by Beckett has some very banal situations but they are eternal. You can still see them in our own times, and they are still important and impressive to see.”

Roy Andersson, May 2021, *Los Angeles Time*

Advertising program

by Roy Andersson
(Fiction, Sweden, 33', C, Fr ST)

In the quarter of a century between Giliap (1976) and Songs from the Second Floor (2000), Andersson directed more than 400 brilliantly conceived commercials for a variety of products and brands, including Citroën and Air France. He honed his style and developed an unusual universe, winning eight Cannes Golden Lions and the admiration of Ingmar Bergman, who considered him the best advertising director in the world.



“I have always made my advertising films with the same philosophy. I want to portray people with respect and empathy. My commercials are not really commercial. They are quite special. [...] And then, I can't make an ad for a product I don't like. Finally, it is sometimes said that advertising influences cinema. It's not true: it's the ads that steal from feature films, without any conscience or shame.”

Roy Andersson, Écran Noir, La Rochelle Festival 2000



Eva Stefani

Born in the US in 1964, **Eva Stefani** is a documentary filmmaker, visual artist, and poet. She studied Cinema at Ateliers Varan in Paris, at the National Film and Television School in London and at New York University. Her films have been screened in various international film festivals such as Internationale Kurzfilmtage Oberhausen, European Media Art Festival Osnabrück, International Documentary Film Festival Amsterdam, Cinéma du réel in Paris, amongst others. She also has participated in art exhibitions, the most recent one being Documenta 14. She teaches Cinema Studies at the University of Athens and as a visiting professor at Free University of Berlin. Her work is mostly experimental observational documentaries. She takes a subversive look at people, at everyday life. She is interested in people on the margins of society.

“Cinema, like art in general, is not a messenger but a field of experiences and senses. Documentaries and documentarists tend to forget that this is their primary role as filmmakers: To immerse the viewers in an emotional experience, not to inform them about something. Knowledge will come through experience and not the other way round. And here I would like to mention a quote by Frederic Wiseman, the famous direct cinema documentarist, about those who make films to tell us something they already know: “If you want to send a message, send a telegram, don’t make a film”. A film is an exploration of the depths, where you invite the viewer to dive in with you, to be afraid, to be enthralled and when s/he comes out of it to be another person.”

Eva Stefani, *grecehebdo.gr*, February 2019

La Vie en vert (Life in Green)

by Eva Stefani

(Documentary, France, 1989, 17', C, OV)

Mr. Lazaridis is a garbage collector in the 11th arrondissement of Paris. A committed union delegate, he is very attached to his work and his comrades. By following him during his working day, we discover the backstage of a little-known job and especially better understand the daily life of these men in green.



Moiroloi

by Eva Stefani

(Documentary, Greece, 1990, 20', C, Fr ST)

Moiroloi has several meanings in Greek: song of mourning, instrument of protest. A Greek woman sells pretzels on 34th Street in New York while reflecting on her past life in a small Greek village.



Paschalis / Ο Πασχάλης

by Eva Stefani

(Documentary, Greece, 1993, 17', Fr ST)

The daily life of an elderly tailor. He goes to work, chats with his neighbour, irons his own coat and then leaves to come back the next day.



Athinai / Αθήναι

by Eva Stefani

(Documentary, Greece, 1995, 36', C, Fr ST)

A documentary shot in the central Athens railway station, over four weeks, during the summer of 1995. The subject of the film is the people that hang around in the station at night: soldiers, the homeless, poets, sport-fans and migrants that have just arrived in the country. Adopting the timeline of a night, the film records the atmosphere and the relations that arise from the coexistence of such diverse world.



"I'm moved by all kinds of people, and the reasons why are not always apparent. It is not clear what attracts us to others. Perhaps the only obvious explanation why these people move me is that I have also lived "on the brink" (in the sense that each one of us gives) during different periods of my life."

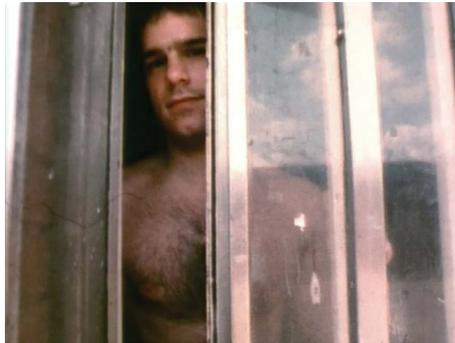
Eva Stefani, *grecehebdo.gr*, February 2019

Letters from the Albatross / Γράμματα από το Άλμπατρος

by Eva Stefani

(Documentary, Greece, 1995, 26', C, Fr ST)

Shot in Feltham, in a juvenile prison in the outskirts of London, the film observes the friendship of two inmates. Paul and John spend their days recording songs that are then sent to girls they don't know, creating an imaginary thread with the outside world. The documentary follows the approach of the "cinema of observation", that is long-lasting observation, loose narrative, and the absence of any directional intervention during shooting.



Roommates / Συγκάτοικοι

by Eva Stefani

(Documentary, Greece, 1998, C, 33', Fr ST)

An old rebetiko-singer, Sotiris, and his best friend, Napoleon, who has devoted his life to the church, live in a makeshift house somewhere near Drosia. The much younger Petros and Thodoris also live with them. The days pass by peacefully on the grounds. A film about love and idleness.



The Chain / Αλυσίδα

by Eva Stefani

(Documentary, Greece, 1998, 26', C, Fr ST)

Dimitralaxis, 7 years old, lives with his brother in a boarding house in Drama. The documentary follows them in their daily life, their relations with other children and their teachers.



The Coffee Shop / Το καφενείο

by Eva Stefani

(Documentary, Greece, 1998, 28', C, Fr ST)

A changing neighbourhood through the microcosm of an old traditional café in Metaxurgio, at the end of the 1980s.



Visits to E.Ch.Gonatas / Επισκέψεις στην Ε.Χ.Γονατά

by Eva Stefani

(Documentary, Greece, 1998, 50', C, Fr ST)

A portrait of writer, translator, and hermit E.C Gonatas. This documentary was shot in his house for a year where he spent most of his time, surrounded by his twenty cats. It is an intimate portrait of one of the most important Greek surrealist writers who avoided publicity throughout his life. He never talks about his writing, but we get closer to him and his work through the way he lives his daily life; he looks after the garden and the cats while reflecting, always with a sense of self-irony, on life and death.

**The Box / Το κουτί**

by Eva Stefani

(Documentary, Greece, 2004, 11', C, Fr ST)

An elderly woman dresses, combs her hair and sits in her armchair waiting for her favorite newsreader to appear every evening at 8 o'clock. She touches the screen, says a few words to her beloved and at the end she says good night.



"Her attention to the unfinished aspects of experience allows her to construct a narrative and sensory filmic space in which gaps, inconsistencies and disorientations are, paradoxically, brought to the fore. It is Stefani's ability to approach experiential time as something fractured, bland, and affecting that suggests an expansion of the observational film approach. The logic of action and reaction, cause and effect is displaced.

Instead, there is a sense of effervescence - as if reality were made of pockets of air that burst when they reach the surface..."

Anna Grimshaw & Amanda Ravez, *Observational cinema. Anthropology,*

130 *Film, and the exploration of social life, 2014*

Hole / Η Τρύπα

by Eva Stefani

(Documentary, Grèce, 2006, 30', Fr ST)

Through a keyhole.

**The Kiss / Το φιλί**

by Eva Stefani

(Fiction, Greece, 2007, 4', C, No dialogue)

A piece of found footage portraying two women kissing each other, accompanied by a Greek folk song.



The female body inevitably plays a part in my work. I have always felt that I had a difficult relationship with my body and in my "experimental" short films I felt freer to explore it. In the *Acropolis*, *the Virgin's Temple*, *The National Anthem* and *The Kiss*, pieces of the female body are depicted as if forcibly cut or removed from an imaginary "whole", linking desire to trauma.

Eva Stefani, *grecehebdo.gr*, February 2019

National Anthem

by Eva Stefani

(Documentary, Greece, 2007, 4', C, No dialogue)

Experimental film combining pornographic film of the early 70s accompanied by the sound of Greece's national anthem.



What time is it? / Τι Ώρα Είναι?

by Eva Stefani

(Documentary, Greece, 2007, 26', C, Fr ST)

Two men are best friends, but they argue about everything. What is the best place to hang the icon? Shall they throw the old fridge in the garbage? Will they eat chicken or beans? What time is it?



"Christos and Elias are the heroes of a hidden, harsh and at the same time tender daily life. They live happily, having left out of their microcosm everything that might disturb them. Like Beckett's heroes, as Stefani described them, Christos and Elias see reality in reverse. This is exactly how Stefani sees reality in her documentaries."

Kranakis Manolis, *FLIX*, May 2012

Bathers / Λουόμενοι

by Eva Stefani

(Documentary, Greece, 2008, 46', C, Fr ST)

A documentary on the carelessness and the melancholy of bathing towns. Life there goes by slowly, with rhythms evoking past decades. In this indolent atmosphere, the elderly feel free to do things that are prohibited by their social milieu. Despite their ages, one gets the feeling of being surrounded by camping teenagers.



"The highlight of the show is Eva Stefani's wonderful video shot during the summer at the Aidipsos bathhouse. A comic variation on Balzac's *Comédie humaine*, with pensioners as the protagonists who demonstrate great wit and humour. The camera films their mud baths, the women reading their cups of coffee and the men arguing in their little Agora. Together they create an atmosphere that feels like a holiday camp, not a retirement home..."

Cheilas Nikos, *tovima.fr*, January 2015

Incubator / Θερμοκοιτίδα

by Eva Stefani

(Documentary, Greece, 2016, 8', C, No dialogue)

A 7-minute long take on the life of a new-born baby in the incubator.



Manuscript / Χειρόγραφο

by Eva Stefani

(Documentary, Greece, 2017, 12', C, Fr ST)

It is a Greek national holiday and Molly, a woman or a dog, is bubbling through Athens. She walks on all fours among the parades, the people in uniform and the ancient plays.



“Manuscript approaches the present from a deeply personal close-up and low-angle perspective. This is not so much due to a ‘psychological’ point of view, but rather aims at cancelling the difference between all past and contemporary levels of (Greek) reality.”

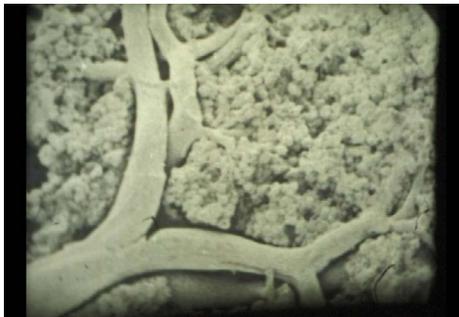
Ulrich Meurer

Mouth

by Eva Stefani

(Fiction, Greek, 2019, 4', C, Fr ST)

Using archival material of different sources, the film attempts an alternative reading of Makronisos, an island used as a concentration camp for supporters of the left after the Greek civil war.



Acropolis / Ακρόπολις

by Eva Stefani

(Documentary, Greece, 2001, 26', C, Fr ST)

An experimental film based almost entirely on found footage and archival material (pornographic, historical, etc). It attempts to draw a parallel between the sacred rock and the female body, insisting on the continuous ideological exploitation of the temple for propagandist, economic and nationalistic reasons. The director interferes in the material, coloring, burning, and cutting the film, emphasizing the materiality of the film itself, and thus creating an informal tapestry of her own Acropolis.

“In 2001, with the experimental film Acropolis, she offered a message of protest against the widespread commercialisation of our sacred rock, which has been going on for over a century. The rock is compared to the figure of a female prostitute (what could be older?) and thus acquires a voice. It cries out to the debauchery of millions of visitors who plough through and destroy its history and image.”

Kardnerinis Kostas, mic.gr, June 2007



Days and Nights of Demetra K. / Μέρες και νύχτες της Δήμητρας Κ.

by Eva Stefani

(Documentary, Greece, 2021, 72', C, Fr ST)

Dimitra is a sex worker who enjoys her work. She owned one of the oldest brothels in Athens. The film follows Dimitra for twelve years. It is also a chronicle of life in Athens affected by the recent financial crisis. Through the protagonist, we are confronted with our stereotypes about sex and personal choice. It is a film about time and love.

“I also talked to her a lot about myself and how I really didn't know what I was doing there. I was there for reasons I couldn't really explain. I didn't want to make a socio-ecological film about, you know, prostitution in Athens, but I was really fascinated by it. I just wanted to know it better.”

Eva Stefani, buisnessdoceurope, July 2021

Connexions

Sarah Bernhardt

Sarah Bernhardt à Belle-Île (Sarah Bernhardt in Belle-Île)
unknown director (1912, France)

Ceux de chez nous (Our people) by Sacha Guitry (1914, France)

La Reine Elizabeth (The Queen Elizabeth)
by Louis Mercanton, Henri Desfontaines, Gaston Roudès (1912, France)

Sarah Bernhardt, intime (Sarah Bernhardt, intimate)
by Louis Mercanton (1912, France)

Mères françaises (French Mothers)
by Louis Mercanton, René Hervil (1917, France)

Who Knows what Yesterday will Bring ?

Palace for the People / Dvorcice na naroda
by Georgi Bogdanov, Boris Missirkov (2018, Bulgaria, Romania, Germany)

The Rehearsal / Η Δοκιμή
by Jules Dassin (1974, Greece, United Kingdom)

The Secret School by Marina Gioti (2009, Greece)

Interview / Intervista by Anri Sala (1988, Albania)

God Exists, Her Name is Petrunya / Gospod postoi, imeto ì e Petrunija
by Teona Strugar Mitevska (2019, Northern Macedonia)

Houston we have a problem! / Houston, imamo problem!
by Žiga Virc (2016, Slovenia, Croatia, Germany, Czech Republic, Qatar)

Bistre Reke – Clear rivers

Lamblike / Krotki by Jovan Dimoski (2022, Serbia)

Johnny K / Džonika by Ana Djurović (2022, Serbia)

How a Film Became a Miracle Again / Kako je film ponovo postao čudo
by Petar Lakić, Maya Janković, Jovan Ilić, Ljudmila Korobova, Milana Miljković, Djordjije Petrović (2022, Serbia)

You're the only one that lives in my heart / U srcu mome samo živiš ti
by Jovan Nebojša Ilić (2023, Serbia)

Where the Road Leads / Ovuda će proći put
by Nina Ognjanović (2023, Serbia)

Miladin Djorovic by Novak Šipetic (2022, Serbia)

Everything in its Right Place / Sve kako treba
by Nikola Stojanović (2020, Serbia)

CONNEXIONS

Sarah Bernhardt - Fondation Jérôme Seydoux-Pathé

As part of the centenary of Sarah Bernhardt's death, the festival Europe by Europe and the Jérôme Seydoux-Pathé Foundation are proposing a program of five films to celebrate the art and personality of La Divine.

Recognised as being of public interest in 2006, the foundation provides for the conservation and transmission of Pathé's heritage. This means making a century-long legacy, steeped in history, accessible to one and all: silent films, equipment, photographs, posters, historical files, programmes, scripts. The Jérôme Seydoux-Pathé Foundation brings together all Pathé's archives since its creation. Behind these rich collections, there are thousands of stories to be told. To highlight them, the Jérôme Seydoux-Pathé Foundation develops numerous activities around its heritage. The Jérôme Seydoux-Pathé Foundation pays tribute to a century of cinema through exhibitions, children's workshops, and daily movie screenings, offering silent films accompanied by pianists trained by the improvisation classes of Jean-François Zygel (Conservatoire National Supérieur de Musique et de Danse de Paris).

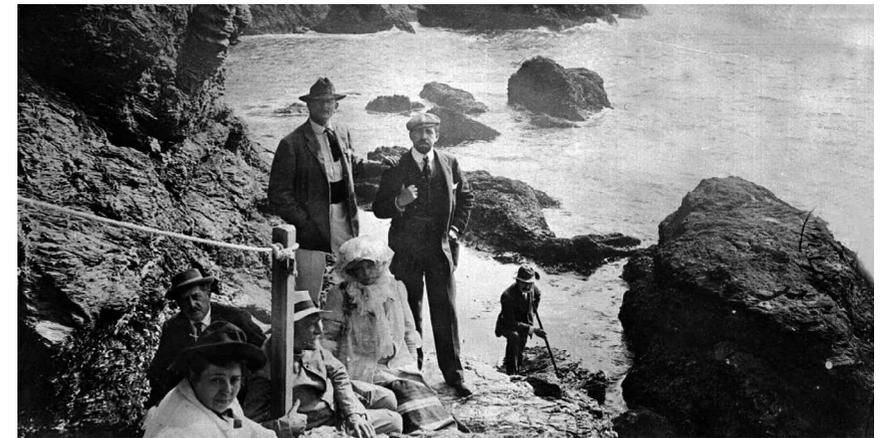


Sarah Bernhardt à Belle-Île (Sarah Bernhardt in Belle-Île)

Unknown director

(Documentary, France, 1912, 13', B/W, silent)

In 1894, Sarah Bernhardt bought a military fort on the wild Pointe des Poulains on Belle-Île-en-Mer. This was the beginning of 30 years of summer retreats punctuated by walks, shrimp fishing and hunting. Later, she enlarged her estate and owned more than 46 hectares. Ill and infirm, she sold her property in 1922 and died in Paris the following year. Listed as a Historic Monument, the person in charge of the site, Isabelle Boullard, explains that "a museographer was responsible for reconstituting the interior from period photos. Only the clothes exhibited, donated by the family, really belonged to the actress".



"I like to come every year to this picturesque island to savor all the charm of its wild and grandiose beauty. I draw new artistic forces from its invigorating and restful sky."

Sarah Bernhardt, 1905

Ceux de chez nous (Our People)

by Sacha Guitry

(Documentary, France, 1914, 22', B/W, silent)

with Auguste Rodin, Edmond Rostand, Claude Monet, Anatole France, Edgar Degas, Camille Saint-Saëns, Auguste Renoir, Jean Renoir, André Antoine, Octave Mirbeau, Sarah Bernhardt, Sacha Guitry, Jane Faber, Henri-Robert, Henri Desfontaines, Charlotte Lysès, Claude Renoir

In reaction to a German manifesto exalting German culture, Sacha Guitry immortalized the greatest artists of his time. During the screening, he repeated what his prestigious guests had told him (or not) on the set. In 1952, Guitry commented on the original silent version and augmented it with a preamble and interludes about the artists, filmed in his office by Frédérique Rossif.



"In 1952, his commentary rewrote the images of 1915. Guitry confirmed his mistrust of images alone, which cannot be correct images... *Ceux de chez nous* is thus a double-barreled film. It is 1952 that justified the stroke of genius of 1915 and made it a real film, instead of a "pure" archive document."
Bernard Eisenschitz, in coll. "Sacha Guitry, Cinéaste". Ed. Yellow Now, 1993

Alexandre Guitry

A man of theater and cinema, **Alexandre Guitry**, known as Sacha, was a multi-talented author. He became passionate about cinema as soon as movies became talkies and devoted himself to them more particularly after the Second World War. He started with *Ceux de chez nous (Our People)* in 1914, which was soundtracked in 1939. He met with great success with films such as *Désiré* (1937), *Quadrille* (1937) and *If Paris Were Told to Us* (1955). Famous for his glibness, pride and alleged misogyny, Sacha Guitry was not always unanimously popular, which did not prevent him from receiving the Legion of Honor and remaining one of the most often performed authors in France.



La Reine Elizabeth (The Queen Elizabeth)

by Louis Mercanton, Henri Desfontaines, Gaston Roudès
(Fiction, France, 1912, 54', B/W, silent)

Queen Elizabeth anxiously awaits news of the fighting between the English fleet and the Spanish Armada. Only the count of Essex, the queen's favorite, is optimistic. To celebrate the victory, he had "The Merry Wives of Windsor" performed, introducing the playwright Shakespeare. A fortune teller presented to Elizabeth predicted great sorrow and Essex's death on the scaffold.



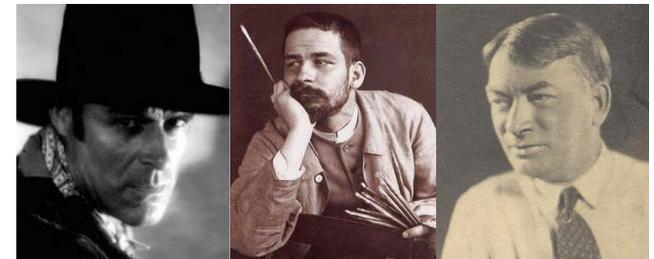
Louis Mercanton, Henri Desfontaines and Gaston Roudès

Louis Mercanton was a French actor, screenwriter, director, and producer born in Nyon in 1879. He began his theatrical career in 1904 in South Africa. Then, he worked with Henri Desfontaines on literary adaptations and historical films such as *La Dame aux Camélias* (*The Lady of the Camellias*) or *L'Assassinat d'Henri III* (*The Assassination of Henry III*). Their collaboration on the film *Queen Elizabeth* with Sarah Bernhardt in the leading role was a huge success both in France and abroad.

During the First World War, he and René Hervil co-directed *Mères françaises* (*French Mothers*); an anti-German propaganda film released in 1917, again with Sarah Bernhardt in the lead role.

Born in Paris in 1876, **Henri Desfontaines** was a French actor, screenwriter, and director. He began his career in legitimate theater. He directed his first film *Hamlet* in 1908 for Eclipse Studio before specializing in period films. After the First World War, he began directing popular films such as detective films, melodramas, comedies, and adventure films like *Belphégor* (1927). In 1928 he gave up directing to return to his first profession as an actor.

Born in Béziers in 1878, **Gaston Roudès** was a French actor and director. Between 1911 and 1939, he made over 60 films and became famous for his films made at the end of the 1920s and the beginning of the 1930s such as *Le Dédale* (1927) or *L'Assommoir* (1933).



Sarah Bernhardt, intime (Sarah Bernhardt, intimate)

by Louis Mercanton

(Fiction, France, 1912, 11', B/W, silent)

Since 1894, Sarah Bernhardt would go to rest in her property in Belle-Ile-en-Mer, at the Pointe des Poulains. Surrounded by prestigious friends and guests, she organized picnics and cave visits, played tennis, picked flowers and sculpted. Aware of the difficulties of the residents of Belle-Ile, the tragedienne financed a cooperative bakery. To thank her for her generosity, the needy fishermen threw a party for her every year.



Mères françaises (French Mothers)

by Louis Mercanton, René Hervil

(Fiction, France, 1917, 74', B/W, silent)

with Sarah Bernhardt, Gabriel Signoret, Georges Deneubourg

A mother loses first her child, then her husband in the French trenches during the first World War. She then dedicates herself to helping the French war-wounded.



Louis Mercanton and René Hervil

René Hervil, was a French actor, director and screenwriter born in 1881 in Levallois-Perret. He is famous for his films *Suzanne* (1916) and *La p'tite du sixième* (1917), which he co-directed with Louis Mercanton, or *Azaïs* (1931).

Louis Mercanton

Biography see page 143



Who Knows what Yesterday will Bring ?

Who Knows What Yesterday Will Bring? is a program of films and online content from Southeast Europe which brings together stories from different corners of the region with the aim of creating a valuable, necessary and enriching polyphonic critical discourse on our shared and contested histories.

The program's title is inspired by a cynical maxim from the Stalinist period suggestive of the constant surprises the past holds for us, its uncertain and ambiguous impact on the unfolding of our futures, our utter helplessness to predict. The movies selected in this program refer to the history of the 20th century and its indelible imprint on our collective memory, what the historian Eric Hobsbawm (1917-2012) called "historical mythology". He argued that historic 'reality' is best understood through the prism of an era and a social class, whilst collective memory is shaped primarily by social contexts.

Using these thoughts as a starting point, *Who Knows What Yesterday Will Bring?* will ask key questions such as how much do we in the Balkans know about our overlapping histories, contested narratives and multiple perspectives? How are these shared histories represented through images and what new urgent stories can we tell? And truly, who knows what else yesterday will bring?

The films selected will tackle, sometimes with poetry, at times out-right humor, curiosity and sense of derision, decisive issues such as common conflicts of the past, how they still undermine regional understanding, alongside how history can be endlessly read, re-read and re-written; how at a moment when civil societies seem increasingly fragile it is important to remember, critique and simultaneously reimagine our future.

A selection of films from Southeast Europe from the program entitled "Who knows What Yesterday Will Be Made Of", initiated in Athens in June 2022 and then presented on tour in the region.

Delphine Leccas

Curated by Delphine Leccas

Presented by AIN (France) and locus athens (Greece) in collaboration with Dokufest in Prizren, Harabel-Platform of Contemporary Art in Tirana, Institute of Contemporary Art - ICA in Sofia, MakeDox and the Museum of Contemporary Art-MoCA in Skopje, Subversive Festival in Zagreb

Palace for the People / Dvorcitate na naroda

by Boris Missirkov et Georgi Bogdanov

(Documentary, Bulgaria/Romania/Germany, 2017, 79', C, Fr ST)

Boris Missirkov and Georgi Bogdanov take us on a tour of five iconic Eastern European palaces built in the second half of the 20th century: the Moscow State University, the Palace of Serbia, the National Palace of Culture in Sofia, the Palace of Parliament in Bucharest, and the Palace of the Republic in Berlin. Each of these buildings aspired to be the grandest and most imposing. The two filmmakers trace their stories and secrets, from their construction to what remains today.



“With a sharp eye for historic architectural quirks and characteristic features, Georgi Bogdanov and Boris Missirkov take us to places that are, however historical they may seem, still haunted by the ghosts of the visions they were once built for. Places soaked in futures that never materialized or materialized quite differently from what was envisioned.”

Lukas Stern, *Leipziger Dok*.

Boris Missirkov et Georgi Bogdanov

Boris Missirkov and Georgi Bogdanov are Bulgarian artists born in 1971. They graduated from the National Academy of Theatre and Cinema in Sofia and the FABRICA research Center in Italy. As filmmakers, visual artists, and photographers, they work exclusively as a creative duo. They are the founders of the Bulgarian Photographic Association and the production company AGIT-PROP. They are also directors and cinematographers of documentary films, such as *The Cars We Drove into Capitalism* (2021). In addition, they organize exhibitions of contemporary Bulgarian photographers.

Today, the works of Missirkov and Bogdanov are exhibited in the Museum of Modern Art in Rio de Janeiro, the Musée de l'Elysée in Lausanne, the Museum of Photographic Art in Odense, Denmark, the National Gallery of Fine Arts in Sofia, the Gallery of the City of Sofia, the National Library in Paris, the European Parliament, as well as in numerous private collections.



The Rehearsal

by Jules Dassin

(Fiction, Greece/United Kingdom, 1974, 92', BW, Fr ST)

with Melina Mercouri, Mikis Theodorakis, Olympia Dukakis, Maximilian Schell

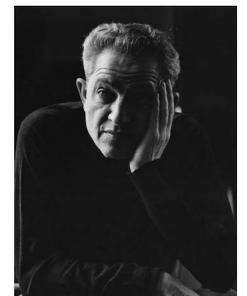
Through the rehearsal of a show, the film retraces the events that took place in the city of Athens in November 1973, when the students of the Polytechnic decided to revolt against the dictatorial regime of the colonels' junta. Between documentary and fiction, the film is punctuated by numerous musical interludes and by interventions in which the stories of the violence done to the population by the forces of order are told.



Jules Dassin

Son of a Russian immigrant, **Jules Dassin** was an actor, screenwriter, and director, born in 1911 in the US where he grew up. He quickly moved into the art world during his youth, taking drama classes before becoming a director. After trying his hand at Broadway, he was hired by the RKO production company and became Hitchcock's assistant. He was then hired by MGM where he made commissioned films such as *Reunion in France* in 1942 with John Wayne and Joan Crawford. After that, he had a prolific directing career, with more than twenty films, including many hits such as *Never on Sunday* (1960), *Phaedra* (1962), and *Topkapi* (1964). Jules Dassin was also considered one of the first masters of film noir thanks to the realistic and social character of his films and their depiction of violence. Among these films, we can count *Night and the City* (1950) or *The Naked City* (1948).

Declared a communist in the United States, Jules Dassin had to go into exile in Europe. He settled first in the United Kingdom, then in France where he directed one of his greatest successes: *Rififi* (1955), for which he won the prize for direction at the Cannes Film Festival. In France, he met his future wife, Melina Mercouri, who led him to settle in Greece. Openly opposed to the Greek military junta, he and his wife were eventually banned from entering Greece. However, he obtained the status of honorary citizen of Greece and ended his life in 2008 in Athens.



The Secret School / Το Κρυφό Σχολειό

by Marina Gioti

(Fiction, Greece, 2009, 11', BW, Fr ST)

In the early 1970s, a family visits a museum of the Greek Revolution of 1821 and the war against the Turks. While walking through the museum, they come across a painting by Nikolaas Gyzis entitled "The Secret Schools" which suddenly comes to life. Marina Gioti's work is a "sabotaged" version of a rare propaganda film made during the Greek military junta. It takes up a controversial national myth that illegal "secret schools" operated under the auspices of the Greek Orthodox Church during Ottoman Turkish domination.



Marina Gioti

Marina Gioti is an Athenian filmmaker and visual artist. In her works, which include films, installations, and media art pieces, she often revisits historical eras and myths by offering parallel readings to the dominant narratives. Her work has been screened and exhibited worldwide in museums, biennials, and international film festivals. In 2017 she was a participating artist at documenta 14, where she presented her first feature documentary, *The Invisible Hands* (2017), and her short film *The Secret School* (2009). *The Invisible Hands* was also an official selection of the 58th Berlinale Forum Expanded. She is also the winner of the COAL 2022 award, which recognizes works that contribute to environmental and societal awareness.



Interview / Intervista

by Anri Sala

(Documentary, Albania, 1998, 26', C, Fr ST)

After moving house, Anri Sala finds a film containing an interview with his mother, conducted in the late 1970s when she was head of the Young Communist Alliance in Albania. However, the soundtrack is missing. Using a school for the deaf and dumb, the director manages to decipher the words with the movement of the lips. Twenty years later, he confronts his mother with her former speech. Her communist ideals and the current chaos in Albania collide, offering a reflection on the history and present state of a woman and a country.



“My first film is called *Intervista* (1998), and language has an important role in it. This first film made me wary of language and its opacity. My interest in music probably stems from this reservation: it is a much more implicit and transparent form of communication. By distancing myself from the spoken word, I came closer to the gesture, to what it announces: an elbow that becomes a bow stroke, a breath that becomes humming rather than a simple bow stroke or humming...”

Anri Sala, *Bourse du commerce*

Anri Sala

Anri Sala is an Albanian artist, belonging to the last generation of artists who grew up under the communist regime in Albania, born in 1974 in Tirana. He graduated from the Academy of Arts in Tirana and from the Ecole Nationale Supérieure des Arts Décoratifs in Paris.

The artist creates works that combine image, sound, and architecture. His films such as *Interview* (1998) and *Nocturne* (1999) question the relationship between images and sounds and propose an alternative to traditional forms of narration. Anri Sala investigates breaks in language, syntax, and music, inviting creative dislocations that generate new interpretations of history, supplanting narratives with less explicit and more nuanced dialogues. His works sometimes lack legibility, but he inserts narrative clues so that the viewer can grasp a historical or political context. Anri Sala has received numerous awards, including the Vincent Award, the Den Haag in 2014, and the Venice Biennale in 2001.



God Exists, Her Name is Petrunya / Господ постои, името ѝ е Петрунија

by Teona Strugar Mitevska

(Fiction, North Macedonia, 2019, 100', C, Fr ST)

with Zorica Nusheva, Labina Mitevska

In a small town in northern Macedonia, Petrunya is an unemployed historian in her thirties. On her way back from a failed job interview, she attends the Epiphany ceremony, an Orthodox ritual in which a cross is thrown into a river. The person who catches it is then blessed with luck for the coming year. Spontaneously, Petrunya jumps into the icy waters and interrupts the smooth running of this exclusively male ceremony. The film is based on an incident that took place in 2014.



“Sometimes I feel like Don Quixote fighting for noble causes. And noble causes for me, for us as females, is having the right to exist, to create, to feel equal in this industry”.

“There is a current of censorship which is horrible, so horrible. So ,we must raise our voices”.

“My latest film *God exists, Her Name Is Petrunya* is almost like a fairy tale of a woman striving. In a very simple way she becomes this tour de force for change, social change and political change. It may be my first positive story; It is a very positive story”.

Teona Strugar Mitevska, *Another Gaze Journal Interview*

Teona Strugar Mitevska

Born in 1974, Macedonian filmmaker **Teona Strugar Mitevska** is a television and theatre actress who studied graphic design, art direction and film at New York University. She made her directorial debut with the short film *Veta* in 2001, winner of the Special Jury Prize at the Berlin Film Festival in 2002. Since then, she has directed numerous documentaries and feature films in which she depicts various aspects of contemporary Macedonian society. In 2008, her film *I am from Titov Veles* made a name at many festivals and won a dozen international awards. Her fourth feature film, *God Exists, Her Name Is Petrunya* has won more than 20 awards worldwide. She was awarded the Prize of the Ecumenical Jury at the Berlinale in 2019. In 2022, she directed *The Happiest Man* in the World.



Houston, we have a problem!

by Žiga Virč

(Documentary, Slovenia/Croatia/Germany/Czech Republic/Qatar, 2016, 88', C, Fr ST)

with John F. Kennedy, Richard Nixon, Josip Broz Tito, Slavoj Žižek

The cold war, the space race, and NASA's moon landing are landmark events that defined an era. But they are also fodder for conspiracy theories. In Houston, We Have a Problem! filmmaker Žiga Virč adds new material to the discussion on both fronts. This intriguing docu-fiction explores the myth of the secret multi-billion-dollar deal behind America's purchase of Yugoslavia's clandestine space program in the early 1960s.



Žiga Virč

Žiga Virč is a Slovenian film director and screenwriter born in 1987. Žiga Virč graduated from the University of Ljubljana with a degree in film and television direction.

Žiga Virč has directed several advertising, documentary, and fiction films, for which he has received numerous awards. In 2010, he directed the short film *Trieste is Ours!* and received a nomination for the Student Academy Awards. In 2012, he directed 4 documentaries for the national television RTV Slovenija with his production company Studio Virč. Then, the trailer of his new project on the Yugoslav space program, entitled *Houston, we have a problem!* (2016) gained international recognition, with 1 million views on YouTube in three days. The film subsequently premiered at the 2016 Tribeca Film Festival. His work combines a dramatic visual style with a detailed approach to narrative structure, making it attractive to a wide audience.



The Cultural Centre of Serbia
and
the festival L'Europe autour de l'Europe
present

a selection of films by students from the University of the Arts,
the Faculty of Dramatic Arts
and the Bistre Reke Student Documentary Film Festival

“The wonders and beauty of documentary cinema unite us in a large family of film lovers. On the edges of Serbia’s clear rivers, we want to encourage creativity, courage, and new ideas. Dealing with environmental issues in the broadest sense of the word, we are especially proud of the fact that the festival takes place far away from the centers of cultural power, in a small town in Eastern Serbia, in unspoiled nature, where rivers, ecology, purity of nature and spirit are defended.”

Narcisa Darijević Marković, professor at the University of Arts in Belgrade

Lamblike / Krotki by Jovan Dimoski (2022, Serbia)

Johnny K / Džonika by Ana Djurović (2022, Serbia)

How a Film Became a Miracle Again / Kako je film ponovopostao čudo
by Petar Lakić, Maya Janković, Jovan Ilić, Ljudmila Korobova,
Milana Miljković, Djordjije Petrović (2022, Serbia)

You’re the only one that lives in my heart / U srcu mome samo živišti
by Jovan Nebojšalić (2023, Serbia)

Miladin Djorovic by Novak Šipetic (2022, Serbia)

Everything in its Right Place / Sve kakotreba
by Nikola Stojanović (2020, Serbia)

Lamblike / Krotki

by Jovan Dimoski

(Fiction, Serbia, 2022, 22', C, Fr ST)

with Čubrilo Čupić, Anita Ognjanović, Denis Murić

Lukica is a teenager from a poor suburb who spends his days struggling to make a living, looking for work or other ways to earn money. His friend Sara lives in a brick house and does pornography online. When Sara, one night, goes to see her new older boyfriend, Lukica tries to find them.



“It speaks to us about the new lost young generation. About the suburbs that are our reality, our essence and our destiny.”

Jury Statement, *Regional Festival ValjevskiFilmskiSusreti Serbia*

Jovan Dimoski

Jovan Dimoski was born in Belgrade in 1996. He specialized in film making at the School of Dramatic Arts in Belgrade. Since 2018, he has worked as an assistant director on feature film projects, directing short films, commercials, video clips, humanitarian campaigns and the TV feature *Spring*, based on the play of the same name by Dušan Kovačević. His graduation film, *Krotki (Lamblike)*, from 2022, premiered nationally at the Belgrade March Film Festival, for which he won several awards. He also won the prize for best short film at the Serbian Valjero film festival (ValjevskiFilmskiSusreti).

Johnny K / Džonika

by Ana Djurović

(Fiction, Serbia, 2022, 22', C, Fr ST)

with Sofija Vejapi, Isidora Brkić, Ognjen Malušić

One July, on vacation before going back to high school, two best friends finally decide to meet the boy from their neighborhood whom they have been stalking for a while.



Ana Djurović

Born in 1997 in Belgrade, **Ana Djurović** graduated from the Faculty of Philology in 2021 at the University of Belgrade. She then studied filmmaking at the Faculty of Dramatic Art. *Džonika* is her first short film, made in 2022. She won the Jury Prize at the *Cyklop Film Festival* in Croatia, in competition with 24 short films by young filmmakers from Croatia, Slovenia, Serbia and Bosnia and Herzegovina.

How a Film Became a Miracle Again / Kako je film ponovopostao čudo

by Petar Lakić, Maya Janković, Jovan Ilić, Ljudmila Korobova, Milana Miljković, Djordjije Petrović
(Documentary, Serbia, 2022, 15', C, Fr ST)

In the village of Temska, a group of students renovate a motion picture palace in the hope of gathering the residents of the village in one place again. Thanks to their Festival of Documentary Film, the people of Temska rekindle memories of the past.



Short documentary made by six students of Film and TV Directing at Belgrade's Faculty of Dramatic Arts.

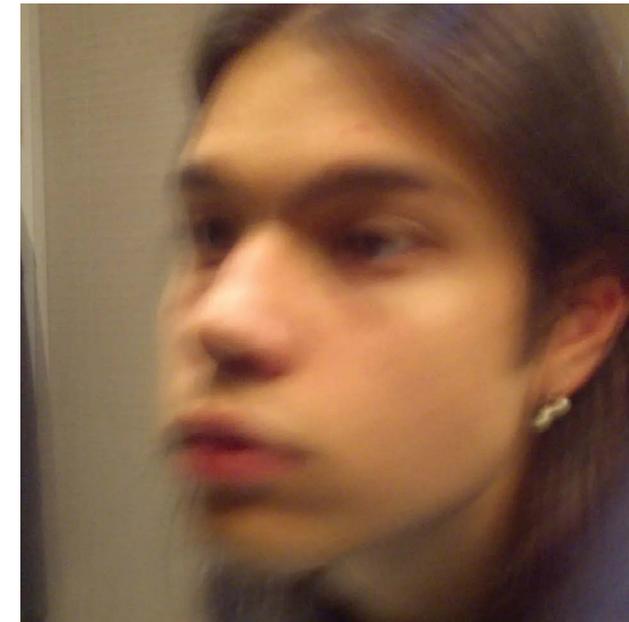
"Thus, the wonder and beauty of the documentary unite us in a large family of motion picture lovers. On the banks of the clear rivers of Serbia, we want to encourage students' creativity, courage, and fresh ideas. Dealing with environmental issues in the broadest sense of the word, we are especially proud of the fact that the festival is held far from urban cultural centers, in pristine nature in a small town in eastern Serbia, where rivers, ecology, and the purity of nature and spirit are defended."

Narcisa Darijević Marković, *Art Director of the festival*

You're the only one that lives in my heart / U srcu mome samoživšti

by Jovan Nebojša Ilić
(Documentary, Serbia, 2023, 13', C, Fr ST)

Branka Jovanović Caca recently lost her son, brother and husband. No deaths were reported. Most of the important things in her daily life were devoted to taking care of her family, as well as spending time with them - those who are gone now. Everything that was once a community ritual has now become an individual ritual in the aftermath of a great tragedy.



Jovan Nebojša Ilić

Born in Belgrade in 2001, **Jovan Ilić** graduated from the Belgrade School of Design and studied film making at the Faculty of Dramatic Arts. Also passionate about music, last year he released a musical project called Mitsko Biće.

Where the road leads / Ovuda će proći put

by Nina Ognjanović

(Fiction, Serbia, 2023, 81', C, VOSTF)

with Jana Bjelica, Igor Filipović, Eva Ras, Svetozar Cvetković, Branislava Stefanović, Pavle Čemerikić, Zlatan Vidović, Vladimir Maksimović, Ninoslav Ćulum

An unexpected visit upsets the life of a small, isolated Serbian village. Jana, an 18-year-old girl, does everything in her power to save the life of a stranger who promises to take her away from this perishing place.



“It’s a coming-of-age western. »

Nina Ognjanović

“It’s all there in the village’s inhabitants: a gruff de facto lawman, two violent drunks, an elderly couple who remember names and faces from the town’s past, and a young woman whose every move is motivated by a desire to get away from the home she never left. There is a stranger, a ‘newcomer’, whose sudden appearance upsets the balance of the town’s isolated population. Where the Road Leads resembles a classic western, not so much in style or cultural specialties as in spirit and theme.”

Daniel Kirkham, Slum Mag, 22 January 2023

Nina Ognjanović

Nina Ognjanović graduates from Belgrade University of the Arts in 2022 with her first feature film *Where the Road Leads*. It premiered at the 2023 Slamdance Festival and won the Audience Award for Best Narrative Feature Film, as well as the Grand Jury Honorable Mention.



Miladin Djorovic / Miladin Đorović

by Novak Šipetić

(Documentary, Serbia, 2022, 17', C, Fr ST)

Daughter, son, and grandson talk about their memories of Miladin, held prisoner in Goli Otok.



Novak Šipetić

Novak Šipetić, 22 years old, lives and studies in Belgrade. Miladin Djorovic has studied at the Faculty of Dramatic Arts in Belgrade/ the University of Arts in Belgrade. His film was presented to the public at the 35th Montenegro Film Festival.

Everything in its Right Place / Svekakotreba

by Nikola Stojanović

(Fiction, Serbia, 2020, 22', C, Fr ST)

with Jelena Stupljanin, Anita Ognjanović, Zlatan Vidović

Jovana, a single, working-class mother, wants to spend her birthday with her daughter Sara, but her plans are compromised when Sara invites her father to come.



“We wanted to tell the story of a family destroyed over the course of one day, during one family reunion, as they remember good and bad times. The location and the atmosphere of the film were very important to us, especially to highlight the social struggle they face, and how they manage to surmount it and enjoy life to the fullest.”

Nikola Stojanović, *Film freeway*

Nikola Stojanović

Nikola Stojanović, 25, studies Film and TV Directing at the Faculty of Dramatic Arts in Belgrade. In 2019, his first short film *Dog Days of Summer* was screened at more than 40 Film Festivals and won over 10 awards, including Best National Short Film at Martovski Film Festival (Belgrade documentary and short film festival). The same year, his second project *Sherbet* won the prize for Best Student Film at the 25th edition of the Sarajevo Film Festival. In 2020, the director was part of the Berlinale Talents selection in Sarajevo.

Events & Encounters

The Polish Library

We Film the People! / Nous filmons le peuple !
by Ania Szczepanska (2012, France/Poland)

The Sarah dans tout ses États collective

Dilili in Paris / Dilili à Paris
by Michel Ocelot (2018, France)

The Zaleski Foundation

Judges Under Pressure / Sedziowie pod presja
by Kacper Lisowski (2021, Poland)

Open world – The Cinephile Circle

Workingman's Death
by Michael Glawogger (2005, Austria/Germany)

EVENTS & ENCOUNTERS

The Polish Library in Paris And the festival L'Europe autour de l'Europe present

We Film the People! / Nous filmons le peuple !

by Ania Szczepanska

(Documentary, France/Poland, 2012, 57', C/B&W, Fr ST)

How did filmmakers trained and financed by the Polish state manage to carry out an open critique of the communist system to the point of filming the fall of a regime they were supposed to serve?



“If the documentary remains formally within the bounds (archive images, talking heads and the director’s voice-over, which is sometimes embodied on the screen), and if one can be frustrated by the constraints inherent in its duration and all that it is obliged to leave out, *Nous filmons le peuple!* succeeds in its rather complex challenge: that of showing, in less than an hour, how a few men have restored its nobility to the capacity for dialogue between the fabric of reality and fiction, one feeding the other, contradicting it, exposing it, and even, and this is rare, influencing it. A salutary and necessary movement in our age of mediocrity, and one that reminds us of what fiction can do when man begins to struggle.”

Jean- Nicolas Schoeser, in the Blu-ray edition of the film, 2015

Ania Szczepanska

Born in Warsaw in 1982, **Ania Szczepanska** made her first short films in France, in the art section of the Ecole Normale Supérieure, before leaving for Berlin to study philosophy and cinema. On her return to Paris, she wrote a thesis in film history on the relationship between Polish filmmakers and the communist government in Poland. Based on the archives thus discovered and interviews with the greatest Polish filmmakers and the men of power of the communist era, she made *We Film the People!* her first feature-length documentary. Broadcast on French and Polish television, it was awarded the SCAM star (2015) and the CNRS grand prize (2014). A lecturer in film history at the University of Paris 1, she conducts research on the cinema and audiovisual archives of the former Eastern bloc, mainly in Poland. She is the author of the book *Do granic negocjacji* (On the Borders of Negotiation, Universitas, Krakow, 2017) and co-author with Sylvie Lindeperg of *À qui appartiennent les images?* (Who owns the images? FMSH, 2017). In 2019, Ania Szczepanska directed *Solidarnosc, la chute du mur commence en Pologne* (*Solidarnosc, the fall of the wall begins in Poland*), broadcast on Arte.



**The Sarah dans tout ses États collective
and
the festival L'Europe autour de l'Europe**

present

Dilili in Paris / Dilili à Paris

by Michel Ocelot

(Animation, France, 2018, 95', C, VO)

In the Paris of the Belle Époque, Dilili, a mixed-race child, and her friend, a deliveryman, investigate the mysterious kidnapping of young girls. They meet extraordinary personalities such as Sarah Bernhardt, Louise Michel and Marie Curie, who give them clues. Dilili bridges two worlds: the world of the surface, of living together, and the world of shadows where the "Male-Masters" despise girls and women.



"In France, the men of power have always been careful to keep women out of power, but they never imagined a society without women. [...] In 1900, little by little, heroic individuals managed to break down barriers: there was the first woman lawyer, the first woman doctor, the first woman university student, the first woman university professor, etc."

"I photographed Paris for four years. Sometimes I aimed at the monuments you can't escape (and I don't want to escape), sometimes at the anonymous places I discovered at random during my walks."

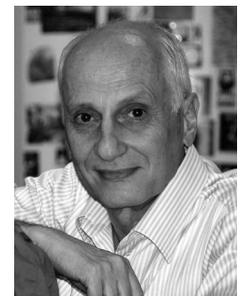
Michel Ocelot, interviewed by Pascal Pinteau, *press kit of Nord-Ouest Films*, 2018

"Michel Ocelot, the creator of "Kirikou", once again pushes the limits of enchantment and wonder with his breath-taking pictorial and chromatic creativity."

Xavier Leherpeur, "Dilili à Paris", *feminist tale*, TéléObs, 23 August 2019.

Michel Ocelot

Born in Villefranche-sur-Mer, **Michel Ocelot** spent his childhood in Guinea. After studying at the Beaux-Arts d'Angers, then at the Arts Décoratifs in Paris and finally at the California Institute of the Arts in Los Angeles, he turned to animation. Noticed by Yves Rousset-Rouard, the latter entrusted him with the installation of an animation studio, at the origin of the Gédéon series. Michel Ocelot directed his first short films: *Les 3 Inventeurs* (1979) and *La Légende du Pauvre Bossu* (1982). His first feature film, *Kirikou and the Sorceress* (1998), made him known to the general public and revolutionized the animation landscape in France. He then directed *Princes and Princesses* (2000), *Kirikou and the Wild Beasts* (2005) and *Azur and Asmar* (2007), which were once again critical and commercial successes. *Kirikou and the Men and Women* (2012) closes the trilogy. In 2019, *Dilili in Paris* won the 2019 César for best animated film. In 2022, Michel Ocelot directed *Le pharaon, le Sauvage et la Princesse*.



The Zaleski Foundation
and
the festival L'Europe autour de l'Europe

present

Judges Under Pressure / Sędziowie pod presją

by Kacper Lisowski

(Documentary, Poland, 2021, 87', C, En/Fr St)

with Kacper Lisowski, Igor Tuleya, Dorota Zabłudowska, Waldemar Zurek

In Poland, Judge Igor Tuleya and his fellow judges are mobilising to defend the Constitution and the separation of powers. Judges take to the streets, hand in hand with ordinary people, to defend the state.



“They are beautiful people, the judges, but also the citizens, who refuse to back down. They don’t always have a camera in their hands. Sometimes it’s just a piece of paper. This is a film for them.”

Kacper Lisowski

Kacper Lisowski

Born in Warsaw in 1972, **Kacper Lisowski** is a Polish cinematographer and director. He graduated from the Film Department of the Leon Schiller Film, Television and Theatre School in Łódź and from the Wajda School and Wajda studio in Image. He made his film debut with Łukasz Barczyk’s *I’m Looking at You, Mary* (2000), then worked as a cameraman and director of photography, both in Poland and abroad. He was awarded the Stanisław Wyspiański State Prize for his talent as a cinematographer. He has numerous documentaries to his credit, including *Forgotten* (2005) by Agnieszka Łukasiak, *Chemo* (2009) by Paweł Łoziński, Prix Europa for best documentary, and *The Real End of the Cold War* (2011) by Jerzy Ślaskowski. The documentary *Judges Under Pressure*, presented at IDFA in 2021, is his first feature film.



Open world – The Cinephile Circle
and
the festival L'Europe autour de l'Europe

present

Workingman's Death

by Michael Glawogger

(Documentary, Austria/Germany, 2005, 122', C, En/Fr St)

Documentary in six parts, presenting the hazardous and violent conditions of the working world around the world.

Biography see page 95



OPEN WORLD, Crossroads in cinema

With its Cinephile Circle, created in the framework of the 16th edition of the festival Europe by Europe in 2021, ASCPE every month invites all generations to understand the peoples and cultures of the world through dialogues based on images. During the evenings, current events are presented alongside history, and we share our views on events and relations between peoples, in their violence and search for more brotherhood.

The Circle has presented masterpieces that are too little known to the general public, in which human and social reality is magnified by the eyes of great masters or talented young filmmakers. The films of Rossellini, Axel Corti, Kurozawa or John Ford plunged us back into the great History, that of the Europe of the philosophers and of the 20th century with its dramas linked to economic crises and wars. Closer to home, the films of Sergueï Ionitza, Hakob Melkonyan or Mohammad Rasoulof have revealed the violence of conflicts and jihadism, their impact on people's lives, and more fundamentally on the future of world peace...

The programme includes films by Kenji Mizoguchi and Douglas Sirk that touch on the universal, as well as those by young directors who will give us an original approach to their country.

The historian Marc Ferro once wrote: "Cinema creates life". May it create connections. Charlie Chaplin defined it as "the democracy of art". The conferences that opened the evenings and the exchanges that followed the screenings confirmed that it contributes to regenerating, if not democracy, at least dialogue, openness and otherness.

Claude Fischer and Philippe Herzog

Salon experimental

Massimo Bacigalupo

1. 1965-69 – From underground dream to conceptual / Dal sogno underground al concettuale

Lilan (1965) 10'

Almost A Tangent / Quasi Una Tangente (1966) 37'

Ezra Pound in Venice (1967) 11'

200 Feet for March 31st / 60 metri per il 31 Marzo (1968) 15'

Versus (1968) 14'

Tutto tutto nello stesso istante (Baruchello, Bacigalupo, Leonardi, Lombardi-Laiolo, Turi e altri) 30'

2. 1969-70 – Eringio and the journey to the East / Eringio e il viaggio a Oriente

The Last Summer / L'Ultima Estate** (1969) 30'

Nor Wood: A Conversation / Né Bosco § (1970) 15'

Migration / Migrazione § (1970) 60'

Coda § (1970) 15'

§ Digitalization by the Cinémathèque Nationale.
16mm black and white film. There is a digital version of "Migration" with Italian subtitles.

3. 1973-75 – Bittersweet America / America dolceamara

Warming Up / Riscaldandosi* 40'

Into the House s/ Dentro la Casa ** 20'

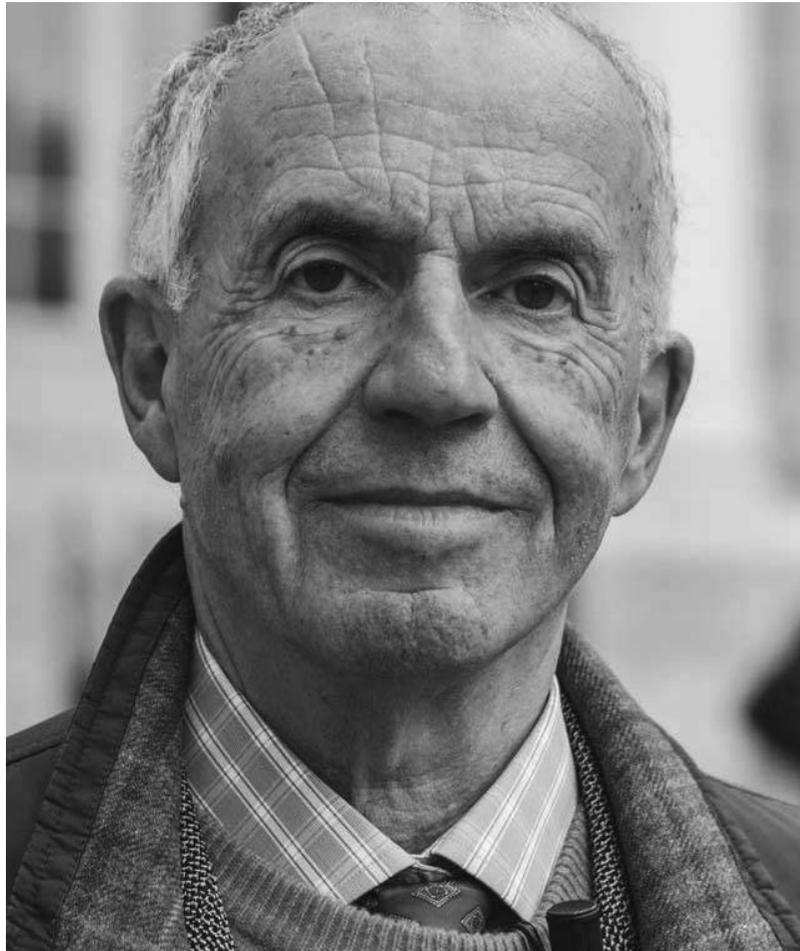
Postcards from America / Cartoline dall'America*** 25'

Ricercar 1973-2020** 12'

§ Digitalization by the Cinémathèque Nationale.
* Reissue 2021 from scans of films made by the Royal Belgian Cinematheque.
** Scans made by La Camera Ottica, corrected and integrated by the author.
*** Digitalization of the original at the Cineteca Nazionale with sound restoration by La Camera Ottica.

SALON EXPERIMENTAL

Massimo Bacigalupo



Massimo Bacigalupo, born in 1947 in Rapallo, is an experimental filmmaker, poetry translator and essayist. As a student in Rome, he co-founded the Cooperative of Independent Filmmakers. At 18, he organized the New American Cinema (NAC) screenings in Rapallo where he met Jonas Mekas, Gregory Markopoulos, and Abbot Meader. He won first prize at the Montecatini Film Festival with *Almost A Tangent* (1966), and then directed *Enrygium*, a series of four short films that portray the Italian student and artistic sphere of the 1960s. In 1973, *Warming up*, shot mainly in New York, was premiered at the Anthology Film Archives. In 1975, he completed his doctorate in American literature at Columbia and published *Metaphors on vision* by Stan Barkhage. In 2010, a retrospective in his honor was organized at the Turin Film Festival and at the Centre Pompidou. Today, Massimo Bacigalupo is Professor Emeritus of American Literature at the University of Genoa and a renowned translator of English and American poetry.

Lilan

by Massimo Bacigalupo

(Experimental, Italy, 1965, 10', C, VOSTF)

with Marisa Giuffra, Nico Turco, Cristianna di San Marzano

This short film was timed to Midsömmer, a lyrical track in the Atlantic album The Modern Jazz Quartet at Music Inn/Volume 2. The heroine reconciles herself with the breakup of an affair.



Almost A Tangent / Quasi Una Tangente

by Massimo Bacigalupo

(Experimental, Italy, 1966, 37', NB, Fr ST)

with Mara Fazio, Harald Nieuwland, Peter Van Dijk

A day in the life of a young student, Paul, who commits suicide with his girlfriend.



"The title means more or less 'a kind of escape'. I made it up in cold blood one afternoon, thinking what would be a good and unusual word with which to begin a title. Quasi seemed just right. Tangente, from my knowledge of basic trig, happily followed. An essay by Maya Deren about filming without a tripod and getting from one place to another just with one continuous movement had been a revelation, as had Ron Rice's *The Flower Thief* and Kenneth Anger's *Scorpio Rising*. To my surprise, the film won first prize in the 1966 Montecatini Amateur Film Festival." Massimo Bacigalupo, *microscopegallery.com*, November 2020.

Ezra Pound in Venice

by Massimo Bacigalupo

(Experimental, Italy, 1967, 11', NB, OV)

Filmic evocation of a meeting with Ezra Pound in Venice.



200 Feet for March 31st / 60 metri per il 31 Marzo

by Massimo Bacigalupo

(Experimental, Italy, 1968, 15', NB, no dialogue)

The film is divided into six episodes based on an ancient Indian text, Katha Upanishad, in which a young man, Nakiketa, converses with Death.



“The six ‘Vallis’ or branches (as they are called in the Upanishad), each ten meters or thirty-three feet long, evoke the excitement of a spring day in which simple events bring to the mind of the protagonist bits from his reading and the visual arts. Thus he is briefly haunted by (1) Ezra Pound and Kandinsky, (2) Stran Brakhage’s images and words, (3) e.e. cummings and Botticelli’s Spring, (4) John Donne, Aubrey Beardsley and Hieronymus Bosch, (5) Lawrence Durrell and Caravaggio, (6) The Upanishads and Piero della Francesca. But, as Andreas Weiland commented in a poem: ‘Let us not talk of how & to whom homage was paid, let us talk of this:/The Discovery of the Word/it is surely something to see.’”

Massimo Bacigalupo, microscopegallery.com, November 2022.

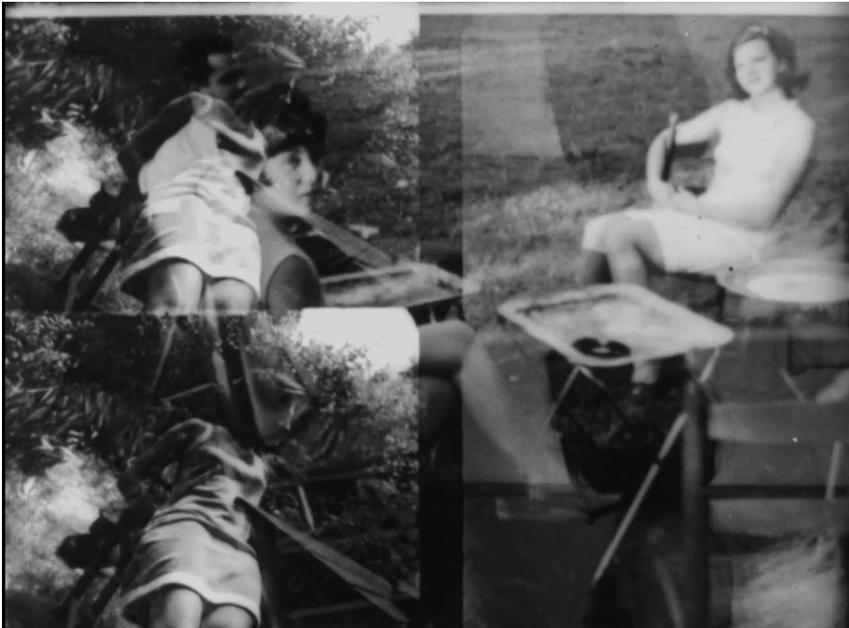
Versus

by Massimo Bacigalupo

(Experimental, Italy, 1968, 14', NB, no dialogue)

with Anna Laura Lanza, Bruno Pinto, Svevolod Rosako

The film questions the way a certain image is perceived. The starting point is a photograph of a street in Palestine.



In the course of the year I turned to 16mm, and shot *Versus*, a minimalist film that (as suggested by the title) puts paid to my previous enthusiasms, presenting "the desolation of reality".

Massimo Bacigalupo, *Dimensione Super8, Quaderni del Filmstudio 2, Roma, pp. 61-63, 1975.*

Tutto tutto nello stesso istante

by Massimo Bacigalupo, Gianfranco Baruchello et Giorgio Turi

(Experimental, Italy, 1969, 30', C, Fr ST)

The film-manifesto of the *Cooperativa Cinema Indipendente*.



"If there is a form of "protest" in his films (Bacigalupo's only openly "political" film is a part of the "anti-police" collective film, *Tutto, tutto nello stesso istante*), this violent "clash" is between geometrically recognizable forms (lines, objects, walls) and their dissolution into the filmed material elements (water, light, shadows). His great sensitivity and emotional proximity to his subjects (his parents, friends, the protagonists of the *Cooperativa*) kept him from many cold, dehumanized experimental practices (where love is reserved to the film, or to the movie camera)."

28th edition of the Torino Film Festival, 2010.

The Last Summer / L'Ultima Estate

by Massimo Bacigalupo

(Experimental, Italy, 1969, 30', C, Fr ST)

with Elfriede Antze, Massimo Bacigalupo, Andrea Bacigalupo

First chapter of the four-part cycle *Eryngium*, the film depicts the family context in which the individual journey begins, the rituals of bourgeois life, their representations and what they can hide.



"This is a moment of stillness in the course of the great migration. As in the family, the older members are saying goodbye to life, whereas the younger members are approaching it with gusto. Contemporary life reveals an archaic substratum. Natural process is always there to sustain vision and acceptance."

Massimo Bacigalupo, 28th edition of the Torino Film Festival, 2010.

Nor Wood: A Conversation / Né Bosco (una Convesazione)

by Massimo Bacigalupo

(Experimental, Italy, 1970, 15', NB, no dialogue)

According to the filmmaker, this film, the second part of the *Eryngium* series, provides the dialogue for the cycle.



"I thought I would simply film words, lines, leaving the viewer to pronounce them in his mind. In order to suggest a love-dialogue between two voices (male and female), I alternated positive and negative film, so that the background is alternatively black or white. The title, Nor Wood, is from a Sappho fragment: "And there was no meeting where we were separated, nor wood".

Massimo Bacigalupo, 28th edition of the Torino Film Festival, 2010.

Migration / Migrazione

by Massimo Bacigalupo

(Experimental, Italy, 1970, 60', NB, Fr ST)

with Shahla Arbabi, Piero Bargellini, John Cardale, Mariella et Tonino De Bernardi

This is the third and largest part of the Eryngium cycle. The essential theme is that of the migrations that have populated our world, starting from ancient India and moving down to Greece and Western Europe.

The idea of the film is that this movement is still ongoing. The characters are shown in transit, as if they were part of an ancient caravan. As they move, they invent myths and praise the Great Goddess, imitating her story. She appears as a young girl and a mature woman and is evoked in the stories and music of the soundtrack: the Virgin of Bach's Magnificat, the Sulamite of Stockhausen's Song of Solomon ("I am black but beautiful"), the tales of Herodotus, Kafka, Villon (set to music by Ezra Pound).



"I look at my fellow travelers, whom I meet in the course of the journey. A young couple of hitchhikers, Fulbright students, a poet visiting from Germany. The background is in part Rome (scenes shot in the excavations at Ostia or of the Forum, where migrating artists painted frescos, which are also shown). Migrants produce art and stories. The opening scenes were shot in Florence, the little girl, called Alba, is the daughter of an Italian mother and an African father. Thus genes are transmitted across the continents, they are the essential migrants. The overall influence, however, is India, pictures of which taken by me during a trip in 1969 are shown towards the beginning. I suppose the whole thing could be seen as a Mystery Play."

Massimo Bacigalupo, 28th edition of the Torino Film Festival, 2010.

Coda

by Massimo Bacigalupo

(Experimental, Italy, 1970, 15', NB, Fr ST)

with Massimo Bacigalupo, Mariella et Tonino De Bernardi, Mara Fazio

Last film and conclusion of the Eryngium cycle, Coda deals with the theme of the self-portrait.

Last film and conclusion of the Eryngium cycle, Coda deals with the theme of self-portraiture. The first shot alludes to the end of Erich von Stroheim's Foolish Wives, where the hero-director's corpse is thrown into a manhole. Other dramatic self-portraits follow: The Goliath of Caravaggio, Dante's Sestina (read by the filmmaker) and Dürer's Self-Portrait with Eryngium. The abandoned villa of Migrazione is revisited. But the finale is full of hope.



Warming Up / Riscaldandosi

by Massimo Bacigalupo

(Experimental, Italy, 1973, 40', C, Fr ST)

with Robert Best, Walter Bottger, Tonino et Mariella De Bernardi

Warming Up is an exercise in warming up the imagination, suspended in the moment that separates waiting from starting, in a filmic economy of suspense that obliquely opposes melancholy to euphoria, a perfect complement to the chopped time of *The Last Summer*.



“Shot between Italy and the United States, edited and printed in New York, the film is programmatically poor and playful, a kaleidoscope of images and colors. The title means “to warm up,” “to prepare for,” suggesting that *Warming Up* is an exercise to keep fit and perhaps prepare for more challenging endeavors. Something you do to pass the time. It was partly shot on expired film given to me by Martino Oberto, suitable therefore for an experimental project, making visual notes, making up a story as it goes along. All the characters in *Warming Up* do things for the sake of doing them, with pleasure and lightness, and in this way, they offer examples of concentrated and in its own way fruitful living. We can look at them and wonder what their secret is, their ability to live in meaninglessness, to create a habitat for themselves”

Massimo Bacigalupo, *28th edition of the Torino Film Festival*, 2010.

Into the House / Dentro la Casa

by Massimo Bacigalupo

(Experimental, Italy, 1975, 20', NB, Fr ST)

with Maria Natali, Ernest de Fazio, la famille Marraccini

A thoughtful and loving look at an Italian-American family at a wedding party, accompanied by a soundtrack of childhood memories from one of the older participants.



“I shot this as a wedding present for my cousin. I think it conveys the image of a world. To suggest this distance, I got my mother to speak of her childhood in the same Pittsburgh area. The effect is eerie.”

Massimo Bacigalupo, *28th edition of the Torino Film Festival*, 2010.

Postcards from America / Cartoline dall'America

by Massimo Bacigalupo

(Experimental, 1975, Italy, 25', C, VOSTF)

with Marjorie David, Linda Dunn, Daniel Javitch

After the author's period of experimentation, these American notes are of great simplicity. But as in *Migration*, this America could be a more distant country, and the inspiration is overtly Japanese (Basho's *Narrow Road to the Deep North*). Implicitly, the filmmaker compares himself to an old drawing peddler, Sam, who peddles his wares at the entrance to Columbia's Butler Library.



"I originally prepared a complex soundtrack, but the sound quality of the printed copy was poor, so I added a new soundtrack from a compilation and Whitman readings prepared by an old American friend, Andrea Bacigalupo (no relation; yes, he spells his name with a final 'a')."

Massimo Bacigalupo, *28th edition of the Torino Film Festival*, 2010.

Ricercar

by Massimo Bacigalupo

(Experimental, Italy, 1973, 12', C et NB, no dialogue)

German dancer Angela Kirsten rehearses and dances (from memory) Balanchine's choreography to Bach-Webern's "Ricercar", New York 1973. A short reflection on time, memory, beauty, art and the cinematic medium.



"Elsewhere on YouTube you can see the unedited overexposed reel of Angela dancing Balanchine's "Ricercar", the reel which is here corrected and placed in the larger context of winter and spring, life and the seasons. The original footage was scanned by Home Movies, Bologna, and Aleksandr Balagura assisted with editing and suggestions. When in 1975 I shot in New York my film "Postcards from America", Angela asked me if I was going to use this material (which she had not seen). "But", she added, "I would not like to be a postcard". Massimo Bacigalupo, *microscopegallery.com*, 2020

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FLIGHT

Mostra Internazionale
del Cinema di Genova

Venues

Ecoles Cinéma Club

23 rue des Ecoles, 75005 Paris

01 43 25 72 07

Tarif : 9€ / 7€50 / 6€ / UGC illimité / Le Pass Gaumont

Pass Festival : entrée gratuite

La Fondation Jérôme Seydoux-Pathé

73 Av. des Gobelins, 75013 Paris

01 83 79 18 96

Tarif : 7€ / 5€50 / Tarif partenaire Gaumont Le Pass et Libre Pass : 4 €

Pass Festival : entrée gratuite

Le Lincoln

14 Rue Lincoln, 75008 Paris

01 42 25 45 80

Tarif : 11€ / 8,50€ / 4,90€ / UGC illimité / Le Pass Gaumont

Pass Festival : entrée gratuite

Les 5 Caumartin

101 rue Saint-Lazare

75009 Paris

01 53 32 85 29

Tarif : 11€, 8,50€, 4,90€ / UGC illimité / Le Pass Gaumont

Pass Festival : entrée gratuite

Les 7 Parnassiens

98 Bd du Montparnasse, 75014 Paris

01 43 35 20 85

Tarif : 11,50€, 8,50€, 4,90€ / UGC illimité / Le Pass Gaumont

Pass Festival : entrée gratuite

Le Studio des Ursulines

10 Rue des Ursulines, 75005 Paris

01 56 81 15 20

Tarif unique festival : 5€ / UGC illimité / Carte CIP

Pass Festival : entrée gratuite

La Filmothèque du Quartier Latin

9 Rue Champollion, 75005 Paris

01 43 26 70 38

Tarif unique festival : 5€ / UGC illimité / Le Pass Gaumont

Pass Festival : entrée gratuite

Venues

La Bibliothèque Polonaise de Paris

6 Quai d'Orléans, 75004 Paris

01 55 42 83 83

Entrée libre

Le Centre Culturel de Serbie

123 Rue Saint-Martin, 75004 Paris

01 42 72 50 50

Entrée libre

The Film Gallery

43 Rue du Faubourg Saint-Martin, 75010 Paris

09 54 22 51 11

Entrée libre

La Maison du Portugal - André de Gouveia

7 P, Maison du Portugal - André de GOUVEIA, Bd Jourdan, 75014 Paris

01 70 08 76 40

Entrée libre

INALCO

2 rue de Lille, 75007 Paris

01 81 70 11 22

Entrée libre

Institut Liszt Paris

92 Rue Bonaparte, 75006 Paris

01 43 26 06 44

Entrée libre

Centre Anim' Montparnasse

26 All. du Chef d'Escadron de Guillebon, 75014 Paris

01 43 20 20 06

Entrée libre

*Cartes illimitées UGC, Gaumont Le Pass, CIP acceptées.



Institutional Partnership



Production and artistic direction: Irena Bilic; **Selection Committee:** Aleksandr Balagura, Irena Bilic, Narcisa Darijević, Clara Gallardo, Delphine Leccas, Samantha Leroy, Ivanka Myers; **General coordination:** Ivanka Myers; **Partner coordination:** Irena Bilic; **Guest coordination:** Irena Bilic, Ivanka Myers; **Copy coordination:** Ivanka Myers; **Technical management:** David Bernagout, Bernard Pradal; **Communication social networks -** Steven de Carvalho Domingues, Alice Chevrier; **Catalog:** Clara Gallardo Gallardo; **Translation and subtitling:** Irena Bilic, Fannette Bruneau, Clara Gallardo, Ivanka Myers, Michael Smith; **Site design:** Steven de Carvalho Domingues; **Web master:** Alexandre Grebenkov, Steven de Carvalho Domingues; **Graphic design and image of the Festival:** Mihajlo Cvetković; **Graphic design catalogue and programme:** Mihajlo Cvetković; **Festival clips:** Adriana Matla Montoya; **Camera and editing:** François Maury, Romuald Rocheta; **Photographer:** Adriana Matla Montoya, Laurent Lô, Théophile Mangeat; **Interns:** Fannette Bruneau, Emma Cachau, Steven de Carvalho Domingues, Alice Chevrier, Lila Clément, Jules Inard, Miclayda Jean Pierre, Théophile Mangeat, Alice Ortavent, Vera Tarasova.

Private Partnership

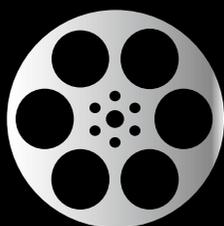


Associated Partnership



The festival reserves the right to change the programme and timetable (information updated on the website) www.evropafilmakt.com

FESTIVAL PASS - 50 €
FESTIVAL PASS DISCOUNTED RATE -25 €



www.evropafilmakt.com

