

Paris Festival of European Films

19th edition

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Human faces
Faces of history



'Europe
autour de
l'Europe



2nd - 15th April
Paris 2024





presents

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Paris Festival of European Films

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Human faces,
faces of history

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LEGEND

Editorial		4	Index Filmmakers	144
Prix SAUVAGE Jury		8	Index Films	145
Prix SAUVAGE Competition	SAUVAGE	6	Practical information	147
Prix PRESENT Jury		30		
Prix PRESENT Competition	PRESENT	28		
Prix SAUVAGE Corto Jury		54		
Prix SAUVAGE CORTO Competition	CORTO	52		
Tribute to Masters	HM	82		
THEMA : Human faces, faces of history	THEMA	96		
Connections	CX	108		
Salon experimental	SEX	114		
Events & Encounters	REV	124		

“The point today is not to reveal social cinema, any more than to stifle it with a formula, but to strive to awaken in you the latent need to see good films more often (may our film-makers forgive me this pleonasm) dealing with society and its relationship with individuals and things.”

“An Andalusian dog howls, who died?

It’s a sore test of our cowardice, which makes us accept all the monstrosities committed by cowardly men on earth, when we can’t bear the sight of a woman’s eye cut in two by a razor on the screen. Is that a more terrible sight than a cloud veiling the full moon?

Text spoken by Jean Vigo at the Vieux-Colombier, June 14, 1930, at the second screening of Luis Buñuel’s *Un chien andalou*.

All is paradox

No sooner have we emerged from sumptuous commemorations and historical anniversaries - relating, in order, to the Armenian genocide, the enormous sacrifice of the Great War, the hundredth anniversary of the end of slavery and the colonies, and, awaiting imminent celebrations of the 79th anniversary of the Great Victory over Nazism - than we find ourselves embarked on new absurd adventures, as cruel as they are lucrative. We’re at war again. Who’d have thought.

Another paradox defies reason: the highly proclaimed concern for the ecological subject and the survival of the planet, and the invention and use of radically lethal weapons against animate and inanimate nature - people, animals, plants, every construction and object, water too.

For the past 19 years, L’Europe autour de l’Europe has been dedicated to expressing the complex and multifaceted identity of European civilization. In the panorama of cinematographic visions of the 2024 edition - whether painful historical and personal memories (*Cywia and Rachela: They Resisted in the Warsaw Ghetto*, *Fadia’s Tree*), patient restitution and analysis of the mechanisms of colonial power (*Sweet Dreams*, *Broken View*), apocalyptic, disillusioned or amused glances - each film is a station towards the knowledge of others, a stance towards our soul confused by the ambient chaos.

The films of the Taviani brothers seem even more beautiful and wise, those of Jodorowski and Vigo even crazier and fairer, but they are all true bulwarks against demented barbarity.

The intuition of Europe’s “new wave” filmmakers is fully realized: the traditional firm boundaries between documentary and fiction are blurred. With *Peter Pan*, *Hypermoon* and ‘*Home*’, for example, the distinction is no longer necessary, it’s merely protocol. What interests these young filmmakers is man’s position in the world, past and present. They are “putting a certain world on trial”, and turning to “social cinema” of general interest, as Jean Vigo had already advocated.

As our poster suggests, the face in the crowd, any face, every face, the gaze that turns, that looks back at you, the actor’s face, the man’s face - this is the story of Man in History.

Come and meet Juliette and Jean, the newlyweds from *L’Atalante*, in another story, that of Emir Kusturica’s *Underground*, another anthological film from European cinema!

Great screenings, great encounters!

Irena Bilic
Founder and artistic director



Prix SAUVAGE Competition



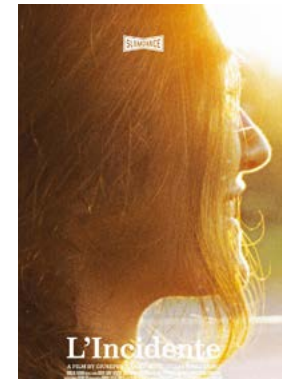
That They May Face the Rising Sun by Pat Collins



Hypermoon by Mia Engberg



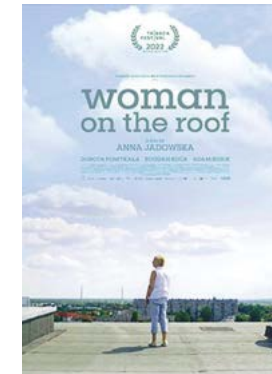
The Accident / L'Incidente by Giuseppe Garau



My Sentence / Mein Satz by Amina Handke



Woman on the Roof / Kobieta na dachu by Anna Jadowska



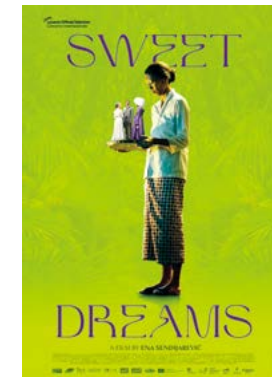
Practice / Å Øve by Laurens Pérol



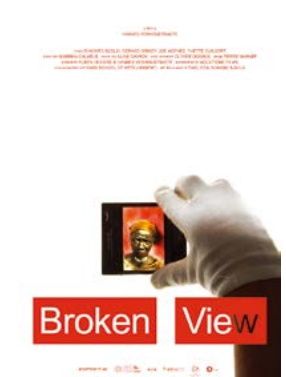
Peter Pan by Natacha Samuel and Florent Klockenbring



Sweet Dreams by Ena Sendijarević



Broken View / Vue brisée by Hannes Verhoustraete



Prix SAUVAGE Jury

Henri Béhar



Henri Béhar is a journalist for the *Revue du Cinéma*, *Le Monde*, and *Paris-Vogue*. He has also worked for French radio and television. As a translator of screenplays, adapter, and subtitler for nearly two hundred films, including several by Woody Allen, Ang Lee, and Quentin Tarantino. He has also long been the host of press conferences at the Cannes Film Festival, both in selection and competition.

Monica Fantini



As the author and coordinator of “Listening to the World” at Radio France Internationale, **Monica Fantini** listens, records, and composes sound pieces using everyday sounds: the clattering of subway turnstiles in Paris, the calls of vendors at the market in Bobo-Dioulasso, Burkina Faso, the cracking of glaciers in Patagonia, the rumble of horse-drawn carriages in Dakar, and the midnight bells of St. Mark’s Square in Venice... These fragments of life are woven together to tell stories about the world, create connections, and share knowledge.

Kristian Feigelson



Kristian Feigelson, a sociologist, is a professor at the Institute of Cinema and Audiovisual Research at Sorbonne Nouvelle University. He has published numerous works on cinema and has served on various film juries in the Caucasus, Colombia, Japan, and Russia. One of his areas of focus is the sociology of profession and occupations (*The Film Factory: Trades and Professions*, Armand Colin, Paris, 2011), while others focus on cultural industries (*Bollywood: Image Industry*, 2012, *Théorème 16*, PSN, Paris).

Sophie Semin



Sophie Semin is a French actress. She has appeared in *Œdipe* by Seneca, directed by Jean-Claude Fall (1998), *Stella* by Goethe, directed by Bruno Bayen (2000), and *The Tanner Children* by Robert Walser (2002). In cinema, she has appeared in the film *Beyond the Clouds* directed by Michelangelo Antonioni and Wim Wenders, and she participated in *The Rite of Spring* directed by Oliver Hermann in Berlin in 2003. Familiar with the works of Peter Handke, in 1992, she played the role of the young woman in his film *The Absence*, and Claus Peymann directed her in *The Canoe Trip* by Peter Handke.

Albert Serra

President of the Jury



Albert Serra is a Catalan artist and filmmaker. For *Histoire de ma mort* (*Story of My Death*), Serra received the Golden Leopard at the Locarno Film Festival in 2013. For *La Mort de Louis XIV* (*The Death of Louis XIV*), he received the Jean Vigo Prize in 2016. *Liberté* received the Jury Prize in the Un Certain Regard section at the Cannes Film Festival in 2019. Selected for the International Film Festival Rotterdam 2023, *Pacifiction* was nominated for the Palme d’Or at the Cannes Film Festival in 2022.

That They May Face the Rising Sun

by Pat Collins

(Fiction, Ireland, 2023, 111', C, French subtitles)

with Barry Ward and Anna Bederke

Joe and Kate live the good life in a corner of Ireland where Joe grew up. He writes, she is a photographer. Creative days blend with tending to the beehives, growing vegetables, and welcoming any neighbor who wishes to drop by for a chat, have a cup of tea, or seek advice. There seems to be no serpent in this Eden, but as we witness the changing seasons and interactions between Joe, Kate, and the locals, underlying conflicts begin to emerge.



“John McGahern’s (1934-2006) ultimate work, a great master of Irish literature, this judiciously reissued novel sounds, twenty years later, like a poignant homage to a bygone Ireland. One of a dying rural culture, of vanishing traditions. The days pass, bringing “the sensation, akin to an underground river, that a day would come when the memory of these days would be that of happy times.”

Vincent Remy, regarding “Amongst Women” by John McGahern, Téléràma

Pat Collins

Pat Collins is an Irish filmmaker. His feature film *Song of Granite* is inspired by the life of traditional Irish singer Joe Heaney and was screened at the 2017 South by Southwest Film Festival. His 2012 feature film *Silence* was screened at the London International Film Festival and the Europe around Europe Festival 2012. That same year, the Irish Film Institute held a retrospective of his work, stating: “... Seen together, these fascinating cinematic works offer a unique snapshot of Ireland at the turn of the 21st century.” In 2020, the Irish Times ranked *Silence* and *Song of Granite* among the top twenty Irish films of all time. He has made films about writer John McGahern, and poets Michael Hartnett and Nuala Ní Dhomhnaill. His experimental work has been screened at the Absolute Gallery of the 2013 Galway Arts Festival, the ICA London, the London/Berlin International Encounters, Visual Carlow, as well as at numerous Irish and international film festivals. His most recent film, *The Dance*, premiered at the 2021 BFI London Film Festival and was screened at the 2021 Cork Film Festival.



Hypermoon

by Mia Engberg

(Fiction, Sweden, 2023, 77', C, English and French Subtitles)

with Mia Engberg and Anderson Dijs

Mia, the director, receives life-altering news and takes on a journey through her own history. We follow the child astronaut's lonely journey through space, and ageing gangster Vincent who, while retiring from his violent life, makes a find in his basement. An intimate and poetic story about memory and the fragility of existence.



“During the hardest period, I watched Derek Jarman’s film *Blue* almost every day. *Blue* was his final film, a minimalist yet grandiose work.”
Mia Engbe

“But there was a moment and an illness I wasn’t sure I would survive. And if that had been the case, I had in mind a film that would have boiled down to a black screen, because it’s something I would have had time to do, a requiem from me, with just voices. But there it is, I was given more time. And with this good news came back the love of cinema, but also the joy of filling the screen with images of all sizes, rummaging through the archives I had filmed of my life.”
Mia Engberg, Cineuropa

Mia Engberg

Mia Engberg is a filmmaker and researcher based in Stockholm. She has directed a number of documentaries, fiction- and experimental films and was the producer behind the feminist project *Dirty Diaries* – 12 shorts of feminist porn. Her film *Belleville Baby* premiered at the Berlinale 2013 and was awarded with a Guldbagge the same year. Her previous feature *Lucky One* premiered in 2019 and won the Eurimage Audentia Award at Gothenburg Film Festival.



The Accident / L'Incidente

by Giuseppe Garau

(Fiction, Italy, 2023, 66', C, French and English subtitles)

with Giulia Mazzarino

After being fired, Marcella, a gentle hearted mother going through a separation, buys a tow truck; she gets trapped deeper and deeper in a cynical and aggressive world until a terrible opportunity shines in front of her.



“After being hit by a truck while I was driving my car, I got to know the violent underworld of tow trucks. I spent some time with a tow truck driver in his work routine and started to write *L'Incidente*. *L'Incidente* is also an uncompromising reaction to the toxic conformism of contemporary film grammar.”

Giuseppe Garau

Giuseppe Garau

Born and raised in Sardinia, **Giuseppe Garau** moved to Turin at the age of 18. After creating award-winning documentaries and short films, he began exploring cinematic grammar and the 16mm format. *L'Incidente*, winner of the Grand Jury Prize at Slamdance 2024, is his first feature film.



My Sentence / Mein Satz

by Amina Handke

(Fiction, Austria, 2023, 85', C, English and French subtitles)

with Libgart Schwarz

The eighty-year-old actress Libgart Schwarz (played by herself) suddenly loses her use of language while rehearsing for a film version of the play Kaspar. The play is based on the historic figure of Kaspar Hauser, a young man who grew up locked in a room with no social contact or education. Just as its protagonist, My Sentence does not fit in: not in the usual Festival or Film categories or genres. Although originally in German, it is about the universal politics of language and age discrimination.



“Considering the shoulders of giants we’re standing on – the foundation of any culture – it seems obvious for an artist to deal with questions of influences within family structure”

Nathan Letoré, FID Marseille

Amina Handke

Amina Handke is an artist, curator and author living and working in Vienna, Austria. Her work evolves around questions of originality and complex, contradictory constructions of identities and authenticity. It also addresses the borders between disciplines, mainly using time-based media and methods: audiovisual, performative and conceptual.



Woman on the Roof / Kobieta na dachu

by Anna Jadowska

(Fiction, Poland, 2022, 97', C, French and English Subtitles)

with Dorota Pomykała

Mirka, a sixty-year-old midwife, leads an impeccable life with her husband and their son. However, one morning, something changes. After getting up early, hanging the laundry, and buying food for her fish, she attempts to rob a bank armed with a kitchen knife. Her desperate act fails but forces her to reconsider her life.



“Jadowska makes the world that Mira inhabits one of stark realism, which leaves very little space for levity or love. Cinematographer Ita Zbronic-Zajt suffuses everything with unforgiving white or icy greys. Even with much of the film taking place against the summer sunlight, it creates the feeling of an environment that is harsh and exposing, rather than warm and forgiving. There’s a creeping sense of both oppression and indifference. It makes for a movie that is often dour and melancholy, though with the tiniest glint of hope”

- Laurence Boyce, Europa.net

Anna Jadowska

Anna Jadowska, a graduate of the Łódź Film School and the Andrzej Wajda Master School of Directing, is an accomplished filmmaker. In 2003, her film *Touch Me* won the Grand Prix at the Polish Film Festival. In 2004, her short film *Corridor* was selected for the Cannes Critics’ Week. She won the Best Debut Film Award at the Polish Film Festival in 2005 for *It’s Me, Now*. In 2017, her latest film *Wild Roses* once again won awards at numerous festivals, including the Polish Films Awards and the Stockholm Film Festival.



Practice / Å Øve

by Laurens Pérol

(Fiction, Norway, 2023, 77', C, French and English Subtitles)

with Kornelia Melsæter

Trine refuses to fly. When the 18-year-old climate activist and trumpet talent gets invited to an audition at the famous Opera House in Oslo, she only has days to travel over 1500 km from the remote Lofoten islands to the capital. Trying to stay true to her principles, Trine decides to hitch-hike, relying on the kindness of a series of strangers who will pick her up. On a road trip through the rugged and beautiful landscapes of Norway, her passion for music and her environmental idealism are put to the test.



“This film demonstrates how challenging it can be to remain true to one’s principles. We can be torn in different directions. A promise we make to ourselves can lead to a series of challenges.”

Kornelia Melsæter, nrk.no

Laurens Pérol

Laurens Pérol (b. 1995) is a German director/writer living and working in Norway. Laurens holds a BA in Moving Images from Nordland College of Art and Film. 'Laurens' works have been presented at a number of festivals, including International Film Festival Hof, TIFF. For his directing work, Laurens won the prize «Skårungen 2022» (Newcomer 2022) and got an honorable mention at Minimalen Short Film Festival. *Å Øve (Practice)* is his feature debut and won him 'Best First Feature' at Nordic Film Days Lübeck and the 'Hof Critics Award' at renowned Hof International Film.



Peter Pan

by Natacha Samuel and Florent Klockenbring

(Fiction, France, 2023, 106', C, English Subtitles)

with Arthur Vogele, Matilde Vandendorpe, Ouahib Mortada and ElHadj Cissé

Djibril is in his early twenties, his pockets are empty, the girl he loves doesn't want a child with him, his mother is too symbiotic and his mixed-raced father never left Africa to meet him. His desires are as strong as the abysses that haunt him. Without a warning, he leaves the idyll deep in the countryside and flees to Marseille to meet an old friend and his son, find a job in the port city in full reconstruction, dream of leaving for Africa in the footsteps of his own story, and ours. Thus starts his oblivious meandering, from tiled roofs to damaged asphalt roads, from activists' bars to small venues that never close, opening himself to new encounters. He creates new bonds, immediately powerful. Only love can save, they all know that. But reality lies in ambush and isn't any more tender to lost children than to free pirates – Menouar, the thief-filmmaker, knows it only too well, he who will risk his last breath there.



“Marseille, Spring 2002. The extreme right shatters the landscape of the elections but does not succeed to taint neither the blue sky nor the ardor of the youth demonstrating in the streets. A flamboyant boy moves from rooftop to rooftop, another one already damaged by prison claims the right to steal just to feed himself, a girl has long since forgotten about shoes and prefers to feel the asphalt under her bare feet, all of them getting drunk together on the nights and mornings of the African city.”
Natacha Samuel

“With actors who are not comedians but beings close to the roles, vagabonds without ties and people of the night. With a camera always handheld, body and look unstable among unstable bodies and looks. For a film where all are both black and white, girls and boys, old and young, cruel and tender, and their stories both real and imaginary”
Natacha Samuel

Natacha Samuel and Florent Klockenbring

Natacha Samuel writes and directs films at the crossroads between reality and fantasy, amongst them is *Pola à 27 ans*, discovered at the Belfort Film Festival in 2003 and critically acclaimed at its release, *J'ai besoin d'air*, a medium-length film selected at the Locarno Film Festival in 2005, broadcasted on Arte and in numerous festivals, and *La Place publique*, a documentary essay shot during the 2016 Social Spring in Marseille, and released in theaters. She has been working for many years with Florent Klockenbring. They co-directed *Gam Gam* in 2016, a documentary feature film shot in Ouagadougou, shown notably at FID in Work in Progress and in competition at Cinéma du Réel. They have finished the post-production of the feature film *Peter Pan*, a very loose adaptation of Barrie's book, with contemporary Marseille as Neverland. And have begun developing an adaptation of *Banjo* by Claude McKay, a groundbreaking writer of the Harlem Renaissance, who lived in Marseille.

Florent Klockenbring was born in Kinshasa in 1980. He grew up in Ouagadougou, where he discovered cinema by going to the theaters of the city. As a musician who improvises, he gravitates early on towards the questions of sound compositions in connection with images. Upon graduation at the Louis-Lumière National Cinema, Photography & Sound Engineering School in 2003, he works as a film sound engineer and sound editor. Since 2012, he collaborates with Natacha Samuel to write and direct films



Sweet Dreams

by Ena Sendijarevic

(Fiction, Netherlands/Sweden/Indonesia/France (Réunion), 2023, 98', C, Fr/En ST)

with Lisa Zweerman, Hayati Azis, Florian Myjer and Renée Soutendijk

On a remote Indonesian island, during the waning days of the colonial era, Dutch sugar plantation owner Jan and his wife Agathe are at the top of the food chain. That is, until Jan, upon returning from his nightly visit to his native concubine Siti, suddenly drops dead in front of his wife. Desperate to keep the privileges of her status quo, Agathe forces her estranged son Cornelis and his pregnant wife, Jesefine, to travel from Europe and take over the family business. In the midst of a worker's uprising, Cornelis displays his plans for progressive change. But when Jan's will puts Siti at the forefront of the family estate, ideals prove to be idle and blood thicker than water.



“The story of the film can be called a horrific fairy tale. While I never made the atrocities in the story bigger than the atrocities I encountered while researching the situation then and there, I did choose to approach these atrocities through an absurdist and alienating lens. Sweet Dreams is a film that emphasizes the banality of evil. It is not a conventional period film, but a stylized satire.”

Ena Sendijarevi

Ena Sendijarević

Ena Sendijarević is an Amsterdam based filmmaker of Bosnian origins. She studied Film Studies at the University of Amsterdam and the Freie Universität Berlin, before graduating from the Netherlands Film Academy as a writer / director in 2014. She directed several successful short films like *Travellers into night* (2013), *Fernweh* (2014) and *Import* (2016). Her work has traveled to international film festivals, including Cannes' Directors Fortnights. Her latest short film was the social Dutch short film entrance for the Oscars 2017. *Take me somewhere nice* (2018) is her debut feature and was awarded at the International Film Festival in Rotterdam.



Broken View / Vue brisée

by Hannes Verhoustraete

(Documentary/Animation, Belgium, 2023, 72', C, English Subtitles)

During the colonization of Congo by Belgium, the magic lantern, an ancestor of projection devices, was used during evening gatherings to present to sometimes reluctant audiences the Belgian colonial project. Hannes Verhoustraete mobilizes the images projected during these gatherings, directly designed to promote the state, the church, and Belgian industry, and exposes a complex thought on these glass slides forever marked by the colonial gaze.



“Broken View doesn’t shy away from the ambiguity and appeal of the hand-coloured photos which were used to impose the racist discourse of the Belgian colonial nightmare. Instead, it captures the diabolical essence of the latter, conveying its mind-numbing complexity, in an accumulation of quotations and overexposure of images and texts which turn it into a jam-packed and painful essay, as well as an aesthetically exhilarating film.”

Roberto Oggiano

Hannes Verhoustraete

Born in 1986 in Brussels, **Hannes Verhoustraete** studied journalism and cinema. His graduation film, *28, rue Brichaut*, was selected in several festivals. Since 2016, he has been teaching documentary filmmaking at the Luca School of Arts in Brussels. In 2017, he began a PhD in arts at the KASK School of Arts in Ghent, where he also serves as a documentary professor. In 2019, he directed his first film, *Un pays plus beau qu'avant*, about a worker of Congolese origin. In 2023, his film *Broken View* won awards at the Flight Genova, Pesaro Film Festival, and the Brussels Art Film Festival.



Prix PRESENT Competition



Love Is not an Orange by Otilia Babara

Fadia's Tree by Sarah Beddington

'HOME' by Mela Hilleard

Landshaft by Daniel Kötter

Afternoon in June by Robert Manson

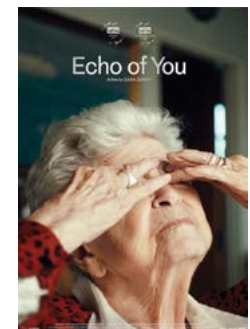
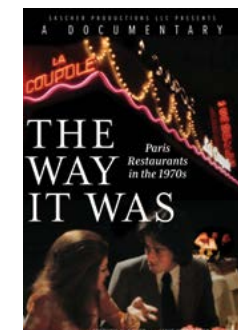
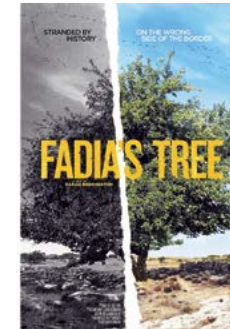
Waiting for the Flood/ En attendant le déluge by Chris Pellerin

The Way It Was : Paris restaurants in the 70's by Stephen K. Scher
(Out of competition)

Bottlemen by Nemanja Vojinović

Snatched from the Source / Zajeti v Izviru by Maja Weiss

Echo of You by Zara Zerni



Prix PRESENT Jury

Béatrice Kordon



After training as a cinematographer at La Femis, **Béatrice Kordon** quickly turned to directing films that intersect documentary practices, experimental cinema, sound creation, and visual arts. She notably directed *Héros Désarmés* (1997), *Tu crois qu'on peut parler d'autre chose que d'amour* (1999), co-directed with Sylvie Ballyot, as well as *Dithyrambe pour Dionysos* (2007), *Les Insensés* (2014), and *Immémorial, Chants de la Grande Nuit* (2024). Alongside her films, she collaborates with other filmmakers in cinematography or editing roles, leads directing workshops in various institutions, and has been engaged in diverse collaborations with the performing arts since 2018

Eva Charlotte Nilsen
President of the Jury



Eva Charlotte Nilsen studied image and editing at the Norwegian Broadcasting Corporation, where she worked from 1967 to 1973. In 1969, she also took courses in oratory and drama at Stanford University. Subsequently, she obtained a master's degree in criminology and social science from the University of Oslo. In 1986, she founded her own production company, RAMPELYS, where she worked as a producer, cinematographer, and editor. From 2009 to 2012, she also served as the chair of 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.

Prix PRESENT at festival L'Europe autour de l'Europe 2023

Ania Szczepanska



Ania Szczepanska, born in Warsaw in 1982, is a lecturer in Film History at Paris 1 University and a documentary filmmaker. She conducts research on the relationship between cinema and politics, focusing on audiovisual archives from the former Eastern Bloc, mainly in Poland. She is the author of the book *Do granic negocjacji* (At the Borders of Negotiation, Universitas, Krakow, 2017) and co-author with Sylvie Lindeperg of *À qui appartient les images?* (Who Owns the Images?, FMSH, 2017). Drawing from archives and interviews with prominent Polish filmmakers and figures of power from the communist era, she directed *Nous filmons le peuple!* (We Film the People!) in 2013, her first feature-length documentary, which received the SCAM Star (2015) and the CNRS Grand Prize (2014). In 2019, Ania Szczepanska also directed *Solidarnosc, la chute du mur commence en Pologne* (Solidarity, the Fall of the Wall Begins in Poland), broadcasted on Arte.

Love Is not an Orange

by Otilia Babara

(Documentary, Belgium, 2023, 73', C, French and English Subtitles)

In 1990, Moldova was the poorest country in Europe and experienced an unprecedented wave of emigration. In this context, women were recruited and integrated into networks of sexual exploitation in Western Europe. While this context is not directly addressed in the film, it is hinted at through the long-distance exchanges between mothers and children. Mothers and wives send money and gifts from the West to their children and husbands, and families exchange videos to share their daily lives. These audiovisual family archives serve as both fragments of happiness and powerlessness and as valuable testimonies of the time and familial bond.



“Caught in a long-distance relationship, mothers and daughters exchange gifts to express their love and videotapes to share their realities”.

Otilia Babara - Film freeway

Otilia Babara

Otilia Babara is a Moldovan documentary filmmaker based in Brussels. Her films typically highlight the journeys of women whose stories have been overlooked. She obtained a degree in documentary filmmaking from the European program Docnomads (Belgium, Hungary, Portugal) and participated in the Berlinale Talents in 2013. She has directed and produced the short films *Irène* (2015), selected in numerous international film festivals, and *Women on Canvas* (2009), which won awards at the Astra Film Festival and the Cronograf Film Festival.



Fadia's Tree

by Sarah Beddington

(Documentary, UK, 2022, 78', C, French and English Subtitles)

Sarah meets Fadia in a Palestinian refugee camp in Lebanon. The village where Fadia's family once lived is located 15 kilometers from a border she cannot cross. She challenges Sarah to find an old mulberry tree, the last witness to her family's existence in a country where she is not allowed to go. Sarah sets out to search for this tree, while millions of migratory birds fly over the region.



“Whilst living in the Old City of Jerusalem I discovered the work of local ornithologists and was struck by the contrasting freedom of the birds migrating through the skies and Fadia’s enforced stasis on the ground. Her subsequent challenge to find an ancient mulberry tree that marked her ancestral home was a turning point that came with much responsibility - if alive, the tree would stand as testament to Fadia’s historic and cultural identity.”

Sarah Beddington

“There is a great sadness and a great frustration in this film, despite the plaintive happiness with which Loubani greets hopeful news of her tree. It’s a film that sets anger and to some extent politics to one side in favour of a sombre, supportive, emotional portrait.”

The Guardian

Sarah Beddington

Born in England in 1964, artist and filmmaker **Sarah Beddington** is the creator of a body of work that intertwines history, myths, and daily life. Often centered around travel and migration, her works reflect a profound questioning of the role of memory, using chronological narratives, photographs, and representations of landscape transformations.

After completing a Master of Fine Arts at Central Saint Martin’s in 1996, Beddington’s focus gradually shifted towards the visual image. She has created numerous multi-screen and single-screen film and video works that have been showcased internationally in film festivals, museums, non-profit spaces, and galleries, including Sheffield DocFest; Liverpool Biennial; Centre Pompidou, Paris; MASS MoCA, USA; FidMarseille International Film Festival; LOOP Barcelona Video Art Festival; San Francisco Film Festival; Wexner Center for the Arts, Columbus, Ohio; and The Drawing Center, New York.



'Home'

by Mela Hilleard

(Mela Hilleard, UK, 95', C, French and English Subtitles)

This documentary feature explores questions of identity and emigration through the lens of Polish-Irish-South-African-English connections, pondering the meaning of "home." Crafted from a selection of her films and photographs, HOME traces the lives of a handful of individuals expelled from their own cultures and homes. Together, they establish a household and find love in the home of a 90-year-old woman in the London suburbs, who is bedridden.



"The overall work is reminiscent of the narrative films of Jonas Mekas, such as *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*. The ambiance may evoke films like Wojtek Staroń's *Siberian Lesson*, where the camera becomes "a tool for discoveries". There are no rules of continuity for sound, much like the non-linear visual structure of the film's editing. This method employs the same cinematic language as Andrei Tarkovsky's *Mirror*, which "unfolds like an organic flow of memories." It incorporates camera sounds, 'seeking concentration and clarity', as the backbone of the film."

Mela Hilleard

Mela Hilleard

Mela Hilleard studied at the Theatre Academy in Wrocław, Poland. She has worked as an assistant director, cinematographer, and co-writer of scripts and adaptations. She received the Best Actress award for "Double Portrait" at the 20th International First Film Festival in Koszalin. During a four-year journey through Asia, she began taking photographs. Upon returning to Warsaw, she studied at the European Academy of Photography. She earned a Master's degree in Cinematic Directing from the London Film School. Her graduation film, "At Dawn, Flowers Open the Gates of Paradise," premiered at the 72nd Edinburgh International Film Festival.



Landshaft

by Daniel Kötter

(Documentary, Germany/Armenia, 2023, 96', C, French and English Subtitles)

The conflict between Armenian and Azerbaijani authorities for control over Karabakh continues to simmer. From Lake Sevan to the Sotk gold mine, occupied by Azerbaijan since the swift war of 2020, Daniel Kötter travels through a mountain-encircled border valley, meeting men and women who watch with apprehension as the drama unfolds. Landshaft sketches the psychogeography of a geopolitically charged landscape, dominated by mining activity, war, and uncertainty.



“As for the form and my methodology, I try to create empathy with situations, spaces and systems, or with social classes and certain groups of society, rather than with individuals. In order to achieve this, it helps not to film the faces of the protagonists, but, as in this movie, rather to have a narrative like a journey, which allows people to appear and disappear throughout the film. For me, it’s more about what they say and about the presence of their voice. I want to give them a voice, rather than giving them a face and representing them visually.”

Daniel Kötter

Daniel Kötter

Born in 1975, **Daniel Kötter** is an international filmmaker and director. His works alternate between different media and institutional contexts, combining experimental cinematic techniques with performative and documentary elements. They are showcased worldwide at numerous film and video art festivals, galleries, theaters, and concert halls. His documentaries are crafted in collaboration with artists and local communities. From 2014 to 2018, he collaborated with forty African and Chinese artists on the research, exhibition, and film project CHINAFRIKA. The documentary resulting from this collaboration, Yu Gong, was awarded Best Documentary Film at the 2020 Achtung festival in Berlin. From 2017 to 2020, he directed the documentary film trilogy *Hashti Tehran* (2017, 60’), *Desert View* (2018, 84’), and *Rift Finfinnee* (2020, 80’) on the urban peripheries of Tehran, Cairo, and Addis Ababa. *Hashti Tehran* was honored at the German Short Film Award, and *Rift Finfinnee* at the DOK Leipzig festival.



Afternoon in June

by Robert Manson

(Documentary, Ireland, 2023, 60', C, French and English Subtitles)

Using amateur archival footage, the filmmaker invites the viewer on a visual journey through Europe, exploring its landscapes, peoples, and folklore.



“A meditative journey into the past, traversing various European countries. An homage to unknown and long-forgotten amateur filmmakers. Three decades of rediscovered footage, rescued from oblivion and carefully restored to cinematic quality.”

Robert Manson

Robert Manson

Robert Manson is an Irish filmmaker, editor, and producer who resides between Wicklow and Leipzig. A graduate of the National Films School in Dublin, he founded his production company, Ballyrogan Films, in 2015. His debut film, *Lost in the Living*, was awarded at the Achtung Berlin Film Festival. Since then, he has produced six films, including documentaries and experimental works. He also directed *Holy Island*, which was showcased at the Cork Film Festival in 2021. *Afternoon in June* was selected for Flight/Mostra Internazionale del Cinema di Genova in 2023.



Waiting for the Flood / En attendant le déluge

by Chris Pellerin

(Documentary, Belgium, 2022, 73', C, French and English Subtitles)

Under Article 9TER, Meruzhan, Ardiana, Nedzhib, and Drafanil have applied for residency rights in Belgium in order to undergo kidney transplants. While awaiting the decision, they find themselves in a dramatic limbo: kept alive by dialysis yet constantly threatened with expulsion, which equates to death.



“The parallel is striking between a State apparatus that filters the influx of sick foreigners to reduce their numbers and the dialysis machine that filters toxins from the blood to keep these individuals alive. For Meruzhan, Osmen, Ardjana, and Dranafil, who are trapped in the infinity of these machines, it is time that is frightening and absurd. Throughout the bureaucratic process, dialysis marks their time and keeps them alive. Certainly. But it also wears down the body and mind in the long term.”

Chris Pellerin

Chris Pellerin

Chris Pellerin is a French filmmaker born in Brittany in 1970. After spending several years in England and Italy studying theater and literature, Chris began drawing and painting. In 1994, she enrolled in the Fine Arts School of Caen. She continued drawing and daily video practice, keeping a journal. She set up laboratories for plastic and visual experiments in closed environments such as prisons, psychiatric facilities, and nursing homes. Those marginalized by society become the protagonists of her films, participating in the creative process and sharing their stories beyond words, in what emerges from their intimacy and uniqueness. She directed the documentary *Fort Intérieur* in 2012 and received the Sabam Award for Best Director for her film *En attendant de déluge* (*Waiting for the Flood*).



Out of competition

The Way it Was: Paris restaurants in the 70's

by Stephen K. Scher

(Documentary, US, 2023, 44', C, French Subtitles)

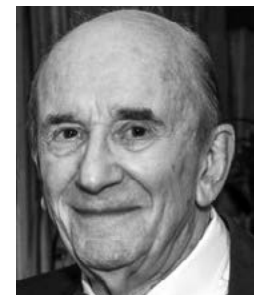
In the early 1970s, art historian and curator Stephen Scher turned his camera towards the complex and refined ecosystem of Parisian gastronomy. These images remained perfectly preserved for 50 years, but now, as the filmmaker assembles them into a documentary, it becomes apparent that we are witnessing the end of a culinary era.



“The film has now become a retrospective, historical document, a reminiscence of another time with regrets, perhaps, for what has been lost. I hope to infer this through the range of locations, the excellence of the photography, and the narratives that are provided by the interviews. For some, there will be nostalgia, for others gratitude for an introduction to a world they never experienced, and for all, I hope, a satisfying visual delight.”
Stephen K. Scher

Stephen K. Scher

Dr. Scher earned a B.A. from Yale University in 1956, a Master's degree from the Institute of Fine Arts at New York University in 1961, and a Ph.D. in Art History from Yale in 1966. He taught at Brown University in the Art Department from 1961 to 1974, becoming department chair in 1972. In 1969, he curated the exhibition *The Renaissance of the Twelfth Century* at the Rhode Island School of Design Museum. In 1997, he organized a second exhibition at the Frick: *The Proud Republic: Dutch Medals of the Golden Age*. Additionally, he has participated in exhibitions at the Metropolitan Museum of Art in New York, both as a lender and contributor to catalogs, including (2004) *Byzantium: Faith and Power*; (2006) *Set in Stone: The Face in Medieval Sculpture*; (2010) *The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*; (2011) *The Renaissance Portrait from Donatello to Bellini*.



Bottlemen

by Nemanja Vojinović

(Documentary, Serbia, 2023, 82', C, French and English Subtitles)

On the outskirts of Belgrade, the Serbian capital, lies one of Europe's largest landfills: Vinča. Once an archaeological site from the European Neolithic era, this fire-ravaged place is the workplace of a community of plastic bottle collectors - the Bottlemen. We follow the final days of this community before their jobs become obsolete, while a simple-hearted boxer, Yanika, struggles to become the leader of this group in a whimsically hierarchical system.



“The first thing I knew about Vinča was its historical and cultural significance. What once was a cradle of European civilization, now presents a mirror of contemporary lifestyle shaped by overconsumption. At first, I thought this would be the topic of my film. But my first visit to the landfill was mind-blowing.

The irony in the bottle collecting business is that the “bottlemen”, who are doing a hard and dirty job can earn more than double the average Serbian salary and this is their incentive to stay and continue working on the landfill.

The approach is observational, depicting scenes from real life and events without the use of interviews. By using lenses that range from wide to mid length, I intend to put the viewer in an intimate position, right in front

of the subject. On the other hand, with telephoto lenses the characters are “glued” with the surrounding, being a layer in the landfill landscape. Besides strong visual compositions, the key role is the sound - sometimes realistic, sometimes subjective and very ominous.”

Nemanja Vojinović, Film Freeway

Nemanja Vojinović

Nemanja Vojinović studied film directing at the Faculty of Dramatic Arts in Belgrade, where he graduated with the film *Where is Nadja*, made in collaboration with classmates. With his documentary short film *Reality, fuck off*, he won awards at regional and international festivals. He made his debut as a director and producer of feature-length documentaries with *Las distancias* (2017), in which he followed emigrants from Cuba to the United States. He is a member of Dok.Serbia - the Association of Serbian Documentary Filmmakers.



Snatched from the Source / Zajeti v Izviru

by Maja Weiss

(Documentary, Slovenia, 2023, 79', C, French and English Subtitles)

In 1942, approximately thirty Slovenian babies were selected and stolen through a "racial selection" process and included in the notorious Nazi program called Lebensborn (Source of Life). This program was designed to promote the Aryan race and was led by Heinrich Himmler. As part of the program, babies were forcibly taken from their families across Europe and subsequently adopted by German couples who were perceived as loyal to the Nazi regime.



"This is the best documentary I've seen on the Lebensborn. It deeply impressed me as it uniquely describes what was done to the stolen children and their families, how much they had to suffer, and how strong and brave they were. The film is an accusation, an illumination, and a call to humanity to finally put an end to such crimes against children."

Dr. Georg Lilenthal, Bela Film

"The film *Snatched From The Source* deeply touches us and doesn't let go. It mobilizes audio recordings, cinematic sequences, and photographic archives that directly transport us back to the 1930s and 1940s. We hope that Maja Weiss's film is heard and that trust in art and humanity can change the world.

Christoph Schütte, Frankfurter Allgemeine Zeitung

Maja WEISS

Maja Weiss graduated from the Ljubljana Film Academy AGRFT. She is the first Slovenian female film director to direct a full-length fiction film for cinema, titled *Guardian of the Frontier*. Her film received several awards, including the Manfred Salzgeber Award for the most innovative European film at the 2002 Berlinale (Panorama) and a nomination for European Discovery at the 2002 European Film Awards (EFA).

Maja Weiss' extensive filmography includes over 40 films screened at more than 150 festivals worldwide. She is also recognized as one of the most prominent Slovenian documentary filmmakers. Her documentaries have been honored at various prestigious film festivals, including DOK Leipzig and IDFA (nomination), Durban, Zaragoza, Rotterdam, Krakow, and Telluride. In 2020, she was presented with a lifetime achievement award for her contributions to documentaries at the DocuDok Maribor Documentary Film Festival.



Echo of you

by Zara Zerni

(Documentary, Denmark, 2023, 76', C, French and English Subtitles)

A group of Danish men and women, all aged 80 and over, share their reflections on couple life with poignant honesty. They have all lost the person who shared their life. Zara Zerni tenderly gathers their individual voices like a choir, intertwining them with abstract and dreamlike images of their inner world. Together, they form a kaleidoscope of diverse perspectives on love, life, loneliness, and death.



“Unveiling the poetry of enduring romance, this film celebrates the beauty that transcends time, proving that love is not bound by years but strengthened by them.”

Alekasandar Govedarica, producer

Zara Zerni

Zara Zerni was born in Ontario, Canada, and moved to Denmark at the age of eight. She graduated in filmmaking from the independent film school Super16 in Copenhagen, where she directed three films blending documentary and fiction. Zara holds a Bachelor’s degree in Graphic Design from the Rietveld School of Art & Design in Amsterdam, where she graduated in 2011. Alongside her own productions, she has directed commercials and written treatments for other directors. Additionally, she assisted Danish filmmaker Jesper Just in New York in 2012 and collaborated with Dutch fashion designer Anne de Grijff on fashion film productions.



Prix SAUVAGE CORTO Competition



Bonjour Douala by José Ramón Bas

Oh no, Lasse falls / Lasse kaatuu, voi ei! by Risto-Pekka Blom

Under the Open Sky by Pavel Buryak

Leviticus by Carlo di Blasi

Try to Be Perfect / Quasi Perfetto by Federico Frefel

Night Ride from LA by Martin Gergik

Game, Interrupted / Oyunbozan by İlayda İşeri

Voice of the Others / La voix des autres by Fatima Kaci

Breakage / Bruch by Maximilian Karakatsanis

Heimatfilm by Marion Kellmann

A Symphony by Fabian Krebs

We'd Do It Better by Nadia Larina

Lacerate by James Menelaus Rush

Wait Two Days / Așteaptă două zile by Jaro Minne

When the House Turns / Kiedy obróci się dom by Maria Orna

WavesWaterWall / WellenWasserWand by Barbara Peikert

Smoke / Fumo by José Miguel Pirés

Shakespeare for All Ages by Hannes Rall

Nature Attack by Erik Semashkin

The Ghosts You Draw on My Back / Duhovi na mojim leđima by Nikola Stojanović

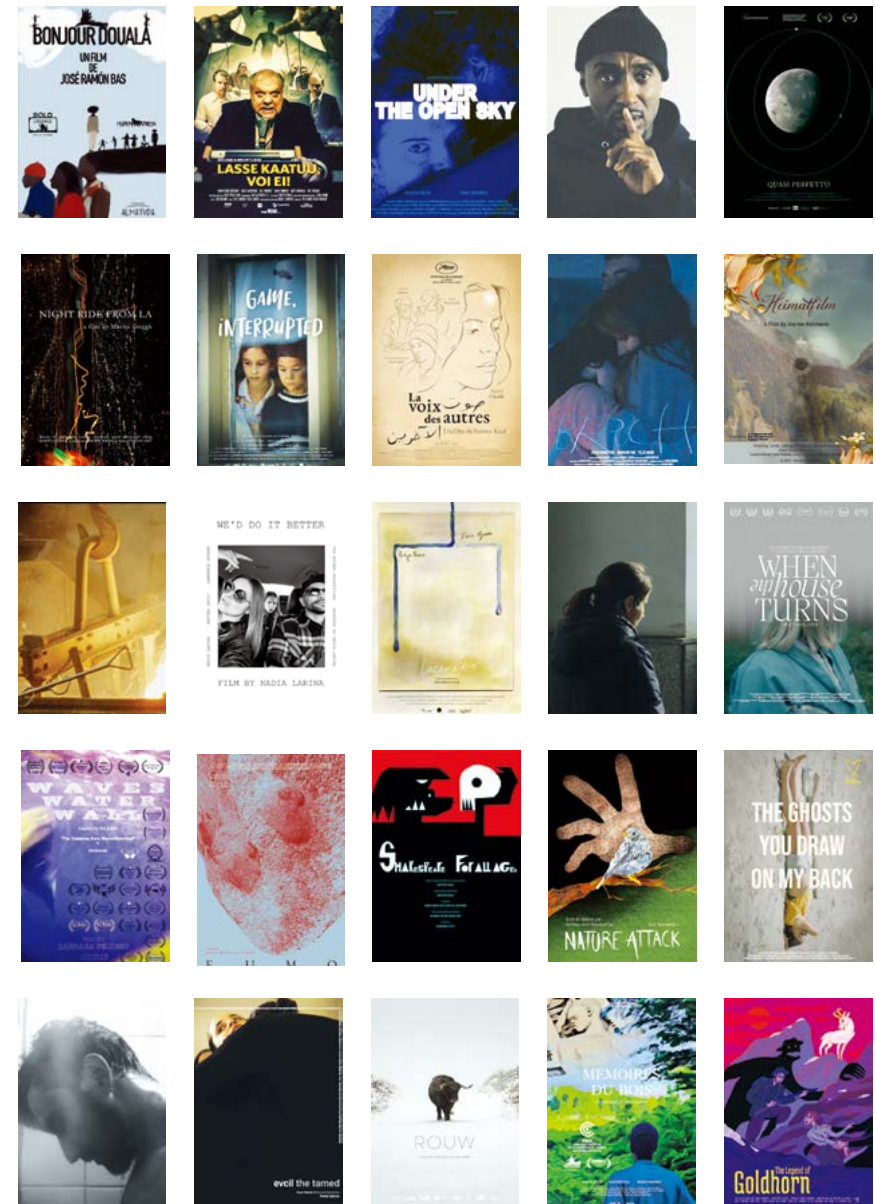
Aziz by Alexander Szamalek

The Tamed / Evcil by Deniz Uymaz

Grief / Rouw by Marleen van der Werf

Mémoires du bois by Théo Vincent

The Legend of Goldhorn / Legenda o Zlatorogu by Lea Vučko



Prix Sauvage Corto Jury

Thiphaine ROBION



Tiphaine Robion is a French producer born in 1992. In 2021, after several years working in production, she founded her own company, In The Cut, in Bordeaux. She produces feminist, committed, and demanding films in terms of content and/or form. The authors she works with and their vision are at the heart of the production process. Today, she is developing several feature films, the first of which will start shooting in autumn 2024.

Vassili SCHEMANN



Director, stage director, and actor trained at the University of Paris 8 and then in the directing department of INSAS, **Vassili Schemann** directed the documentary *Autour d'eux, la nuit* (Audience Award at FIFF 2020, Festival Dei Popoli, FIFA Montreal...) and the fiction short film *Chronique Ordinaire* (BSFF, Festival de Contis...). Currently, he is in preparation for a feature-length documentary, developing his first fiction feature film, as well as his first stage direction in theater. The director also conducts numerous on-camera acting workshops in various national drama schools.

Knutte WESTER

President of the Jury



Knutte Wester is a contemporary artist and filmmaker born in 1977 in Sweden. From 1998 to 2003, he studied art at the Academy of Fine Arts in Umeå and at the Wits University in Johannesburg. Wester's art focuses on our society and its places of defeat. His work often takes shape within collaborative processes and spans across video, sculpture, and installation. Regardless of the technique, there is always a documentary element in his works.

He has directed numerous award-winning films, including *Dawn in a City without a Name* (Tempo Documentary Film Festival 2014) and *You can't show my face* (premiered at DOC NYC in New York, SAUVAGE CORTO award at the l'Europe autour de l'Europe festival 2021).

Bonjour Douala

by José Ramón Bas

(Animation, Spain, 2022, 5', C, no dialogues)

A dive into the bustling port city of Douala, Cameroon, punctuated by the passage of motorcycles and the playful activities of children. Pedestrians gradually blend in with the graffiti on the walls, and the entire city seems to metamorphose into a strange creature...



“Reality becomes animation and animation becomes truth. Everything is real and everything is imagined, and yet this combination renders the surreal experience of everyday life in an African metropolis. From the contrast between the two different languages and the mixture of the various animation techniques springs the chaotic life force of the film.”

Flight Film Festival Genova

Born in 1964 in Madrid, **José Ramón Bas** joined the Escuela de la Imagen y el Diseño in Barcelona in 1985, where he studied photography and video. He has traveled the world and captured it through his lens, reworking his images by scribbling, covering them with drawings, and writings. It is this sensitive memory of travel that he unfolds in his works. In 2003, he was awarded the Federico Vender Prize in Italy, and in 2004, the Arena Foundation Prize. Children hold a significant place in his work. With these mischievous accomplices, he turns the world into an immense playground.

Oh no, Lasse falls - Lasse kaatuu, voi ei!

by Risto-Pekka Blom

(Fiction, Finland, 2023, 19', C, French and English Subtitles)

with Hannu-Pekka Björkman, Karlo Haapiainen and Joel Hirvonen

The Munich Olympic Games, 1972. Lasse Virén is promised a gold medal and a new world record in the 10,000-meter run. But first he must fall.



“It’s as if someone who doesn’t understand our species is observing us, studying how humans function. Blom has a knack for delving into human existence in a psychological, humorous, and laconic manner.”

Minna Suoniemi a curator at the Mänttä Art Festival

Risto-Pekka Blom (born 1970) is a filmmaker who navigates the intersection of media and film art, known primarily for his distinctive short films. Over the course of his career, he has created over a dozen short films that have received recognition at prestigious events such as the Tampere Film Festival, Norwegian Short Film Festival, and Cork International Film Festival.

Blom’s work is characterized by his experimental approach to form and narrative, as he strives to explore and strengthen his unique voice. Common themes woven throughout his works encompass the human experience and the sense of alienation, social justice, and the external expectations placed upon individuals regarding how life should be lived. Most of his works also incorporate humor, emerging from a profound seriousness.

Under the open Sky

by Pavel Buryak

(Documentary, Ukraine, 2023, 12', C, French and English Subtitles)

with Masha Reva and Ivan Grabko

When the world stops, you have only one chance to survive – continue to do what you love. In the beginning of the war, staying in a temporary factory-shelter, Masha and Ivan are making the drawings and paintings, gathered under 'the one open sky': the sky which is not covered from the missiles. The image of war that they only knew about, came to live in front of them on the canvas.



“Observation. Collective experience. War has permeated whole life, we see it every morning on the tablecloth, inside the shoes, in the way people live, talk, sleep, in a child who is playing with a cat – beyond the peaceful reality threshold, war entered our house. The image that we only knew about, came to live in front of the nation. This is what the works of artists show us. This is what they feel. And I’ve got a unique chance to show what the real art means.”

Pavel Buryak – Film freeway

Award winning director Pavel Buryak was born in Ukraine and started his career whilst studying international relations. As a secondary education he finished film direction in Prague. From deep and raw to picturesque visuals to character storytelling, Pavel is an all-round visual storyteller with a passionate love for film working with art, drama, music and human nature, passionate with the 16 and 35mm film. In November 2021, he won the UKMVA (UK Music Video Awards) for his Homeboy Sandman clip, and in 2022, he received the Golden Award at the Eurobest Festival, two D&AD (Design and Art Direction) pencils, and the bronze at the Cannes Lions Festival. He is also a producer of award-winning short films at the Tokyo Festival and the Bristol Encounters.

Leviticus

by Carlo Di Blasi

(Fiction, UK, 2023, 9', C, French Subtitles)

with Mark Morris and Tom Ende

Stakes are raised unexpectedly for a low life debt collector who is forced to make a hard decision which will define him and his future. The story of an unlikely friendship between a boy and a thug.



“I plan so much so I’m ready to honour what happens unexpectedly. For the audience to feel what they are watching is real, it must be real when you film it. I’d rather change the story to use a strong performance, than use a take I don’t believe in to honour the story. The story is constantly rewritten as it is told.”

Carlo di Blasi – Film Freeway

Carlo Di Blasi is a London-based director, originally from Milan. Captivated by the everyday, he instinctively pivots the mundane into moments of gravity, making work which is driven by an intimacy between cast and camera. He is drawn to making the viewer feel like they are experiencing moments of real life.

Try to be Perfect / Quasi Perfetto

by Federico Frefel

(Documentary, Italy, 2023, 10', C, French and English Subtitles)

In 1969, Switzerland's image of perfection was undermined by a clumsy television operator who mistakenly deleted the official commentary of the Apollo 11 Mission. Journalists Marco Blaser and Eugenio Bigatto will return to the studio of forty years earlier to correct the mistake. But it won't be that simple.



“*Quasi Perfetto* by Federico Frefel is a film that is both gentle and humorous, focusing on the reenactment of the commentary of the Apollo 13 moon landing. Through his editing, Frefel keeps a distance from the heroic rhetoric usually associated with the subject. While revitalizing this theme, he turns it into a universal event by associating it with a Brazilian tropicalist music concert.”

Carlo Caccamo (Filmidee)

Federico Frefel, is a filmmaker and editor born in Milan in 1989. In 2018 he shot his first feature-length documentary, *Bloconove* (Salina Doc Festival - Italian Competition, Filmmaker International Film Festival).

In 2019, with Michele Silva and Léa Delbes, he founded Finisterræ, a cultural association that co-produces independent cinema projects. In 2023, during the Locarno Spring Academy residency in collaboration with RSI Swiss Radiotelevisione, he created the archive short film *Quasi Perfetto* (76th Locarno Film Festival-Pardi di Doman, 48th Laceno D'oro, 34th Festival Internacional de Cinema da Fronteira).

Night ride from LA

by Martin Gerigk

(Experimental, Germany, 2023, 5', C, no dialog)

Night Ride from LA is based on a real car ride at night from downtown LA to the desert near Palm Springs a few years ago. The footage was taken from the car by continually shooting single long exposure photos to document the ride of about two hours without any break. This technique condensed the whole trip to a flickering twirl of time-stretched movements and night light graffiti causing a kind of psychedelic trance. A love letter to the energy and vibe of the Californian way of life.



« Besides creating interwoven aural and visual landscapes of music, nature sounds and video sequences, one important aspect of his art is the illustration of the hidden poetry of nature phenomena and sciences. »

Martin Gerigk Filmfreeway

Martin Gerigk (1972) is a composer of contemporary music. His repertoire includes compositions for orchestra and chamber music, as well as several solo concertos.

In addition to his compositional work, he is known for his remarkable audiovisual art and experimental films which focus on inherent synesthetic connections of sound and visual perceptions.

His experimental films won several international prizes and were screened at noted festivals like Asolo Film Festival, Columbus International Film & Animation Festival, USA Film Festival, New Jersey Film Festival, Sidney International Film Festival, Canberra Short Film Festival or Film and Video Poetry Symposium Los Angeles.

Game, Interrupted / Oyunbozan

by İlayda İşeri

(Fiction, Turkey, 2023, 14', C, French and English Subtitles)

with Bahar Sare Vural, Mustafa Enis Bilir and Zeynep Kilinc

In 1979, during their winter break, two siblings aged 7 and 8 find their way out of boredom by switching from one game to another in a small apartment in Ankara. Their father passed away a few years ago, their mother is at work all day and their grandmother is sleeping on the couch as usual. However, something goes wrong that day. While trying to figure out what happened, they notice a strange intruder at the door. They must fix the course of events before their mother returns home.



İlayda İşeri was born in 2003 in Turkey. Her short documentaries *Kozan* (2020) and *The Fountain* (2021) were screened at distinguished festivals, including San Francisco International Film Festival, and received international recognition with several awards. Her first short fiction film *Game, Interrupted* won the best screenplay award at Akbank Film Forum and an honorable mention from Izmir Film Lab. She is currently studying philosophy and physics at Bogazici University, Istanbul.

Voice of the Others / La Voix des Autres

by Fatima Kaci

(Fiction, France, 2023, 30', C, English subtitles)

with Amira Chebli, Siham Eldawos and Hala Alsayasneh

Rim is a Tunisian interpreter working in France on asylum procedures. Every day, she translates the stories of exiled men and women, whose voices raise questions about her own history.



“This film presents itself as a mise en abyme of cinema where there is a certain staging during these interviews, tension, a desire to convince on the part of the emigrated individuals. It’s almost like a ‘casting,’ as in a movie; it really evokes cinema, all this dynamic linked to the stakes of ‘representations.”
Fatima Kaci, Formatcourt.com

Fatima Kaci is a French screenwriter and director graduated from La Fémis. She wrote and directed the short documentary *The Cemetery* in 2021 and the short *Spare Parts* in 2022. Her short, *The Voice of others* (30min) produced in 2023, was selected at the Cannes International Film Festival (La Cinéf). She received the Lights on Women Award at Cannes by Kate Winslet, president of the jury. She is currently working on her first feature film.

Breakage / Bruch

by Maximilian Karakatsanis

(Fiction, Germany, 2022, 30', C, French and English Subtitles)

with Darja Mahotkin, Mariann Yar and Felix Mayr

Three young criminal friends go on heists together and are now planning their biggest coup so far. But not only this robbery will turn out differently than expected. Hidden fears and desires challenge the group.



Maximilian Karakatsanis is film director and writer, born in Germany in 1994. During school, he made his first short films, completed vocational training in montage and cinematography, and worked as an actor at independent theaters before beginning studies in New German Literature. In 2018, he moved to the Academy of Media Arts in Cologne, where he is majoring in directing and writing. His works range from fictional films and documentaries to radio plays and poetry and has been screened at the International Short Film Festival Oberhausen and the Thessaloniki International Film Festival, among others.

Heimatfilm

by Marion Kellmann

(Documentary, Germany, 2023, 16', C, French and English subtitles)

The compilation movie Heimatfilm presents the essence of the German genre of Heimatfilm: sentimental films set in idealized country surroundings. The scheme of the films is simple: it is a love story that eventually arrives at a happy end, following a few misunderstandings and the appearance of a villain. Heimatfilm follows this plot, edited from 50 movies.



“At first glance, the phenomenon of Heimatfilm seems rather straightforward to explain psychologically. After years of war, people deeply yearned for an ideal world. The films present simple love stories set in preserved nature and countryside. They are films far removed from the ruins of cities.”

Marion Kellmann - Marionkellmann.de

Marion Kellmann is a renowned German filmmaker. She studied screenplay writing at the Filmakademie Baden-Württemberg and graduated with honors in “Cinema and Media Arts” from the Academy of Media Arts Cologne. Her cinematic work has received widespread international acclaim, with screenings at prestigious film festivals and museums worldwide. Her films have won awards numerous times, including recognition at museums such as the National Gallery of Art in Washington, the Museum Ludwig in Cologne and Budapest, as well as at renowned festivals like the International Short Film Fest Oberhausen and the International Short Film Festival in Berlin. Her work demonstrates a deep artistic exploration and remarkable mastery of cinematic techniques.

A Symphony

by Fabian Krebs

(Experimental, Czech Republic, 2023, 4', C, no dialog)

A rhythmic audio-visual essay about the nature of the industry. Shot on 35mm in a steel factory using original sounds arranged into an audio-visual experience.



The cinematographer and video artist **Fabian Krebs** (*1981) lives in Bern, Switzerland. Krebs studied photography at the School of Art and Design in Bern and worked as a freelance photographer and photo artist during and after his studies. In addition to his photography studies, Krebs completed a film course at the School of Art and Design in Bern in 2017. As part of artist-in-residence scholarships, he lived in Oslo, Berlin and Porto. In 2022, Krebs received the Bernese Film Fund's further education scholarship to complete a one-year intensive study program at the renowned FAMU film school in Prague. He is currently working on various film and video art projects, focusing on his work as cinematographer. Krebs is also a member of the performance group Freedom Club, where he is responsible for the video installations.

We'd Do It Better

by Nadia Larina

(Experimental, UK, 2023, 4', B&W, English subtitles)

with Nadia Larina, Mattea Cavic and Lawrence Arthur

Three friends film themselves in their car wearing sunglasses. They are going to spend the day together at the shooting range. An experimental film about modern society grappling with violence.



Until the age of 30, **Nadia** held an important position at Roland Berger Strategy Consultants. After graduating from drama school in 2014, she worked as an actress and director at one of Moscow's largest independent theaters - STUDIO.project - and appeared in 25 plays. Starting in 2022, Nadia shifted her career towards television and film. In Los Angeles, she directed her first short films as a filmmaker.

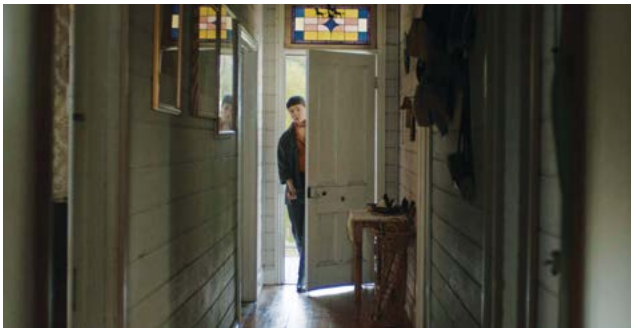
Lacerate

by James Menelaus Rush

(Fiction, UK, 2022, 20', C, French subtitles)

with Eloïse Mignon and Robyn Nevin

Gloria, an aspiring painter, drives on an empty tank. Under her skin something bothers her. Hands steadfast at the wheel, refusing to fill up, she tempts fate. Colliding with unspoken grievances she must reframe herself amongst missing paintings.



“I wanted to make a film more focused on questions than on answers. A film that would be both realistic and concrete but would allow each viewer to leave having experienced something different.”

James Menelaus Rush – Film Freeway

Having facilitated workshops for youths exploring notions of self, vulnerability and empathy - understanding one's own character - **James** became drawn to film for its unique ability to absorb audiences into worlds of quieter and more softly spoken minds. His previous student short film *Tadpoles* saw him nominated for the 2022 Australian Director's Guild Awards after having screened at various premiere international short film festivals around the world such as Winterthur Kurzfilmtage, Flickerfest International Short Film Festival and Flickers Rhode Island International Film Festival.

Last year, James was invited to take part in the prestigious Locarno Film Festival's 'Base Camp' program. This year, James was invited to join a handful of directors in Mexico for a directing workshop run by Apichatpong Weerasethakul.

Lacerate is his graduation film for the London Film School. He is currently developing multiple short film projects as well as his first feature film.

Wait Two Days / Așteaptă două zile

by Jaro Minne

(Fiction, Romania, 2023, 16', C, French and English Subtitles)

with Beatrice Podeanu, Anca Șerbănuță and Florin Șerbănuță

Gabi works in Italy but eagerly anticipates reuniting with her twelve-year-old son. She returns to Romania for a brief visit. Upon arrival, she learns that she can only see him for one day instead of three.



“Seven years ago, Gabi freed herself from her surroundings. Fragments of Gabi showed her decision to move abroad, not only for work, but in the first place for spreading her wings, for finding meaning. Now I wanted to reveal this new Gabi, to see how we have both changed, or not. ‘Wait Two Days’ is another episode that marks a turning point in her journey towards self-love; towards having peace with herself.”

Jaro Minne

Jaro Minne was born in Belgium in 1992. He studied at the Helsinki Film School and LUCA School of Arts in Brussels, where he graduated in 2015. He is part of the Tsalka Film collective and is interested in East-West exchanges. He is the author of the films *Fragments of Gabi* (2015) and *A Sister and a Brother*, which have been screened at the Oberhausen Film Festival, Rencontres Internationales Paris/Berlin, Maryland Film Festival, and Message to Man St. Petersburg.

When the House Turns / Kiedy obróci się dom

by Maria Ornaf

(Fiction, Poland, 2022, 28', C, French and English Subtitles)

with Lena Berestecka and Michał Kaleta

Thirteen-year-old Eve lives in an emotional dilemma between two families: her birth family and her adoptive family. In order to put an end to her first home, she must erase the past and put the traumatic memories behind her.



Film director and visual artist, **Maria Ornaf** graduated with honors in Directing from the Film School in Lodz and Intermedia from the Academy of Fine Arts in Poznan. She was the recipient of a scholarship from Faculdade des Belas-Artes in Lisbon. Her award-winning film *Bitter herb* was screened at more than 40 festivals around the world. Her latest film *When the House Turns* has received numerous awards including three Jan Machulski Awards - for best film, directing, and editing. In her work, she explores a cinematic language to show the unseen. She teaches a course in Experimental Film at the Magdalena Abakanowicz University of Arts in Poznan. In 2022, she was included in the Forbes Women Poland 100 list.

WavesWaterWall / WellenWasserWand

by Barbara Peikert

(Experimental, Switzerland, 2023, 8', C, French and English Subtitles)

The castaway is literally pulverized and laminated by monstrous waves and transformed into a tsunami when he comes into contact with the white hole of the ocean. Poetic verses and voices evoke this traumatic destiny.



“The vulnerable part of our memory has the power to remind us that our own solitude and fears are worthy of being acknowledged.”

Barbara Peikert

Barbara Peikert, a Swiss filmmaker and visual artist, is involved in various projects ranging from experimental to poetic and sonic films. She began creating experimental films at French universities, earning a master's degree in visual arts and Aesthetics from Paris 1 and Paris 8, and studying light design and sound engineering at Sapienza University of Rome in Italy.

Her film *WavesWaterWall* was awarded at the Culver City Film Festival in 2022 and the Marina del Rey Film Festival in 2023, where her films *Snowshine* and *AF_SO_MONT_NB* had already received recognition. During the coronavirus pandemic, she produced the animated short film *MI DI WORM No. 10* and the music video *PERIPLANETA*.

Smoke / Fumo

by José Miguel Pères

(Fiction, Portugal, 2023, 17', C, French and English subtitles)

Smoke is a contemplative journey through natural spaces, at the cross-road between silence and stillness. It invites us to discover the parish of Cardanha, Portugal, and conveys the urgency to preserve cultural legacies.



José Miguel Pires's artworks blend together video and photography. In 2014, he directed his first long-feature documentary film, *Suão*, during an artistic workshop dedicated to video art. Since then, he has dived into cinema, and showed some of his short-films at Shortcutz Vila Real. In 2019, he filmed the poem *Poema Geológico*, as well as *Il Grande Ignoto*, two contemporary musicals.

Shakespeare for All Ages

by Hannes Rall

(Animation, Germany/Singapour, 2022, 3', C, no dialog)

An animated tribute to the timeless work of William Shakespeare.



Hannes Rall is a German illustrator, animator, and comic artist. His style focuses on original character design. He aims to give a unique identity to his animations by drawing from various influences, such as German expressionism. He uses a limited color palette. In his films, his goal is to combine smooth and sophisticated animation with an innovative style in character appearance.

NATURE ATTACK

by Erik Sémashkin

(Animation, France, 2023, 3', C, no dialog)

A bird decides to hunt crickets, but his crossing will be more complicated than expected.



“To create this world, I wanted to film in live-action and convey a sense of realism by using real insects, animals, and foliage, so that viewers could visually feel the forest where the bird resides. But alongside this realism, I aimed for a complete staging of the sets to control the composition and lighting.”

Erik Semashkin, Crous Clermont Auvergne

Born in Ukraine, **Erik Sémashkin** moved to France in 2012. In 2021, his short film *Out* was selected at the Festival des Cinémas Différents et Expérimentaux de Paris. The following year, he directed seven short films including *House of Mice*, which won the Jury Prize at the Tremplin Festival in Besançon, the Best Sound Design Award at the Makedonska 21 Festival in Belgrade, and *Plastic Soldier*, also selected in numerous festivals. Erik Sémashkin is currently in his first year of a cinema degree program at Paris 8 University.

The Ghosts You Draw on My Back / Duhovi na mojim leđima

by Nikola Stojanović

(Fiction, Serbia, 2023, 15', C, French and English Subtitles)

with Anita Ognjanović, Admir Šehović and Jelena Stupljanin

Teenage Sara travels to a small provincial town to attend the memorial service of her grandmother. The usually quiet village is being disrupted by the construction of the new railway. While fighting her fears, Sara finds shelter in a worker from the construction site.



“Just like the game played by the characters in the film, where they say a word based on the final syllable of a previously given word, the film finds its rhythm and breath in a horizontal narrative: a wandering in which each moment appears as a reflection of the end of the previous sequence.”

Ziguy Leoni

Nikola Stojanović, 28, is an award-winning film director and editor. He graduated as the top student in Film Directing at the Faculty of Dramatic Arts in Belgrade. His films have been screened at over 100 film festivals around the world, winning awards at festivals such as Sarajevo FF, Les Arcs FF, Beldocs FF, and others. Besides film, he directs music videos, having worked with artists such as Konstrakta, Repetitor, Structures, Bojana Vunturisevic, among others. He was part of Berlinale Talents in Sarajevo in 2020.

AZIZ

by Aleksander Szamałek

(Fiction, Poland, 2023, 9' ; B&W, French and English Subtitles)

with Omaid Kakar

Azis, an Afghan food delivery man living in Poland, is getting ready for another night at work. Despite the work, Azis still has a friendly obligation to celebrate his friend Michał's birthday. The events of that night test the friendship and trust that Azis still has for the new environment that he happened to live in.



The Tamed - Evcil

by Deniz Uymaz

(Fiction, Turkey, 2023, 19' C, French and English Subtitles)

with Deniz Ekinci

Firaz, a young girl seeking a way out from her village, is waiting for a relative at her father's funeral ceremony. While taking care of her grandfather becomes a burden, the funeral meal ordered the night before is missing a couple of plates.



"The Tamed is built upon a childhood memory of a funeral. This memory is marked by food, gossip, sadness, and the strange enthusiasm of being together. I attempt to reconstruct a memory within a fictional world with a documentary aesthetic."

Deniz Uymaz

Born in Otwock, Aleksander Szamałek studied cinematography, directing, and art photography at the Krzysztof Kieślowski Film School at the University of Silesia in Katowice. In Paris, he studied film and theater arts theory at Paris Nanterre X University for two years.

Born and raised in Istanbul, Turkey, **Deniz Uymaz** works as a civil engineer by day and a filmmaker at night. This multi-identity as a filmmaker from Turkey, a white-collar with hesitations of future and an incorrigible enthusiast filmmaker does not hold him back from observing and creating. With accumulated impressions, experiences and visions for a certain geography, culture, language and a thought of universal values, the dissident filmmaker is telling stories through a lens.

Grief / Rouw

by Marleen van der Werf

(Experimental, Netherlands, 2023, 31', C, French and English Subtitles)

Grief is a short film about the perception of life after a personal loss. Using experimental visuals, land-art and soundscapes, the natural world becomes a decor to express the unspeakable.



“I film the landscapes where I used to walk with my father. Before and after his death, I walked and filmed a lot there. When he passed away, I felt abandoned. The landscape where I once felt at home became a dark place. At one point, I dared not continue walking; I felt in danger, there were too many memories there.”

Marleen van der Werf - 2Doc.nl

After finishing her research Masters in both Biology and Philosophy, **Marleen van der Werf** graduated for a Masters in wildlife documentary filmmaking in the UK. Marleen van der Werf developed her own distinctive style of writing and audio-visual storytelling. She carefully researches her subjects, aiming to find unique approaches and explore the boundaries of genres, questioning the presented subject intensively in order to challenge the thoughts of the audience.

Memories of Vincennes / Mémoires du bois

by Théo Vincent

(Fiction, France, 2023, 20', C, French and English subtitles)

with Khadim Fall, Bamar Kane and Banfa Sissoko

The Bois de Vincennes. The ruins of a colonial exposition building where strange voices and old images slumber that no one wants to revive. Yet Moussa has only one obsession: to keep close to him his friend whose lifeless body has returned to Senegal.



“It’s fiction, but I worked as a documentarian. I wanted to first focus on the location, which is why before writing the story and the characters, I did a lot of research on the Bois de Vincennes and the people who work there.”

Théo Vincent

After studying documentary cinema at Paris X, **Théo Vincent** worked as production manager in several documentary production companies (ZED, Temps Noir, Agat Films, etc.). In 2022, he directed his first short movie, *Memories of Vincennes*, produced by the GREC.

The Legend of Goldhorn / Legenda o Zlatorogu

by Lea Vučko

(Animation, Slovenia, 2023, 15', C, no dialog)

A hunter heads out to the mountains to mend his broken heart. On his way, he can't escape the visions of his lover who left him. As he loses his mind, his dark side comes to life. The shadow guides him to hunt the mythical Goldhorn and ultimately leads him to his demise. Based on the Slovenian folktale, a story about greed and our relationship towards nature. Musical score made with traditional Slavic instruments.



“The story unfolds in a mythical past, an era when people were connected to the laws of nature. This is depicted through the color scheme. The colors are vibrant, reminiscent of ultraviolets and infrareds that surround us but are invisible to our human eyes. The vivid colors also starkly contrast with the dark storyline. The painting style is inspired by expressionism and is achieved with custom-designed brushes that simulate painting on glass.”
Lea Vučko

Lea Vučko, born in 1991, is a Slovenian illustrator and animator. She has worked on various projects, including *Prince Ki-Ki-do*, *Weasel*, and *Somewhere Else*, a contemporary puppet show. Her first short film, *The Legend of Goldhorn*, was critically acclaimed, winning the VESNA, the main prize of Slovenian cinema, in 2022, and the DSAF Award from the Slovenian Association of Animation Film.



Tribute to Masters

Paolo and Vittorio Taviani

Good Morning Babilonia

The Night of the Shooting Stars / La notte di San Lorenzo

The Elective Affinities / Le affinità elettive

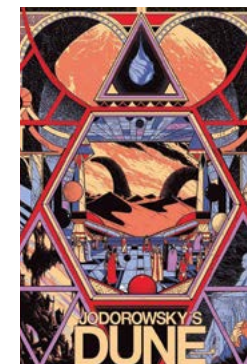
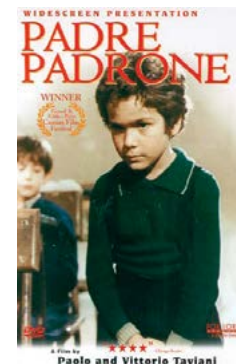
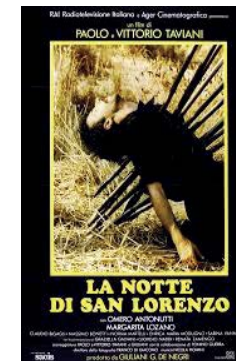
Padre Padrone

Alejandro Jodorowsky

The Dance of Reality / La danza de la realidad

Psychomagic, a Healing Art / Psychomagie, un art pour guérir

Jodorowsky's Dune by Frank Pavich



Paolo and Vittorio Taviani

The Taviani brothers, Vittorio and Paolo, were born in 1929 and 1931 in San Miniato, Tuscany. Together, they directed over twenty films over fifty years. After abandoning their art studies, they turned to cinema. They met filmmaker Valentino Orsini, with whom they collaborated on a series of documentary films, including *San Miniato luglio '44*. In 1960, they co-wrote the documentary *Italy Is Not a Poor Country* with Joris Ivens, which deals with gas and oil extraction in Italy. In 1961, they made their first film, *A Man to Burn*, about the assassination by the Sicilian mafia of a union activist who spread egalitarian ideas among peasants.

The film was a commercial failure. It wasn't until their next film, *The Outlaws of Marriage*, their last collaboration with Orsini, that they achieved success. In 1967, in *Sovversivi*, they conducted a participatory investigation into the Italian Communist Party during the dark hours of its secretary Palmiro Togliatti in August 1964. In the films that followed, their realistic, dry, and concrete style evolved into formal experiments. *Under the Sign of Scorpio* (1969) is a choral and allegorical fable of history. *Saint Michael Had a Rooster* (1973), adapted from a Tolstoy story, is an analysis of "the relationship between anarchy and repression." In *Allonsanfàn* (1974), "the Taviani brothers claim a certain freedom in the reconstruction of historical events," through the contradictions of a man in 1816, while Italy struggles against Austrian restoration. In 1977, with *Padre padrone*, they won the Palme d'Or at the Cannes Film Festival. In *The Night of the Shooting Stars* (1982), inspired by an episode of World War II and the anti-fascist Resistance, they blend moments of lightness and enchantment with dramatic notes. The film received the Grand Jury Prize at the Cannes Film Festival. In 1986, their career was crowned with the Golden Lion at the Venice Film Festival. *The Sun Also Shines at Night* (1990) is a new adaptation of Tolstoy.

In 1996, *The Elective Affinities* with Isabelle Huppert, adapted from Goethe's novel of the same name, was a great success. The same can be said for *Good Morning Babilonia*, a French-Italian co-production with American participation. An homage to the pioneers of American cinema, the film depicts the birth of Hollywood through the adventures of two Tuscan craftsmen. In 2012, the Taviani brothers won the Golden Bear at the Berlin Film Festival for *Caesar Must Die*, a Shakespearean prison chamber drama. The film follows the development of the play "Caesar" within Rebibbia prison. Back in his cell, Cassius looks at the camera and says, "Since I've known art, this cell

has become a prison." Their last film as a duo, *A Private Affair*, was released in 2017. After Vittorio's death in 2018, Paolo directed *Leonora Goodbye* in 2022. The film won the FIPRESCI Prize at the Berlinale. Paolo died in Rome on February 29, 2024. His death is the inspiration for this tribute.

In 1990, the two brothers stated in their interview with Jean Gili: "We have sometimes been asked why we make cinema. The answer is that we practice cinema as an act of love, to love and be loved by people we do not know and whom perhaps we will never know."

"(...) It is in the manner of poets and not philosophers that they approach the social and political problems of their time, transposing them through the prism of allegory into future and past times. Utopia is both the ferment of their work, their mode of narration, and the fundamental relationship that their cinema maintains with the real world."

G rard Legrand, "Paolo and Vittorio Taviani", Cahiers du Cin ma, 1990.



Good Morning Babilonia

by Paolo and Vittorio Taviani

(Fiction, Italy / France / US, 1987, 118', C, French Subtitles)

with Vincent Spano and Greta Scacchi

20th century, Tuscany. Master Bonnano gathers his sons and workers to celebrate the completion of a cathedral restoration, but the workshop is bankrupt. Two of the sons decide to try their luck in America, getting hired on the set of D.W. Griffith's *Intolerance*, promising their father to return rich.



"We know that the great D.W. Griffith was ruined by the set of his film *Intolerance*, for which he had reconstructed a megalomaniacal Babylon guarded by fabulous cardboard elephants. In 'Good Morning Babylon,' the Taviani brothers chose to mount one of these mythical pachyderms as a tribute to cinema, to Hollywood, as well as to Tuscany and fraternal friendship." Michel Braudeau, *Le Monde*, May 14, 1987

"The directors decide to approach their subject from the shadow side, that of the artisans, the extras, those who leave no traces, from the perspective of collective creation rather than solitary artistic genius. The novelty of cinema, the art of crowds and of the present, contrasts with the artisans of the old continent, bearers of a whole history of art and a millennial tradition. In the form of a fable, both light and melodramatic, the Taviani brothers delve into their favorite themes: family (we find Omero Antonutti in the role of the patriarch), the importance of lineage, reversals of destiny, and fresh but doomed love affairs. The film builds tension between the new world and the old, between the art of Romanesque cathedrals and the new art of cinema."

Wafa Ghermani - Cinémathèque Française

Night of the Shooting Stars / La notte di San Lorenzo

by Paolo and Vittorio Taviani

(Fiction, Italy, 1981, 108', C, French Subtitles)

With Omero Antonutti, Margarita Lozano, Claudio Bigagli

August 10th, Night of San Lorenzo: a woman remembers the summer of 1944 when, barely ten years old, she witnessed her small town in Tuscany suffer the horrors of German army atrocities...

Inspired by an episode of World War II and the anti-fascist Resistance, the film evokes the wandering of a group of men and women who, one day in 1944, leave their homes to join soldiers from afar, learning to let go of superfluous passions and crushing ideologies, and to reconnect with simple, forgotten, or suppressed gestures.



"In the long tradition of Tuscan bards, it is through a maternal voice that the Taviani brothers invite us to listen to the historical tale that is 'The Night of San Lorenzo.' Drawing from their personal memories and the recollections of other members of their generation, the two directors revive the specter of war and bombings by unfolding a new polyphonic work. Sometimes a nursery rhyme, a triumphant march, or chamber music, this grand movement orchestrated by four hands finds its full power in its multiple variations.

Initially captured through the amused gaze of a little girl, for whom a great adventure looms, the exodus of the San Martino community is also that of men and women forced to abandon the village where they have always lived."

Nicolas Métayer, la Cinémathèque Française

The Elective Affinities / Le affinità elettive

by Paolo and Vittorio Taviani

(Fiction, 1996, Italy, 90', C, Original Version)

with Isabelle Huppert and Jean-Hugues Anglade

Countess Charlotte and Baron Edouard meet by chance after twenty years. They once loved each other deeply. They decide to marry, to dedicate themselves to their love, and to the development of their estate in the Tuscan countryside. During a shared reading, a treatise on Elective Affinities in nature catches their attention, highlighting the inexplicable laws that drive two couples to dissolve and exchange their partners...



"During an interview they granted about a dozen years ago to journalist Aldo Tassone, the Taviani brothers quoted a famous phrase from Goethe: 'if life is not necessarily tragic, living it is' (Italian Cinema Speaks, Aldo Tassone, p. 248). This aphorism summarizes very well the general idea of Elective Affinities. In essence, the directors distinguish between objective phenomena and subjective phenomena, between general rules and particular cases, without denying the tragic dimension inherent in all existence. In such a context, it is coherent that the plot reaches its conclusion after the deaths of Edouard and Odilie. Their disappearance leads to the separation of Charlotte and Othon, whose fate was intimately linked to that of the other couple (they formed two complementary couples, similar to those in Good Morning Babylon). Despite the death of the lovers, it is soon apparent that life continues its normal course, imposing its rhythm on living beings."

Paul Baucage, Les mystères de l'amour

Padre Padrone

by Paolo and Vittorio Taviani

(Fiction, Italy, 1977, 113', C, French Subtitles)

with Omero Antonutti, Saverio Marconi, Marcella Michelangeli

In the small village of Siglio, in Sardinia, six-year-old Gavino has been attending elementary school for two months. One day, his father bursts into the classroom to retrieve his son, whom he needs to tend to the sheep. Until he is twenty years old, Gavino grows up alone in the mountains, isolated from everything. He cannot read or write. He only knows the harsh life of a shepherd that his father taught him with violence. It is during his military service that he educates himself and tries to escape his father's grip.

Adapted from the autobiographical novel by Gavino Ledda, *Padre Padrone: The Education of a Sardinian Shepherd*, the film explores the memories of its author.



"The Taviani's film proves to be magnificent, on par with the greatest European classics of the 1970s. This work would establish their unique style. With its dose of realism (partially amateur casting, the choice of dialect as the language of filming) and fanciful dreaminess in service of a subtle and relevant political will, 'Padre padrone' paints a terrifying portrait of a two-speed Italy where the archaism of certain rural regions, dominated by the tyranny of the patriarch boss, clashed with the rise of a modern nation with incompatible economic imperatives and ambitions. The first victims of the system, young people from the deep countryside, without education, who didn't even master the national language, secluded, even imprisoned in their families."

Frédéric Mignard, avoir-alire.com, April 10, 2005

Alejandro Jodorowsky

Alejandro Jodorowsky was born in 1929 in Chile to Russian Jewish immigrant parents who owned a grocery store. As a child, he began theater. He enrolled at the Universidad de Chile, where he developed an interest in puppet theater and mime art. In 1955, Jodorowsky moved to Paris where he studied mime art with Marcel Marceau, collaborating on some of his most famous choreographies. He worked in traditional theater, directing actors/singers like Maurice Chevalier, as well as in more marginal productions, developing his interest in avant-garde and staging works by authors such as Samuel Beckett, Ionesco, and August Strindberg. Inspired by his work with artist Roland Topor, Theatre of Cruelty champion Antonin Artaud, and playwright Fernando Arrabal, Jodorowsky founded the "Panic Movement". Within this movement, he presented fully developed "theatrical events" designed to shock.

In 1967, Jodorowsky directed his first feature film, *Fando et Lis*, in Mexico. The film sparked a riot at its premiere at the Acapulco Film Festival in 1968. His next film, the cult classic *El Topo*, was screened in 1971 at the Elgin Theatre in New York. Hailed by John Lennon as a masterpiece, it propelled Jodorowsky's career and launched the phenomenon of Midnight Movies. His next film, *The Holy Mountain*, premiered at the Cannes Film Festival in 1973. In 2013, after more than twenty years without making a film, he directed *The Dance of Reality*, an imaginary autobiography funded through internet crowdfunding. The film, along with its sequel, *Endless Poetry* (2016), was presented at the Directors' Fortnight at Cannes. In 2019, he directed the documentary *Psychomagic, a Healing Art*, which consists of a series of chapters, each representing a person in distress whom Jodorowsky (who is one of the founders of psycho-genealogy) attempts to soothe using a psychomagic ritual. He presents his method of poetic therapy through art.



The Dance of Reality / La danza de la realidad

by Alejandro Jodorowsky

(Fiction, France/Chile, 2013, 130', C, French Subtitles)

with Brontis Jodorowsky, Pamela Flores, Jeremias Herskovits

In this film, an exercise in imaginary autobiography, Jodorowsky attempts to capture the incredible adventure and quest that was his life. Born in Chile in 1929, in Tocopilla, where the film is shot, he underwent a harsh and violent upbringing in an uprooted family. Using real events and characters, he reinvents his family and creates a fantasized, wild, and colorful world.



“[Jodorowsky delivers to us] this constant search for lost time, in a way for immortality, for the unconscious that remains and metamorphoses. Between the real and the esoteric, rather the esoteric, the divinatory. Because for Alejandro Jodorowsky, it is above all this struggle that predominates, the one that opposes the unique power of the heavens to the possibility of changing things through art.”

Elie Castiel. *La Danse de la réalité, à la recherche du temps perdu*

Psychomagic, a Healing Art / Psychomagie, un art pour guérir

by Alejandro Jodorowsky

(Documentary, France, 2019, 104', C, French Subtitles)

If each of us has a genetic heritage, we also possess a psychological inheritance that is transmitted from generation to generation. Alejandro Jodorowsky, a filmmaker and multidisciplinary artist convinced that art only has profound meaning if it heals and liberates consciousness, created Psychomagic. Through theatrical and poetic acts directly addressing the unconscious, this therapy helps to release blockages.



“With a kind of delay compared to the East, but also equipped with increasingly refined introspective tools, Westerners discover that it is essential to ‘honour their ancestors’ - because they are part of us! Honouring them can mean: knowing them, analyzing them, dismantling them, accusing them, dissolving them, thanking them, loving them... to finally ‘see the Buddha in each of them.’”

Patrice van Eersel and Catherine Maillard, *I Hurt My Ancestors, Psychogenealogy Today*, Albin Michel

Jodorowsky's Dune

by Frank Pavich

(Documentary, France / US, 2013, 86', C, French Subtitles)

In 1975, the French producer Michel Seydoux proposed to Alejandro Jodorowsky a very ambitious adaptation of *Dune* for the cinema. Jodorowsky, already renowned for his cult films *El Topo* and *The Holy Mountain*, accepted the offer. He then gathered his artistic "warriors," including Jean Giraud (Moebius), Dan O'Bannon, Hans-Ruedi Giger, and Chris Foss, who would be involved in numerous science fiction cinematic ventures throughout the late century.



"The *Dune* project changed our lives. When the film couldn't be made, O'Bannon entered a psychiatric hospital. Afterward, he returned to the struggle with rage and wrote twelve scripts that were rejected. The thirteenth was *Alien*. Like him, all those who participated in the rise and fall of the *Dune* project learned to fall a thousand times with fierce determination until they learned to stand up."

Alejandro Jodorowsky

"It's a film about a unique ambition: to change the world with art."

Frank Pavich

"For me, *Dune* was meant to herald the advent of a new god. I wanted to create something sacred, liberated, with a unique vision. I wanted to open minds!"

Alejandro Jodorowsky

Frank Pavich

American producer and director, **Frank Pavich** began his career as a documentary filmmaker in the 1990s where he filmed independent music groups from New York. This led to the documentary *N.Y.H.C.* (1999).

In the 2000s, he mainly focused on the production of comedies (*Die, Mommie, Die!* by Mark Rucker in 2003) and television series like *Paranormal State* or *Scappers*. In the early 2010s, he embarked on a new documentary called *Jodorowsky's Dune* (2013).



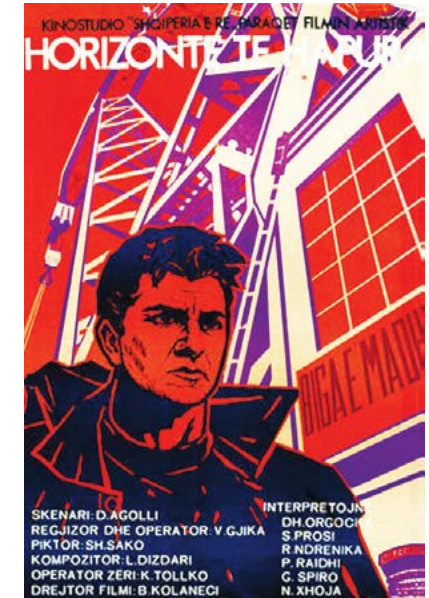
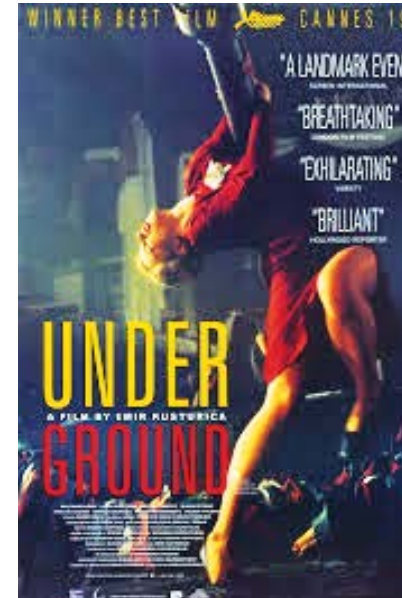
THEMA : Human faces, faces of history

UNDERGROUND / Подземље – Full Version
by Emir Kusturica

Open Horizons / Horizonte të hapura by Viktor Gjika

Silent Duel / Duel i Heshtur by Dhimitër Anagnosti

Pacifiction / Pacifiction : Tourment sur les îles by Albert Serra



UNDERGROUND / Подземље – Full Version

by Emir Kusturica

(Fiction, Serbia, 1995, 315', C, French Subtitles)

with Miki Manojlović, Lazar Ristovski and Mirjana Joković

After the Nazi invasion of Belgrade, Marko and Blacky join the resistance. Marko decides to create an underground shelter where he hides his family, quickly joined by Blacky. Marko himself remains on the surface to distribute the weapons manufactured by the underground residents. When the war ends, Marko decides not to change anything about this organization which brings him great benefits: he convinces the people locked in the underground shelter that the fighting is still ongoing, that they must remain confined, and continue producing weapons.



“People think they are born only once. In fact, men are born several times. God himself placed me in a cursed place, far enough from the West and the East for oblivion to easily bury our sufferings, our joys, and our sorrows. I was born for the first time, where all sorts of armies have passed over the centuries in their conquering marches. The land where I first saw the light, and where I understood that even sparrows in the morning when they sing are not happy but rather horrified by this light, is a land of heresy, protest, passionate love, and hatred, deposited on these high mountains where wildflowers grow. I was born in a land of hope, laughter, and a joy that is stronger than anywhere else.”

Emir Kusturica

Emir Kusturica

Emir Kusturica, born in 1954, studied cinema at the F.A.M.U, the film academy of Prague. In 1978, he won the first prize at the Karlovy-Vary Student Film Festival and then returned to Sarajevo where he secured a television contract. His TV films often sparked controversy, such as *Buffet Titanic* in 1979.

In 1981, he directed his first feature film, *Do you remember Dolly Bell?*, which tells the story of a Serbian family and a group of kids in 1960s Sarajevo. The film won the Critics' Prize at the International Film Festival of Sao Paulo and a Golden Lion for Best First Work at the Venice Film Festival. Emir Kusturica solidified this success with *When Father Was Away on Business*, which earned him the Palme d'Or at the Cannes Film Festival in 1985.

With these two successes, he established himself as the foremost representative of the Prague Group, a movement of Yugoslav filmmakers from the 1970s who studied in Prague. He also confirmed his storytelling talents with *Time of the Gypsies*, a baroque poem where the cruelest aspects of life mingle with a quasi-surrealist lyricism, earning him the Best Director award at Cannes.

In 1993, he filmed *Arizona Dream* in the United States and two years later won his second Palme d'Or at Cannes for *Underground*, a tumultuous fresco about the history of ex-Yugoslavia through a betrayed friendship. Shocked by the controversies surrounding the film, the director announced his retirement from cinema, but he reversed his decision and returned to the set in 1998 with the uninhibited farce *Black Cat, White Cat*. In 2004, *Life is a Miracle*, a comedy for which he partly composed the music, was presented at Cannes. In 2005, he served as the president of the jury at the Cannes Film Festival, and in 2007, he returned to the selection with the film *Promise Me*.



A cinema of heroes

Albanian cinema produced under the communist regime from 1953 to 1990 is a cinema of heroes. Indeed, the “hero” or, in terms of socialist realism, the “positive hero,” is at the center of almost all films. It is around him that all other characters or events revolve. According to the Soviet definition, this hero is the ideal model, the example that everyone must follow in one of the foundations of Albanian ideology and propaganda: “the struggle for the creation of the new man.”

Albanian cinema began in 1953 with an Albanian-Soviet film about a hero, Skanderbeg, the national hero of Albania, and the establishment of the Albanian Kinostudio. Over the years, Albanian cinema slowly began to follow a series of idealized themes in line with the party’s propaganda: the war against fascism, the reconstruction of the country, the class struggle, the war against religion, the war against revisionism, and the defense of socialism. And, of course, the creation of the new man.

The two Albanian films presented in this selection at the L’Europe autour de l’Europe festival, in collaboration with the Albanian Film Archives, are directed by two filmmakers who are widely regarded as the best Albanian filmmakers. Dhimitër Anagnosti and Viktor Gjika were both distinguished artists, graduates of the famous Gerasimov Institute of Cinematography in Moscow, also known as VGIK Film School, with a perfect mastery of their art, a keen sense of storytelling, and cinematography.

But they had to navigate their stories and cameras through the narrow and labyrinthine spaces of socialist realism and party control. “The State, alias the party, was the producer,” Anagnosti points out in an interview. The two films presented here represent, in two different ways, the attempt of two artists to make a film in these spaces. *Silent Duel* - the story of an attempted escape from Albania and the soldier hero who foils their plans - is constructed like a thriller (a rare case for Albanian cinema) almost with a unity of time, place, and characters. *Open Horizons* is a feast of heavy machinery and iron filmed until it merges with the protagonist: a “hero of socialist labor” who dies trying to save a ship’s crane. It is curious to note that the events of both films take place in a port and on a ship, and curious to see that in *Open Horizons* a transatlantic

ship named “Vlora” appears in more than one scene. This ship became famous in 1991 when it reached the port of Bari with 20,000 Albanians fleeing to Italy after the fall of communism. Few remember today that the famous ship also received, in the 1970s, the honorary title of “Hero of Socialist Labor.”

Roland Sejko, filmmaker, journalist, and director of the editing department at the Instituto Luce.

Open Horizons / Horizonte të hapura

by Viktor Gjika

(Fiction, Albania, 1968, 88', B&W, French Subtitles)

with Dhimitër Orgocka and Sandër Prosi

A model worker at the port of Durres, Albania, dedicates himself to his duties as a revolutionary laborer. While tending to his crane, a crucial piece of shipyard equipment is threatened by a violent storm. Despite the considerable danger he faces, he strives to save it.



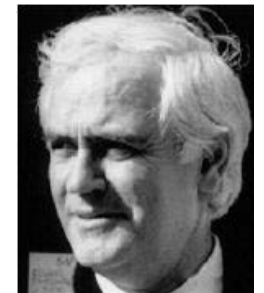
"Gjika's *Open Horizons* is arguably the most quintessential Socialist Realist film from Kinostudio. It is characterized by the omnipresent presence of machines, particularly the crane. Throughout the film, the crane is filmed from various angles, many of which are very low and accentuate its imposing majesty. Special emphasis is placed on the materiality of work machines, and machines and instruments are treated with equal importance to human characters. At several points in the film, the crane itself appears human. At key moments in the film, Uran and other workers are photographed carrying heavy parts, and such juxtaposition underscores that the ideal worker is inseparable from his work."

Bruce Williams - *It's a wonderful job: women at work in the cinema of communist Albania*

Viktor Gjika

Viktor Gjika is an Albanian filmmaker born in 1937 in Korçë. He studied filmmaking in Moscow at the "VGIK" Institute of Cinema, where he co-directed his graduation film with his comrade Dhimitër Anagnosti.

After working as a cameraman with Anagnosti on Hysen Hakani's *Debatik* in 1961, Gjika moved on to directing with the post-war black-and-white film *Komisari i Dritës* (Commissar of Light) in 1966. Gjika directed three more black-and-white feature films: *Open Horizons* (1968), *The Bronze Bust* (1970), and *The Stars of Long Nights* (1972), before making his first color film, *Rrugë të Bardha* (*White Roads*) (1974), and *General Gramophone* (1978). These films solidified his reputation as the country's foremost dramatic filmmaker. Viktor Gjika directed and shot twelve feature films and documentary shorts between 1970 and 1980. He passed away in Tirana in 2009.



Silent Duel / Duel i Heshtur

by Dhimitër Anagnosti

(Fiction, Albania, 1967, 82', B&W, French Subtitles)

with Ndrek Luca and Reshat Arbana

Three Albanians hijack a military ship to flee to Italy. Along the way, they encounter opposition from the sailor Skender Guri, who wants to return the ship to Albania. Different layers of post-war Albania merge and collide at sea, revealing the political conflicts of the time.

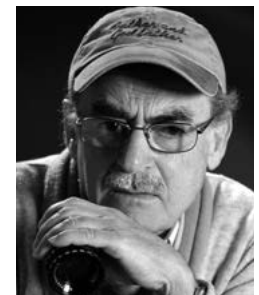


“The director has preserved, as much as possible, a balanced narration of the counterparts. Communists and dissidents seem to have equally valid and just reasons to hate each other. The power struggle does not seem to be determined by specific historical or political reasons, but by the supreme judge, namely the Adriatic Sea, which rewards the least bad members of the crew.”

Casadelcinema.it

Dhimitër Anagnosti

Dhimitër Anagnosti is an Albanian filmmaker born in 1936, author of 14 feature films and 10 documentaries. He graduated as a cameraman from the VGIK Institute in Moscow and worked with Viktor Gjika on their graduation film, *The Man Never Dies*, an adaptation of Ernest Hemingway's work. Their short film won the award for Best Film at the International Film School Festival in the Netherlands in 1961. Anagnosti began working at Kinostudio in 1961 as a director of photography. His first film as a director is *Commissar of Light* (1966), which he co-directed with Viktor Gjika, and a year later, *Silent Duel*. Among his most famous works are titles like *Red Poppies on Walls* (1976), *Mountains Clad in Green* (1941), *Tale from the Past* (1987), *The General of the Dead Army* (1989), *Father and Godfather* (2007). Anagnosti is also the author of over fifteen screenplays and has published two books. He was awarded the title of “People's Artist” (1987), the Career Achievement Award (1995), and the “Honor of the Nation” award by the President of the Republic (2011).



Pacifiction / Pacifiction : Tourment sur mes îles

by Albert Serra

(Fiction, Spain/France/Germany/Portugal, 2022, 162', C, Original Version)

with Benoît Magimel and Pahoah Mahagafanau

On the island of Tahiti, in French Polynesia, the High Commissioner of the Republic, De Roller, representing the French State, is a calculating man with perfect manners. Whether at official receptions or in seedy establishments, he constantly gauges the pulse of a local population from which anger could emerge at any moment. Moreover, a rumor is spreading insistently: a submarine has been spotted, whose ghostly presence would herald a resumption of French nuclear tests.



"Pacifiction is a staggering film, a great drifting liner on an ocean of obscure dreams, a magma of teeming fictions, unjustly returning empty-handed from Cannes while being the only one to brave the unknown, this territory of cinema both real and fantasized that Chris Marker would have called a "dépays" (displaced land)."

Mathieu Macheret – Cahiers du cinéma n°792

Albert Serra

Born in Banyoles in 1975, **Albert Serra** is a Catalan artist and filmmaker. Graduating in Spanish philology and literary theory, he gained international recognition with his first feature film, *Honor de cavallera*, a free adaptation of Don Quixote selected for the Directors' Fortnight at Cannes in 2006. He works with friends, non-professional actors from his village, aiming to maintain a holiday atmosphere during filming. Albert Serra has three rules that he imposes on his team: never respond to the director speaking to the actors during takes, never stop acting, never look at the director. For his second film in 2008, *Birdsong*, Serra drew inspiration from the traditional Catalan Christmas song *El cant dels ocells* and reunited the same troupe to tell the journey of the Three Wise Men guided by the Star of Bethlehem in search of the infant Jesus.

In 2013, he was given carte blanche by the Centre Pompidou in Paris as part of a correspondence with the Argentine filmmaker Lisandro Alonso. That same year, *Story of My Death*, inspired by Casanova's memoirs, won the Golden Leopard at the Locarno Film Festival. *The Death of Louis XIV*, starring Jean-Pierre Léaud as the Sun King, was presented in the Official Selection at the Cannes Film Festival in 2016.

In 2019, his film *Liberté* explores a night of libertinage in a small forest during the French Revolution. The film received the Special Jury Prize at Cannes in the "Un Certain Regard" section. *Pacifiction* is his first film set in contemporary times. Serra's filming method is pushed to its extreme, with long scenes of improvisation guided by the director through earpieces. The film was presented in the official selection at Cannes and received the César for Best Actor (Benoît Magimel) and Best Cinematography (Artur Tort).



Connections

For the 10th year, La Fondation Pathé is a partner of the **L'Europe autour de l'Europe** festival.

La Fondation introduces two films about sport:

Football of the Good Old Days / Régi idők focija by Sándor Pál

The Great Leap / Der große Sprung by Arnold Fanck



Football of the Good Old Days / Régi idők focija

by Sándor Pál

(Fiction, Hungary, 1973, 93', C, French Subtitles)

with Dezső Garas, Tamás Major, László Márkus, Gizi Péter, Cecília Esztergályos and Hédi Temessy

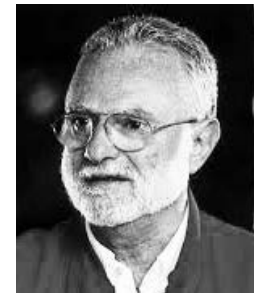
Budapest, 1924. The dyer Ede Minarik devotes all his free time and money to his second division football team, Csabagyöngye. He is willing to sacrifice everything for this cause, aiming to take the club to the top, but he faces numerous obstacles. His players are unhappy with the conditions, and the goalkeeper, the team's star, is coveted by agents from rival clubs.



Sándor Pál

“Enrolled in 1961 at the Hungarian Academy of Drama and Film, he graduated in 1964 and directed several short films as part of the Béla Balázs Studio. In his early attempts at fiction films, he seems primarily concerned with freedom of tone, the rawness of visual expression, camera movement virtuosity, and incisive humor: *Clowns on the Wall* (1967), *Love Emilia* (1969), *Dear Charlotte* (1971), *Football of the Good old Days* (1973). Then he tackled more serious subjects, setting his stories in specific historical contexts: the aftermath of the fall of the Hungarian Soviet Republic in 1919 (*A Strange Role - Herculesfürdői emlék*, 1976), the Siege of Budapest in 1944 (*Deliver Us from Evil - Szabadíts meg a gonosztól*, 1978), the events of 1956 (*Daniel Takes the Train - Szerencsés Dániel*, 1982). He also directed *Salamon and Stock Show* (1980), *It's Only a Movie* (1985, with French actor Jean-Pierre Léaud), *Miss Arizona* (1988), *Watchmen* (1993), *Let's Love Each Other, Children* (1995; TV series).”

Première



The Great Leap / Der große Sprung

by Arnold Fanck

(Fiction, Germany, 1928, 106', B&W, French Subtitles)

with Leni Riefenstahl

Gita, a goat herder, lives in a small alpine village. She practices barefoot mountaineering and skiing. Toni, a mountain man, courts her, but without success. Gita saves Michael Treuherz, a charming millionaire, from drowning, who desires to marry her. However, Toni, jealous, foils this plan.



“The German cinema of the 1920s is not only a troubled atmosphere of expressionism or realism of the great cities and gleaming cobblestones, but also, in counterpoint and perhaps in reaction, an outdoor cinema, exalting nature and physical effort, which became a lasting trend and perhaps even more. ... There was a whole series of mountain films, which the Germans made a true specialty of, and “The Holy Mountain” is the perfect prototype.”

Mallox

“Something new was born in German cinema, and undoubtedly in the Germanic soul. [...] It was indeed the return to the health of the body and spirit, magnified effort, and [...] a beautiful call to the forces of reality. The adventure ended here, in the exaltation of the truest nature, and in the magic of the forces of the Earth.”

Luis Trenker

Arnold Fanck

Arnold Fanck, born in 1889 in Frankenthal, initially studied geology and became a ski instructor. He became interested in cinema early on and in 1913, he directed a film about the ascent of Mont Rose and founded the production company Berg-und Sportfilm GmbH Freiburg in 1920 with Odo Deodatus Tauern, an ethnologist, Bernhard Villinger, and Rolf Bauer, explorers. As the inventor of mountain cinema, he directed films between 1924 and 1931 that were highly successful, starring Leni Riefenstahl: *The Mountain of Destiny* (1924), *The Holy Mountain* (1926), “The Great Leap” (1927), *The White Stadium* (1928), *The White Hell of Piz Palü* (1929), *Storm over Mont Blanc* (1930), *White Ecstasy* (1931). With the rise of the Nazi party to power, he encountered difficulties in making his films because he did not join the NSDAP. He then filmed abroad, notably in Japan, before finally joining the party in 1940. He made two films that would be labeled propaganda films by the Allies after the war. Fanck was banned from filmmaking and all his films were banned. He became a forest worker. In 1957, the Trento Mountain Film Festival screened his film “Eternal Dream,” bringing him out of anonymity. He died in 1974.



Salon experimental

Knutte Wester

In a city without a name

A Bastard Child / Horungen

Dawn in a City without a Name

Where the Border Runs

You Can't Show My Face



Knutte Wester

Knutte Wester is a contemporary artist and filmmaker born in 1977 in Sweden. From 1998 to 2003, he studied art at the Umeå Academy of Fine Arts and at the University of the Witwatersrand in Johannesburg.

Wester's art focuses on our society and the areas where it fails. His work often takes shape within open processes or collaborations where artworks are created. He works with video, sculpture, and installation. Regardless of the technique, there is always a documentary element in his works.

His work gained attention with the piece "Guldgatan 8" in 2003. For a year, he held an open workshop in a refugee center in the working-class town of Boliden.

His talent as a filmmaker was revealed to the public with his film *Gzim Rewind* in 2012, which aired on Sweden's Sveriges Television and was nominated for several awards at various film festivals. The film traces the journey of a young boy from his teenage years in post-war Kosovo to his childhood in a Swedish refugee camp.

In 2014, his film shot in Albania, *Dawn in a City without a Name*, won an award at the Tempo Documentary Film Festival.

In 2016, his film *Horungen* (A Bastard Child) brought to life the memories of his grandmother, Hervor, a women's rights lawyer, through hand-painted animated images, telling the story of a child rejected by his parents. The film premiered at the International Documentary Film Festival Amsterdam (IDFA), where it was nominated for Best Mid-Length Documentary.

That same year, in his film *Where the Border Runs*, he once again focused on refugees in Sweden. This documentary presents a young boy who cannot cross the border separating his refugee camp from the rest of the country.

In 2021, his film *You Can't Show My Face* discreetly follows street singers in the Iranian capital. Gradually, the film transforms the street noises into a beat that rappers can use for their tracks. Originally presented as a loop in exhibitions, the film premiered at DOC NYC in New York and received the SAUVAGE CORTO award at l'Europe autour de l'Europe festival.



In a city without a name

In a city where the authorities claim the public space belongs to them, the sounds of the city magically turn into music and people rap, sing, and dance to it, sharing their hopes and dreams and a utopia of a freedom within creativity. In another city, years ago, a dictator has fallen and left a broken city. A dog has lost its friend and tries to ask the humans for help. Long ago in a city where different people have different values, a child of an unmarried woman is born and are given a name that means struggle.

The Film Gallery presents an exhibition with Swedish artist and filmmaker Knutte Wester. Three defining works of film are shown at the exhibition. The film *You can't show my face* is shown as a seamless loop where the audience can step into the alleys of mega city with a totalitarian regime and follow the creativity of people in the street. (The film premiered at DOC NYC in New York in 2021 and won Prix Sauvage Corto at Evropa Fil Arc in 2022). The second work being shown is the extensive project "A Bastard Child" where Wester, through ink drawings, depicts his childhood memories of his grandmother's tales from a difficult childhood in a city before democracy. *A Bastard Child* premiered at IDFA in 2016 and has been shown at over 35 international festivals since. In the exhibition, a wall is filled with drawings, all from one defining scene from the film. In the last work the viewer can follow the camera as an unnamed city awakens. At dawn, a stray dog lies dead on the street. Next to it, another dog watches, which from time to time tries to revive the other with its paw. At the same time, people pass by. *Dawn in a city without name* premiered at Tempo Film Festival 2014 and won many awards the year after, including at Evropa film arc. The jury of Gothenburg film festival wrote, "In a film that turns its gaze on ourselves, the concept of fellow humanity is questioned."

Knutte Wester, born 1977, is a Swedish artist and filmmaker whose films and artworks has been shown at film festivals, museums, and galleries over the last twenty years.



A Bastard Child / Horungen

by Knutte Wester

(Documentary, Sweden, 2016, C, 50', English Subtitles)

In 1909, in an undemocratic Sweden, a bastard child is born and given the name of Hervor. Her mother is unmarried, due to which she is called a "whore" and is driven from her home. Hervor grows up in shelters and orphanages, unwanted, rejected by society. As an adult she spends her life struggling for social justice. In old age she tells us her unique story.



The film A Bastard Child Premiered at the Documentary film festival in Amsterdam (IDFA) where it was nominated for best mid-length documentary. It has been screened at many international film festivals such as Toronto Hot Docs, EIDF in Seul, Tesseloniki, Docpoint Helsinki, Evropa Film Akt in and TRT in Istanbul.

Dawn in a City without a Name

by Knutte Wester

(Experimental, Sweden, 2014, 6', C', no dialog)

I once lived in a country in transformation. The dictatorship had fallen and left behind a void, a wounded city with wounded houses and wounded people trying to rise up. I started in the mornings, before dawn. I recorded how the city awakened every day. I filmed homeless dogs that roamed around in the city in couples, always together. One morning something special happens. In a street crossing lies a dead dog. Its partner stands beside it, devastated. The living dog tries desperately to make contact with the people who pass, but no one seems to care. The dog gets increasingly desperate for help, but people just keep hurrying past.



The film was screened at l'Europe autour de l'Europe in 2015 and won the award for "Best Short Documentary" at the Tempo Documentary Film Festival 2014 and at the Northern Character Film & TV Festival. The work was exhibited at the Norrtälje Konsthall and Varbergs konsthall, and it was the opening film of the Busan Film Festival in Korea in 2015.

Where the Border Runs / Här är gränsen

by Knutte Wester

(Documentary, Sweden, 2016, 7', C, English Subtitles)

An undocumented refugee limps about in a muddy field somewhere in Sweden and shows us a border. The border appears real, almost like a national border, and crossing it might have disastrous consequences. He tells us that he has lived inside the border for four years. There is something incomprehensible about the border, it seems taken out of nothing.



The work was recently presented at the 15th Busan Video Art Festival and at the Tempo Documentary Film Festival. It is now part of the permanent collection of the Moderna Museet in Stockholm.

Knuttwester.com

You Can't Show My Face

by Knutte Wester

(Documentary, Sweden, 2021, C, French Subtitles)

The sounds of the streets are transformed into forbidden beats, people sing and young women and men rhyme their inner feelings. They tell us about a society that rejects them, streets belonging to the government, and about a vision of a utopia within creativity. Street salesmen and pedestrians form an imaginary choir of the streets, backing up the youth, suggesting the public space should belong to the public. The narrative is captured in a circular chronology, in a single day from dawn to dawn, embodying a situation.



The work premiered at DocLisboa and DOC NYC in November 2021 and has since been screened at festivals such as the Courage Film Festival in Berlin and the Jaipur Film Festival in India. It received the Sauvage Corto Prize at the Europe Around Europe festival in Paris and the Optical Sound Award at the Flatpack Film Festival in Birmingham.

“Wester has succeeded in drawing us into the lives of people who struggle to create a free world. A space of their own in a society governed by strict religious laws. All this without explicitly emphasizing it; he lets the protagonists tell their story in their own words and music. You can't show my face is a comforting plea for the power of music and poetry. Even the potential danger of imprisonment cannot stop creation and the desire to express oneself. The peaceful rebellion of music gives a face to those who cannot actually show their face. Do not remain silent!”

(Statement from the Flatpack Film Festival jury) Knuttwester.com

Events & Encounters

Jean Vigo and the Kaufman brothers

L'Atalante by Jean Vigo

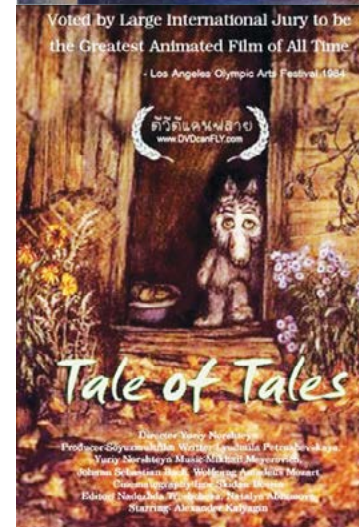
Toi qui ! by Claire Angelini

Tale of Tales / Сказка сказок by Youri Norstein

Cywia and Rachela : They Resisted in the Warsaw Ghetto
by Rafael Lewandowski

Panne des sens by Maurice Ronai and Dominique Chapuis

Playing the Changes by Michiel ten Kleij



**Open World, le Cercle cinéphile d'ASCPE
and
le festival l'Europe autour de l'Europe**

present

Jean Vigo and the Kaufman brothers

The Kaufman brothers, Boruch (Boris), Moses (Michael), David (Dziga Vertov), represent a fascinating phenomenon in the history of world cinema. Each of them has left a brilliant creative legacy, making a fundamental contribution to the development of cinematic language and the definitive establishment of cinema as an art form. (Aleksandr Balagura)

“Finally, Boris Kaufman’s contribution, through him, his brother Dziga Vertov, and Soviet revolutionary cinema, not only helped nourish his imagination [Vigo], but also offered him a cinematic language quite different from that which was stabilizing in the West, and the possibility of being free and inventing his own language. To say that Vigo knew nothing about the syntax of cinema is to admit that French or American syntax were the only ones, forgetting that he could have found his own elsewhere.” Bernard Eisenschitz - Jean Vigo, the Complete Works, Gaumont, Prestige Collection, Unpublished Book

In 1933, Jean Vigo directed his last film with Boris Kaufman, *L'Atalante*. The film was shot with a camera sent to his brother by Dziga Vertov. Shortly after the end of filming, on October 5, 1934, Jean Vigo passed away.

OPEN WORLD, Regards croisés au cinéma

With its Film Circle, established within the framework of the 16th edition of the L'Europe autour de l'Europe festival in 2021, ASCPE invites both young and older audiences each month to explore the peoples and cultures of the world through evenings that combine debates and film screenings. Current events meet history, and we exchange our perspectives on events that shape our world, with the aim of better understanding and transforming it.

The Circle has showcased masterpieces that are often overlooked by the general public, where human and social realities are magnified through the eyes of great masters or talented young filmmakers. The films of Rossellini, John Ford, Kenji Mizoguchi, or Douglas Sirk have immersed us in history, with its dramas and grandeur. More recently, films by Sergueï Loznitsa, Hakob Melkonyan, Mohammad Rasoulof, or Sana Na N'Hada have revealed both the violence in human relationships and the search for peace, freedom, and fraternity.

“Historian Marc Ferro once wrote, “Cinema creates life,” while Charlie Chaplin defined it as “the democracy of art.” The lectures that opened the evenings and the discussions that followed the screenings have confirmed that cinema contributes to revitalizing, if not democracy, at least dialogue, openness, and otherness. For more information: www.entretiens-europeens.org

Claude Fischer and Philippe Herzo

Jean Vigo

Jean Vigo was born in Paris in 1905. He tragically passed away at the age of twenty-nine from tuberculosis, leaving behind only four films, of which only one was a feature-length. He was the son of the famous French anarchist of Spanish and Catalan origin, Eugène Bonaventure de Vigo, and the British photographer Emily Clero.

After the death of his father when he was only twelve years old, Jean Vigo had to attend school under an assumed name. He was introduced to photography by his step-grandfather, who took care of him. In 1928, he settled in Nice and began working as a camera assistant at the Victorine studios.

It was in 1929 that he directed his first short film, *À propos de Nice*. His debut caught the attention of the film community, leading him to participate in the 2nd International Congress of Independent Cinema in Brussels in 1930. Thanks to Germaine Dulac, he secured a contract to direct a documentary short film about the swimmer Taris in 1930.

In 1932, actor René Lefèvre introduced him to producer Jacques Louis-Nounez, who financed *Zéro de conduite*, a film inspired by the filmmaker's troubled childhood. The film was banned by censorship until 1945. In 1933, Vigo directed *L'Atalante*, which the distributor Gaumont renamed *Le Chaland qui passe* and altered the editing without Vigo's consent. Sadly, Jean Vigo passed away before he could oppose these changes.

He left behind a personal body of work marked by a fresh perspective that defied established rules, becoming a source of inspiration for many filmmakers to come.



L'Atalante

by Jean Vigo, cinematographer Boris Kaufman
 (Fiction, France, 1934, 85', B&W, Original Version)
 with Dita Parlo and Michel Simon

As she has just married Jean to escape the monotony of her village life, Juliette boards the Atalante, her husband's barge. Navigating the river, she meets a young cabin boy and Father Jules, an eccentric who lives surrounded by cats and objects he has collected over the course of his journeys. Life on board is monotonous and tensions arise. The barge approaches Paris. Juliette eagerly awaits the stopover in the capital.



“Finally, the contribution of Boris Kaufman, through him, his brother Dziga Vertov, and Soviet revolutionary cinema, not only helped nourish his [Vigo's] imagination but also offered him a cinematic language quite different from that which was stabilizing in the West, and the possibility of being free to invent his own language. To say that Vigo knew nothing of cinema syntax is to admit that French or American syntax were the only ones, forgetting that he could have found his elsewhere.”

Bernard Eisenschitz - Jean Vigo, the complete works, Gaumont, prestigious collection Unpublished book

“The enthusiasm that your film À propos de Nice arouses. It's been a long time since I've applauded with such joy. It's of a direct, ample, and magnificent violence that ranks it among the most important testimonies of the time.”
 Jean Painlevé, Letter to Jean Vigo, 1931

Boris Kaufman

“Jean Vigo entered my life one autumn day in 1929, and he has never left me since, spiritually.”

Boris Kaufman, *A Lucid Genius*, Ciné-Club No. 5, February 1949

Born in 1906, Boris Kaufman is the younger brother of filmmakers Dziga Vertov and Mikhail Kaufman. He traveled through Europe starting in 1917 and eventually emigrated to Paris in 1927. It was through correspondence that his brother Mikhail taught him about the craft of cameraman and director of photography. In the same year, he met documentary filmmaker Jean Lods, and after an initial short film titled “Les Halles Centrales,” he began collaborating with the documentarian on the film “Champs Elysées” in 1928.

During the autumn of 1929, he met the budding director Jean Vigo, who was then staying in Paris with his wife for health reasons. (“Vigo, ill, made several stays at the Espérance clinic in Fond-Romeu where he met and fell deeply in love with Elizabeth “Lydu” Lozinska, who would become his wife. In 1929, his brother-in-law, Hirsch Lozinski, offered him a hundred thousand francs that would finance *À propos de Nice*.) The novice director proposed to Kaufman, after watching two of his films, to collaborate with him on a documentary about Nice: *À propos de Nice*.

The collaboration between the two men was decisive for both of them. In Kaufman’s adaptability, Vigo found a way to obtain the images he aspired to, namely to “capture facts, actions, attitudes, expressions, and to stop filming at the moment when the subject becomes aware of being photographed.” Thus, with the help of the Soviet director of photography, Vigo brought his search for the “documented point of view” to fruition, meaning images that inherently suggest an interpretation of reality, rather than an absolute vision of an event, thereby fostering a critical gaze from the viewer on the filmed space. Vigo undoubtedly owes much to Boris Kaufman in his conception of cinema. Over the course of discussions between the two men, ideas from Vertov, whose work Boris had been following from France, surely circulated from Kaufman to Vigo, especially since the latter had attended a screening of *Man with a Movie Camera* shortly before the start of filming *À propos de Nice*. These ideas are notably manifested in a speech titled “Towards a Social Cinema” delivered by Vigo during the second screening of *À propos de Nice* in Paris in 1930. Their collaboration was so fruitful that Kaufman worked on the photography of the four films that Vigo would make before his untimely death.

Kaufman continued to work with Jean Lods afterwards. But when the war broke out, he joined the French army. Following the capitulation of France in 1940, he left the country and moved to the United States. It was in the 1950s that he returned to his place behind the camera, when Elia Kazan hired him for his film *On the Waterfront*. His remarkable work on this film earned him the Academy Award for Best Cinematography in 1954. He was nominated for an Oscar in the same category two years later for his work on Elia Kazan’s *Baby Doll*. He also worked with Sydney Lumet, notably on the film “Twelve Angry Men”. Nevertheless, he continued his work in experimental cinema, notably with the only film written by Samuel Beckett in 1965, titled *Film*, directed by Alan Schneider.

He retired from the world of cinema in 1970 and died ten years later in New York.



The photo published here is the only known photograph of the Kaufman brothers together.

Toi qui !

by Claire Angelini

(Experimental, France, 2018, 17', B&W, French Subtitles)

Toi qui ! is a film homage and cine-poem that revisits a number of films by the filmmaker Dziga Vertov through the lens of the question of femininity. By rewatching these films, slowing them down, exploring them, and reframing fragments, from *The Sixth Part of the World* to *Symphony of the Donbass*, from *Man with a Movie Camera* to *Lullaby*, one discovers the particular attention that the filmmaker and his cinematographers paid to women, their work, labor, efforts, but also their bodies, gestures, gazes, and smiles. When the cinematic eye dreams of offering women an “unveiled” face, it actively participates in the political construction of a new relationship between men and women. The difficulties encountered in this emancipation, as well as the cultural questions it raises, remain relevant today.



Claire Angelini

Claire Angelini, an artist and filmmaker, interrogates the relationships between art and history through a critical archaeology of places and memories via cinema, installation, performance, photography, and drawing. She has directed seven feature-length films including *Au temps des autres* (Underdax 17), *Chronique du tiers-exclu* (SCAM Selection 2017), *Ce gigantesque retournement de la terre* (Berlinale, Forum 2015), and *La guerre est proche* (Cinéma du Réel 2011 and Prize at the Blois History Rendezvous), as well as eighteen short films presented at French and international festivals, art centers, galleries, cinemathèques, and cultural centers.



Tale of Tales / Сказка сказок

by Yuri Norstein

(Animation, USSR, 1979, 29', C', French Subtitles)

In *Tale of Tales*, the world is seen through the wide-open, sad, and frightened eyes of a little gray wolf, who acts as a guide through the buried memories and images of an artist's life. The lullaby *Baiu-Baiushki Baiu* (Баю-баюшки-баю) (the Russian equivalent of *Rock-a-bye Baby*) lulls the viewer and keeps them in a state of semi-consciousness, as in a waking dream.



"The film *The Tale of Tales* is dear to me because it concerns Marina Roshcha. Because that's where I lived for nearly twenty-five years. Because I left there. Because our house no longer exists and has been replaced by a huge sixteen-story building. And the bridge seen at the end of the film is no longer the same today. But it's the other one I remember, the one that was paved... And the smell of dust, whipped by the drops, when the rain fell in the evening, in August."

Yuri Norstein, Franceska Yarbousova, 2001, p. 15-16

"A little marvel, a surprise, a major film although very short in duration. *The Tale of Tales*, by Yuri Norstein, does not exceed twenty-six minutes, but unforgettable. We will see this tiny masterpiece by one of the greatest image creators of our time."

Le Monde - Yuri Norstein, author of *The Tale of Tales*.

"The children didn't really love it. It's today that the film has become popular. When it was released, parents accused me of scaring the children. The cartoon touched a sensitive chord with the little ones. I know what I'm talking about: when my granddaughter was two and a half years old, she was delighted to watch this cartoon. But a year later, she would leave the room during the scary scenes and only come back at the end. Although, compared to today's films, mine is almost romantic! Few producers today are interested in the quality of the film."

Yuri Norstein: "I am not in agreement with my era"

Yuri Norstein

Yuri Norstein is a master of Soviet and Russian animation, a director of animated films. He created most of his films while working at the Soyuzmultfilm studios. He enjoys great prestige alongside classics like Hayao Miyazaki and Kunio Kato. In 2003, Yuri Norstein's film *Hedgehog in the Fog* was voted the most beautiful animated film of all time in a survey of 140 film critics and animators from different countries. The second place in this ranking goes to another work by Yuri Norstein, *The Tale of Tales*. Both films were made in the 1970s. At Soyuzmultfilm, he worked alongside many famous filmmakers and animators, but it was his meeting with Francheska Yarbousova (painter-director) that was decisive, as she became his wife and closest collaborator. Together, they made five films, the last of which is still in production: *The Fox and the Hare* (1973), *The Heron and the Crane* (1974), *Hedgehog in the Fog* (1975), *The Tale of Tales* (1979), and *The Overcoat* (started in 1980).



Cywia and Rachela : They Resisted in the Warsaw Ghetto

by Rafael Lewandowski

(Documentary, Poland, 2023, 90', C, French Subtitles)

The images and stories of the Warsaw Ghetto Uprising are legendary. Yet, we often forget that the uprising was an act of resistance meticulously prepared by thousands of young Jewish militants, many of whom have been lost to history, and that women played a crucial role. The story of two of these women, Cywia Lubetkin and Rachela Auerbach, helps to revive, 80 years later, the memory of this incredible struggle.



“Behind the heroic figure of the Jewish fighters of the Warsaw Ghetto, whose monument designed by Nathan Rapoport in 1947 is emblematic, lies a generation whose dynamism and richness were almost completely annihilated and condemned to oblivion by the Holocaust. Women played a crucial role there. Long relegated to the sidelines of post-war uprising narratives by leaders, they are now being rediscovered by historians and considered essential in fully understanding this event. Through all that unites and differentiates them, Cywia Lubetkin and Rachela Auerbach are emblematic of their generation and of Jewish resistance to the occupier.”

Rafael Lewandowski

Rafael Lewandowski

Rafael Lewandowski is a French-Polish filmmaker born in 1969. A graduate in directing from La Fémis, he is the author of around fifteen documentary films. His first feature film (released in France in 2012), *La Dette* (“Kret”), was presented and awarded at numerous festivals worldwide. Rafael Lewandowski currently lives in Warsaw, while regularly working in France. For his body of work, he received the prestigious Polish *Paszport Polityka* award in 2012, and he was named “Chevalier de l’Ordre des Arts et des Lettres” by the French Minister of Culture Fleur Pellerin in 2015



Panne des sens

by Maurice Ronai and Dominique Chapuis
(Fiction, France, 1980, 59', C, Original Version)
with Louis Daquin and Caroline Champetier

Professor Lévinas, a renowned computer scientist, left a cryptic message for his daughter shortly before his death. Eager to decipher this message, she enlists the help of detective Philip Marlowe, who is nearing retirement, to find the key that will unlock it. This investigation leads the detective into fully automated factories, television studios where software is capable of editing television programs, and a psychiatric hospital where patients suffering from "algorithmosis," a strange disease linked to software developed by the late professor, are treated.

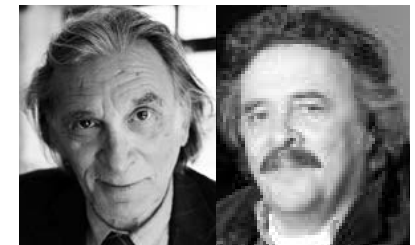


This film, blending science fiction and film noir, was directed by two friends who graduated from IDHEC. With a very small budget, it is staged with minimalism in sleek settings. The quirky dialogues stretch over time, in long-take scenes allowing for silences and irony. This unique film, directly emerging from the 1980s, provides a one-of-a-kind cinematic experience. We share the detective's serenity and detachment as we wander through this strangely unsettling universe.

Maurice Ronai and Dominique Chapuis

Maurice Ronai, a specialist in digital public policies, held positions within the administration, including at the Ministry of Research, the General Commission for Planning, and later at the National Commission on Informatics and Liberties (CNIL). He also taught at the School for Advanced Studies in the Social Sciences (EHESS). He was involved in the creation of the geopolitical journal *Hérodote* and was one of the founders of *Courrier International*. An alumnus of IDHEC, he co-authored, with Emilio Pacull, two documentaries for Arte: *Operation Hollywood* (2004), exploring the relationship between Hollywood studios and the Pentagon, and *Mister President* (2008), tracing the history of representations of the President of the United States in Hollywood films and series.

Born in 1948 and deceased in 2001, **Dominique Chapuis** was a former student of the Institute for Advanced Cinematographic Studies (IDHEC). After working as an assistant to William Lubtchansky, Dominique Chapuis worked as a director of photography alongside directors such as Jean-Luc Godard, Jean Eustache, Jacques Fansten, Brigitte Rouän, Claude Miller, Mehdi Charef, Euzhan Palcy, Joao Cesar Monteiro, Tonie Marshall, Martine Dugowson, Jean-Patrick Lebel, Zabou Breitman, Arthur Joffé, Yves Boisset, Serge Moati, Jean-Louis Benoît, Peter Kassovitz, and Denys Granier-Deferre. He developed a special relationship with Claude Lanzmann, from Shoah to Sobibor. He is notably credited in Shoah for the footage of former Nazi officers from the extermination camps, for which he devised a hidden camera concealed in a briefcase.



Playing the Changes

by Michiel ten Kleij

(Documentary, Netherlands, 2023, 61', C, Original Version)

Playing the Changes sheds light on the social impact of jazz music by telling the story of jazz pianist Darius Brubeck (born in 1947), eldest son of legendary jazz musician Dave Brubeck. In 1983, during apartheid in South Africa, he launched the very first university degree program in jazz on the continent, open to all, regardless of social class or skin color. The film explores the pivotal role that jazz has played in various countries and societies.



“In South Africa, jazz was not truly banned, but in some places, mixed jazz groups were. Black musicians sometimes had to play behind the curtain and were often not allowed to eat in the places where they performed. Clubs like The Moon in Durban and The Rainbow Restaurant in Pinetown ignored these rules and were open to everyone. You can see a parallel and, in a way, consider them as the ‘catacombs’ of South Africa.”
Michiel ten Kleij

Michiel ten Kleij

Michiel ten Kleij studied at the Utrecht School of the Arts. During his third year, he traveled to Costa Rica to make a documentary about jazz music called *Un Mecato* on the life of Robin J. Blakeman (an English jazz musician who moved to Costa Rica to draw inspiration from Latin jazz). In 2010, Michiel directed a fiction film called *Papier Hier*. He wrote and directed *Stefan heeft een Ster gevangen* (Steven Caught a Star), a film about a boy who, to escape domestic disputes, catches a shooting star on his balcony. Before directing *Playing the Changes*, Michiel made another documentary about jazz music titled *Portraits of a Jazz Artist: Innokenty Ivanov*.



Index Filmmakers

A

Anagnosti, Dhimitër	105
Angelini, Claire	135

B

Babara Otilia	33
Bas, José Ramón	56
Beddington, Sarah	35
Blom, Risto-Pekka	57
Buryak, Pavel	58

C

Collins, Pat	11
Chapuis, Dominique	141

D

di Blasi, Carlo	59
-----------------	----

E

Engberg, Mia	13
--------------	----

F

Fanck, Arnold	113
Frefel, Federico	60

G

Garau, Giuseppe	15
Gerigk, Martin	61
Gjika, Viktor	103

H

Handke, Amina	17
Hilleard, Mela	37

I

İşeri, İlayda	62
---------------	----

J

Jadowska, Anna	19
Jodorowsky, Alejandro	90

K

Kaci, Fatima	63
Karakatsanis, Maximilian	64
Kellmann, Marion	65
Klockenbring, Florent	23
Kötter, Daniel	39
Krebs, Fabian	66
Kusturica, Emir	99

L

Larina, Nadia	67
Lewandowski, Rafael	139

M

Manson, Robert	41
Menelaus Rush, James	68
Minne, Jaro	69

N

Norstein, Youri	137
-----------------	-----

O

Ornaf, Maria	70
--------------	----

P

Pál Sándor	111
Peikert, Barbara	71
Pellerin, Chris	43
Péres, José Miguel	72
Pérol, Laurens	21

R

Rall, Hannes	73
Ronai, Maurice	141

S

Samuel, Natacha	23
Scher, Stephen K.	45
Sémashkin, Erik	74
Sendijarević, Ena	25
Serra, Albert	107
Stojanović, Nikola	75
Szamałek, Aleksander	76

T

Taviani, Paolo	84
Taviani, Vittorio	84
ten Kleij, Michiel	143

U

Uymaz, Deniz	77
--------------	----

V

van der Werf, Marleen	78
Verhoustraete, Hannes	27
Vigo, Jean	128
Vincent, Théo	79
Vojinović, Nemanja	47
Vučko, Léa	80

W

Weiss, Maja	49
Wester, Knutte	116

Z

Zerny, Zara	51
-------------	----

Index Films

A

A Bastardchild / Horungen	120
Afternoon in June	40
A symphony	66
Aziz	76

B

Bonjour Douala	56
Bottlemen	46
Breakage / Bruch	64

C

CYWIA AND RACHELA : THEY RESISTED IN THE WARSAW GHETTO	138
--	-----

D

Dawn in a city without a name	121
-------------------------------	-----

E

Echo of you	50
-------------	----

F

Fadia's tree	34
Football of the good old days / Régi idők focija	110

G

Game, Interrupted / Oyunbozan	62
Good Morning Babilonia	86
Grief / Rouw	78

H

Heimatfilm	65
------------	----

HOME

Hypermoon	12
-----------	----

L

Lacerate	68
La danza de la realidad	93
La Légende de Goldhorn / Legenda o Zlatorogu	80
Landshaft	38
L'Atalante	130
Leviticus	59
Love is not an Orange	32

M

Memories of Vincennes	79
My Sentence / Mein Satz	16

N

Nature Attack	74
Night of the shooting stars	87
Night Ride from LA	61

O

Oh no, Lasse falls / Lasse kaatuu, voi ei!	57
Open Horizons / Horizonte të hapura	102

P

Pacifiction	106
Padre Padrone	89
Panne des sens	140

P

Peter Pan	22
Playing the Changes	142
Practice / Å Øve	20
Psychomagie, un art pour guérir	95

S

Silent Duel / Duel i Heshtur	104
Shakespeare for all ages	73
Smoke / Fumo	72
Snatched from the source / Zajeti v Izviru	48
Sweet Dreams	24

T

Tale of tales - Сказка сказок	136
That They May Face the Rising Sun	10
The Accident / L'incidente	14
The Elective Affinities / Le affinità elettive	88
The Ghosts you draw on my back - Duhovi na mojim leđima	75
The Great Leap / Der große Sprung	112
The Holly Mountain - La montaña sagrada	
The tamed / Evcil	77
The Way it Was : Paris restaurants in the 70's	44
Toi Qui !	134
Try to be perfect / Quasi Perfetto	60

U

UNDERGROUND / Подземље – Version intégrale	98
Under the open sky	58

V

Vue brisée / Broken View	26
Voice of the Others / La voix des Autres	63

W

Waiting for the flood /En attendant le déluge	42
Wait Two Days / Așteaptă două zile	69
WavesWaterWall / WellenWasserWand	71
We'd do it better	67
When the house turns / Kiedy obróci się dom	70
Where the border runs	122
Woman on the roof / Kobieta na dachu d'Anna	18

Y

You can't show my face	123
------------------------	-----

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01 43 25 85 78

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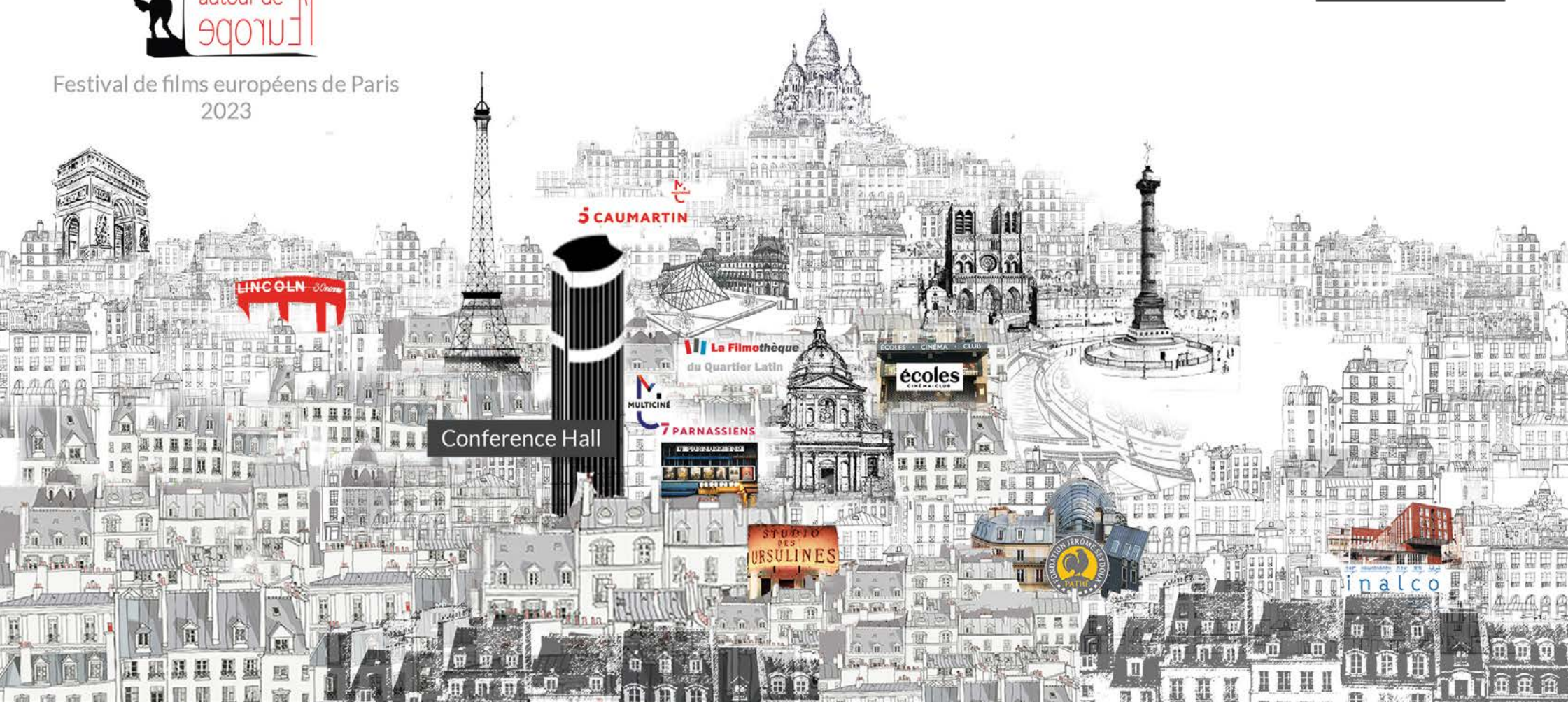
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FILMOCRACY



Festival de films européens de Paris
2023

Film program



Conference Hall

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