

Paris European Film Festival

20th edition

20

'Europe
autour de
l'Europe

From 15 to 29 April
Paris 2025



CATALOG



presents

L'Europe autour de l'Europe
Paris European Film Festival

20th edition

THEME
Tell Me Lies

From 15 to 29 April
Paris 2025

LEGEND

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Dear friends, filmmakers and audiences, dear partners,

In 2025, we celebrate the twentieth edition of *L'Europe autour de l'Europe*.

We have screened, presented and defended nearly 1,500 European films, from the origins of cinema to present day, whether never seen before or rediscovered: there were encounters with classics, old masters, contemporary filmmakers and budding authors who flocked to Paris from around the world; with 150 mentored trainees; there were brilliant collaborations with Paris theatres in which the history of auteur cinema took place. There have been ultra - qualified juries, at times presided over by legends of European cinema.

And a loyal, passionate team.

And friends, without whom nothing is ever achieved.

The general feature that characterizes our recently produced contemporary films - organized in three competitions, Prix Sauvage, Prix PRESENT and Prix Sauvage Corto — is their proximity to life. Their authors' vision is serene, analytical, and detached, free of any penchant for tragedy.

The contrast is striking between the universes of David Lynch, Aleksandar Petrović, Lucian Pintilie and Alexandre Sokourov. Each of them sees the world in his own grandiose and unique way, in inescapable tones of grey, or set adrift amid lies, manipulations and, ultimately and fatally, crime. And that is universal.

In these dark, absurd and cruel times, one theme stands out as a point of reference in the fog — *Tell Me Lies*, according to the title of Peter Brook's film.

As August Strindberg would say "Madmen do not know they are mad".

But our mission is to feel, identify and show the cinema of tomorrow! Because we hope and are certain that films change the world.

It is time to salute all the filmmakers who invest in their films years of waiting, hope and effort — and their whole hearts.

Wishing you happy screenings and encounters,

Irena Bilic
Founder and artistic director



Prix SAUVAGE Competition



Quiet Nights by Harry Batty

On Falling by Laura Carreira

Loveable / Elskling by Lilja Ingolfsdottir

Sun Never Again / Sunce nikad više by David Jovanović

The Swedish Torpedo / Den svenska torpeden by Frida Kempff
(out of competition)

Nebelkind – The End of Silence by Tereza Kotyk

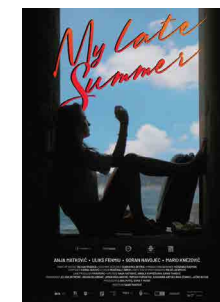
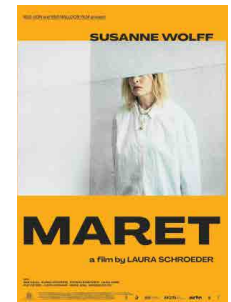
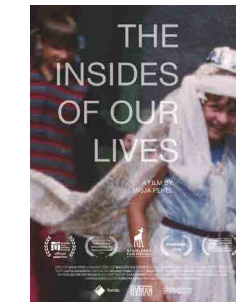
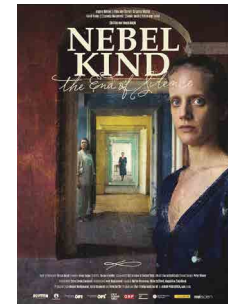
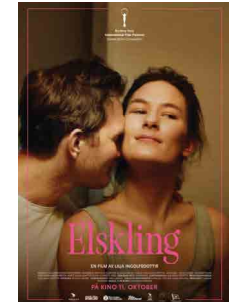
Jahia's Summer / L'été de Jahia by Olivier Meys

The Insides of our Lives by Misja Pikel

Maret by Laura Schroeder

Intruders / Les Intrus by Reza Serkanian

My Late Summer / Nakon Ljeta by Danis Tanović



Prix SAUVAGE Jury

Lolita Chammah



Lolita Chammah has been an actress since childhood. She toured with Claude Chabrol and Werner Schroeter as a child. She then shot “La vie moderne” by Laurence Ferreira Barbosa, in her first major film role. Her acting career began with Coline Serreau, Claire Denis, Claire Simon, Benoit Jacquot, and then Mikael Hers, Zina Modiano, Marc Fitoussi, and René Féret. She has worked in feature films, but in short films as well, including those of Louis Garrel, Marilyne Canto, Mia Hansen-Løve... custom roles were then written for her, like *Gaby baby doll* by Sophie Letourneur, *Drôles d'oiseaux* by Elise Girard. She will be touring with Laura Schroeder *Barrage*, *Aurore* by Laetitia Masson with Elodie Bouchez and has already toured with Julian Schnabel, Lorenz Merz, Christophe le Masne.

Giuseppe Garau



Giuseppe Garau was born and raised in Sardinia. At the age of 18, he moved to Turin. After making award-winning documentaries and short films, he began to explore the cinematic language and 16 mm format. *L'Incident*, Grand Prix du Jury Slamdance 2024, and presented at the 19th edition of the Festival l'Europe autour de l'Europe, is his first feature film.

Ena Sendijarević
President of the Jury



Ena Sendijarević is a Bosnian-Dutch director born in 1987. After studying film at the University of Amsterdam and then at the Freie Universität in Berlin, she graduated from the Netherland Film Academy in 2014. Ena Sendijarević is noted for several short films (*Travelers into the night* in 2013, *Fernweh* in 2014 and *Import* in 2016) that have won numerous awards at festivals around the world including the Directors' Fortnight and the Toronto Festival. Her latest short film represented the Netherlands at the 2017 Oscars. Ena has also served on juries for several festivals. In 2018, her first feature film *Take me somewhere nice* was screened at the Cannes Film Festival and won a prize at the Rotterdam International Film Festival. Her film *Sweet Dreams* was awarded at the Festival l'Europe autour de l'Europe in 2024 and won the silver Hugo at the Chicago International Film Festival 2023 in the New Directors section.

Pierre Triapkin



After having held the position of policy officer in the theatre office of the Association Française d'Action Artistique, **Pierre Triapkin** headed the cinema office of the Directorate for External Audiovisual Affairs of the Ministry of Foreign Affairs, then worked as Head of the Audiovisual and Cinema section of the French Cultural Seasons abroad and foreign seasons in France under the aegis of the CultureFrance structure. Pierre Triapkin is now a consultant and member of the film classification committee.

Quiet Nights

by Harry Batty

(Fiction, United Kingdom, 2024, 44', C, OV French subtitles)

and Rory Alexander, Alina Cheban and Alma Prelec

Adrian, a successful urban artist, spends the summer in the countryside, seeking inspiration and escape. He befriends the family of a widowed woman and her two adult daughters, Sofia and Lidia, and immerses himself in their lives. Sofia and Adrian grow closer, but tensions arise between Adrian and Lidia.



“Quiet Nights is inspired by Anton Chekhov’s short story, *The House with a Mezzanine*. The film transports the viewer through a series of wandering, impressionistic landscapes and interiors, vividly depicting the characters and small dramas of a quiet, contemplative summer in the countryside.” Harry Batty

Harry Batty

Originally from the north of England, **Harry Batty** is a young director and screenwriter. At the age of 18, he took part in the BFI programme at the National Film and Television School. During this programme, he made the short film *Oh Gloria Inmarcesible!* about two Colombian gangsters in London. From 2020, he studied at the Northern Film School in Leeds. In 2021, his short film *An Afternoon* was screened at the 16th edition of the Europe by Europe festival, and the film *The Beatitudes* in 2023.



On Falling

by Laura Carreira

(Fiction, Portugal / United Kingdom, 2024, 104', C, French and English Subtitles)

with Joana Santos, Inês Vaz and Piotr Sikora

Aurora, a Portuguese immigrant, works as an order picker in a vast distribution centre in Scotland. Her world is reduced to her workplace and her flat-share. Aurora tries to resist the loneliness and alienation that are beginning to threaten her relationship with herself and her surroundings.



"A film that takes the radical stance of showing the dehumanization of our times by giving a large role to the repetition of motifs. The young director delivers a poignant tale that is the complete opposite of the American Dream, where immigrants don't even dream of a future, except to return to their country, so unhuman is the welcome they receive." The Meg Cinema.

Laura Carreira

Laura Carreira is a Portuguese director living in Edinburgh, Scotland.

Her debut short *Red Hill* won the New Visions Award at the 73rd Edinburgh International Film Festival and was nominated for Best Short Film at the 2019 BAFTA Scotland Awards.

Her short film *The Shift* premiered at the Venice International Film Festival in 2020 and was nominated for the European Film Awards and the London Critics' Circle Film Awards. In 2021, it won the New Talent Award at IndieLisboa.

Her first feature film, *On Falling*, had its world premiere at the 2024 Toronto International Film Festival and its European premiere at the 72nd San Sebastián Film Festival, where Laura Carreira won the Silver Shell for Best Director. The film also won the Sutherland Award at the 68th BFI London Film Festival.



Loveable / Elskling

by Lilja Ingolfssdottir

(Fiction, Norway, 2023, 100', C, French and English Subtitles)

with Helga Guren, Oddgeir Thune and Elisabeth Sand

Maria is juggling four children and a demanding career. In this blended family, Sigmund, her partner who travels constantly, files for divorce after an argument. This is the story of a break-up, and an opportunity for Maria to discover herself and grow.



“Director Ingolfssdottir demonstrates great insight into human behavior throughout the film. The viewer, while somewhat bewildered, will find it intriguing to follow Maria’s painful path to fulfillment, and to reflect on the “guilt” that seems to be constantly placed on her, as well as the lack of attention paid to her by her husband and loved ones, who offer her almost no support.” Davide Abbatescianni – cineuropa.com

Lilja Ingolfssdottir

Lilja Ingolfssdottir is a professor and teaches screenwriting at the Norwegian Film School. Her artistic career includes more than 20 award-winning short films. This summer, she presented the world premiere of her first feature film, *Loveable*, at the Czech Film Festival in Karlovy Vary, where it won five awards. *Loveable* had its Nordic premiere at the Haugesund Norwegian Film Festival. The film is being shown in the closing session of the Oslo Pix festival.



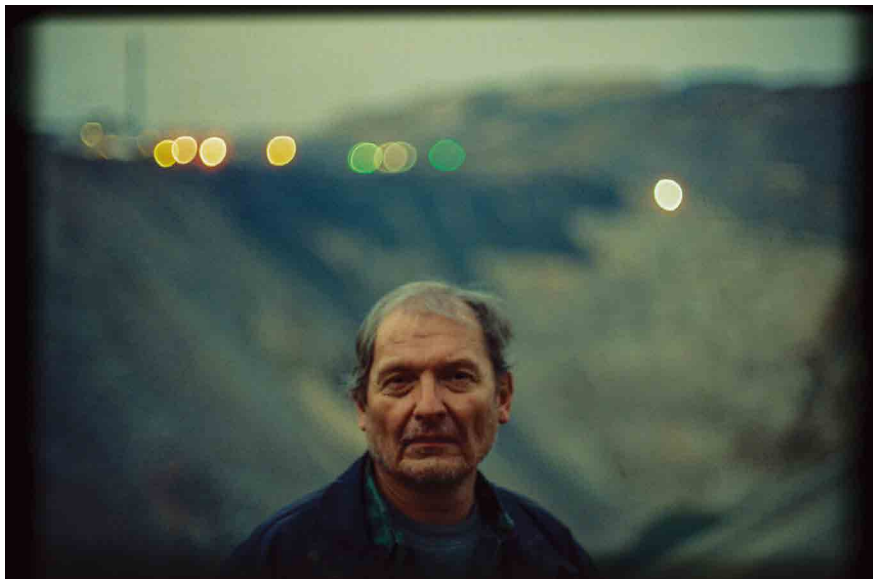
Sun Never Again / Sunce nikad više

by David Jovanović

(Fiction, Serbia, 2024, 72', C', French and English Subtitles)

with Dušan Jović and Rastko Racić

In eastern Serbia, Vid, a father faced with the growing threat of a multinational iron ore mine near his home, discovers resilience and hope through the imagination of his young son, Dule, who mixes optimism, fairy tales and mysticism with grim reality.



“Jovanović crafts a film that combines the realistic Yugoslav Black Wave and magical realism in an extremely powerful way. The locations of the village of Krivelj in eastern Serbia, where mines actually exist next to the houses, are perfectly shot handheld and with subdued lighting by Mladen Teofilović. The little-known actors and extras drawn from the ranks of the local population blend well into the landscape, while Nemanja Mosurović’s abstract score and Antonio Andrić’s striking sound design also complement the visuals. Carefully edited by the filmmaker himself, Branislava Stefanović, and Mina Petrović, *Sun Never Again* feels like a contemporary tone poem.”

Marko Stojiljković – cineuropa.com

David Jovanović

Born in 1996, **David Jovanović** graduated in film and television directing from the Belgrade FDA. He is the founder of Pointless Films, an independent film production company in Serbia. *Sun Never Again* is his first film.



Out of competition

The Swedish Torpedo / Den svenska torpeden

by Frida Kempff

(Fiction, Sweden / Estonia / Finland / Belgium, 2024, 120', C, French and English Subtitles)

with Josefin Neldén and Mikkel Boe Følsgaard

Southern Sweden, summer 1939. Sally Bauer, a 30-year-old single mother, is determined to break the record for swimming across the English Channel. Facing social pressure and conflict with her family, who threaten to take her son away from her, she defies convention in an attempt to achieve her dream.



"In Josefin Neldén, Kempff has found the perfect actress, versatile enough to play the loving, if far from ideal, mother, the lover of her son's already married, and therefore adulterous, father, and the downright steam-punk daredevil, covered in oil and mud, with big swimming goggles over her eyes – in short, an emancipated woman of the 1930s who has truly perfected her technique in her discipline." Jan Lumholdt - cineuropa.com

Frida Kempff

Born in Sweden in 1977, **Frida Kempff** directed her short documentary *Bathing Micky* in 2010, after graduating from the Stockholm Academy of Dramatic Art. The film, about an elderly woman who is a member of her local swimming club, won the Jury Prize at the 2010 Cannes Film Festival. In 2011, she directed the short fiction film *While You Were Gone*, about a young man's evolving relationship with his father. This was followed in 2015 by the short documentary *Circles*, about a man's return to Stockholm after his involvement with Doctors Without Borders.

In 2015, Kempff's first feature film, *Winter Buoy*, premiered at the Gothenburg Film Festival. The documentary highlights a public health program in Toronto for women with high-risk pregnancies. This was followed by two short fiction films: *Dear Kid*, about a mother who suspects a swim coach of abusing one of her students, and *Wolf*, about a young woman and a wolf that threatens her family's flock of sheep.

Kempff's first feature-length fiction film, *Knocking*, premiered at the 2021 Sundance Film Festival. *The Swedish Torpedo* premiered at the Toronto International Film Festival.



Nebelkind – The End of Silence

by Tereza Kotyk

(Fiction, Austria / Czech Republic, 2024, 94', C, French and English Subtitles)

with Jeanne Werner, Klára Melíšková, Susanne Michel and Karel Roden

Hanna is an Austrian wolf breeder. When one of them escapes, she follows it across the border into the Czech Republic. The trail leads to an old house in the fields. It was from here that her family was forcibly removed after 1945. Hanna must confront the past once again...



“In the fog, contours are blurred; in the borderlands between two countries, it is the differences that blur. In the village on the Czech-Austrian border at the center of *The End of Silence*, wars and political upheaval have repeatedly created wild chasms in people’s lives. Traumas and taboos dictate their consequences to this day. Tereza Kotyk drew inspiration from the grandchildren of those who lived through World War II, known as the “children of the fog” (*Nebelkind*), to expose the violence and lift the veil of silence that results from it and has since characterized the life stories of three generations of women.”

Karin Schiefer – Austrianfilms.com

Tereza Kotyk

Tereza Kotyk was born in 1979 and studied at the University of Vienna, the University of Innsbruck and the University of Dijon. She is also a former student of the Wajda Film School in Warsaw.

In 2016, she directed the feature film *Home Is Here*, which was in competition at the 20th Black Nights Film Festival in Tallinn, Estonia. In 2018, she received the Film Residency Award for *Home is Here* at the Mecklenburg-Vorpommern Film Festival at the Künstlerhaus Lukas in Ahrenshoop.



Jahia's Summer / L'été de Jahia

by Olivier Meys

(Fiction, Belgium / Luxembourg / France, 2025, 83', French and English Subtitles)

with Noura Bance, Sofia Malovatska, Céline Salette and Audrey Kouakou

Jahia, a young woman from Burkina Faso, lives in a centre for asylum seekers in Belgium. With no prospects, her fear of the future isolates her and prevents her from enjoying life. One day, Jahia meets Mila, a young Belarussian woman, who sweeps her off her feet. It's the beginning of summer, and of a friendship that will change her life.



"Jahia's life will change directions when she meets Mila. A young girl rebelling against a destiny she didn't choose, she will dig deep within herself for the resources she needs to become an actor in her future. Without knowing where she's going, she understands that she can choose how to arrive there. It's like a double revolution, one imposed on her, the other she initiates. It's also a story of friendship, and of how friendships can move us. It's a kind of friendly idyll that plays out in the heart of summer."

Aurore Engelen – cineuropa.com

Olivier Meys

Olivier Meys is a Belgian film director and screenwriter. He graduated from Belgium's Institut des Arts de Diffusion in 2000. Meys has made several short films and documentaries, including *Dans les décombres*, which won the SCAM prize at Cinéma du Réel in 2008. In 2017, he directed his first feature film, *Bitter Flowers*, the story of a young Chinese woman who leaves behind her son and husband, and moves to Paris in search of a better future. The film premiered at the Busan International Film Festival, where it won the Best Actress award. The film won the Magritte award for best first feature. His latest feature *Jahia's Summer*, was selected for the Göteborg Film Festival.



The Insides of Our Lives

by Misja Pikel

(Fiction / Experimental, Pays-Bas, 2024, 50', C, French and English Subtitles)

The Insides of Our Lives is a poetic blend of fiction and found footage. A selection of thousands of hours of found footage - mostly 8mm - presents the coming-of-age of two girls growing up along a border in Europe, as the frontier gradually separates them. The story sensitively depicts what it means to grow up in a world where, one day, barriers appear, creating an 'us' and a 'them'. The film, although made up of footage from hundreds of different lives that have been filmed, is crafted in such a way that it feels like the life of one person.



"What fascinates me is that this process reveals that we are more connected than we think. We tend to film similar moments—weddings, visits to the zoo, vacations. When you juxtapose these amateur-filmed scenes, you realize how similar our lives are." Misja Pikel – Interview with Mia Breuer

Misja Pikel

Misja Pikel is a Dutch documentary filmmaker. His first documentary, *De Vreemdelingenrechter*, about the judges who decide on the future of refugees and migrants, premiered at the IDFA in 2008. In the years since, he has directed and co-directed a number of documentaries, some of which have been selected for international festivals. His work is characterised by a desire to understand and visualise the inner world of others. His film *The Insides of our Lives* won an award at the Mostra internazionale del Cinema di Genova in 2024.



Maret

by Laura Schroeder

(Fiction, Luxembourg / Germany, 2023, 125', C, French and English Subtitles)

with Susanne Wolff, Iben Hjejle and Álvaro Cervantes

A revolutionary brain operation at a Lanzarote clinic may be Maret's only hope of regaining her memory... but what if she no longer wants to be the person she once was?



"The screenplay reveals itself to be a complex construction game, always placing the viewer in the point of view of a protagonist in a disoriented state, floating in search of an elusive way out, gradually clarifying her being through encounters with key figures from her past. In counterpoint, a fascinating intellectual immersion develops into the scientific workings of deep brain stimulation. A film thus at once atmospheric and clinical, emotional and enigmatic, a very singular mixture sometimes bordering on the opaque, on this territory where buried wounds resonate in the distance, disturbing the surface. Not seeking to please, the filmmaker plays seismic detector and ventures to where "the mind remembers what the soul can bear"." Fabien Lemerrier - cineuropa.com

Laura Schroeder

Born in Luxembourg, **Laura Schroeder** holds a master's degree in film studies from the Université Paris 1 and a diploma in directing from the National Film and Television School in London.

After her studies, she wrote and directed two short films, *Senteurs* in 2008 and *Double Saut* in 2011, both of which were screened at numerous festivals around the world.

In 2017, she directed her first feature film, *Barrage*, co-written with Marie Nimier, and starring Isabelle Huppert and Lolita Chammah. The film had its world premiere in the Forum section of the Berlinale, and was chosen to represent Luxembourg at the 2018 Oscars in the Best Foreign Film category. Her film *Maret* was selected for the Festival de la Roche-Sur-Yon, the Luxembourg LFF and the Filmfest Hamburg.



Intruders / Les Intrus

by Reza Serkanian

(Fiction, France / Germany / Czech Republic, 2025, 80', C', English Subtitles)

with Dominique Blanc, Jacques Bonnaffé, David D'ingéo, Christelle Cornil, Koroba Magassouba, Abdel Diack and Salma Tabache

In the French countryside, Sarah, Ibra and Moussa, three illegal minors, take refuge on the farm of Corinne, a kind-hearted woman. In search of a home, they find themselves unwillingly involved in the family's tormented history. The situation gets worse when Corinne mysteriously disappears, and her family suspects the young migrants of hiding something. But during a ritual ceremony, everyone's secrets are revealed.



"France is one of the great film nations and also shows its narrative power in this program. The films explore themes such as alienation, mistrust and social tensions that bubble beneath the surface. Intense stories about exclusion, power and the will to survive unfold between rural idyll and existential threat. An impressive cinema experience that questions boundaries and makes the emotional and social fractures of our time visible." Karlsruhe Film Festival (Germany)

Reza Serkanian

Reza Serkanian makes documentary and fiction films in Iran, where he was born, then in France, where he now lives, via the Netherlands and Gabon.

After studying film in Iran and at the Royal Academy of Fine Arts in Amsterdam (Rijksakademie), he moved to France in 1998. Alongside directing, he has pursued a career as a chief editor and cinematographer. His first feature film, *Noces éphémères*, opened the ACID selection at the 2011 Cannes Film Festival. The film was released in France the same year. After making a documentary, *Passeurs*, in 2020, he returned to fiction with *Intruders*.



My Late Summer / Nakon Ljeta

by Danis Tanović

(Fiction, Croatia / Serbia / Bosnia-and-Herzegovina / Slovenia / Romania, 2024, 96', C', French and English Subtitles)

with Anja Matkovic

Maja, a woman in her thirties, travels to a remote island, determined to get answers to questions about her past - and to collect part of an inheritance she feels is rightfully hers. While her personal mission takes longer than expected, the charming island, the eccentric locals and an unexpected romance help her focus on her identity and her ambitions.



"The film's resplendent production and technical quality are noteworthy. Miloš Jaćimović's cinematography alternates between interludes showing postcard-perfect views of the Adriatic and moments where the hand-held camera appears to float, mimicking the prevailing mood on the island. Veronika Radman's sets perfectly complement the local landscapes."
Marko Stojiljković – cineuropa.com

Danis Tanović

Born in Bosnia-Herzegovina in 1969, **Danis Tanović** studied at the Sarajevo Film Academy and then at INSAS in Brussels. In 2001, his first feature film, *No Man's Land*, won him the Screenplay Prize at Cannes, the César for Best First Film and the Oscar for Best Foreign Film. He directed his second feature, *Hell*, in 2005, based on a screenplay by Krzysztof Kieślowski and Krzysztof Piesiewicz. The 2010 film *Cirkus Columbia* was shortlisted for Best Foreign Language Film at the 83rd Academy Awards. His 2013 film, *An Episode in the Life of an Iron Picker*, premiered in competition at the 63rd Berlin International Film Festival, where it won two awards: the Silver Bear for Best Actor and the Grand Jury Prize. In 2016, *Death in Sarajevo* won the Grand Jury Prize at the 66th Berlin International Film Festival.



Competition Prix PRESENT



Object of Study / Objeto by Estudio by Raúl Alaejos

And They will Talk about Us by Sieva Diamantakos

Immemorial, Songs of the Great Night
/ Immémorial, chants de la grande nuit by Béatrice Kordon

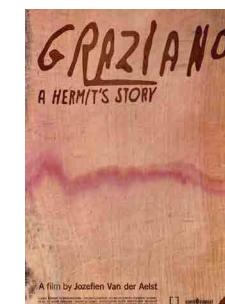
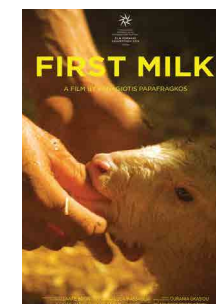
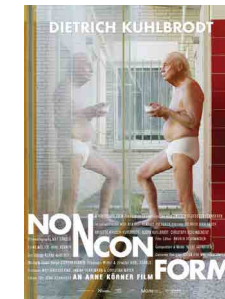
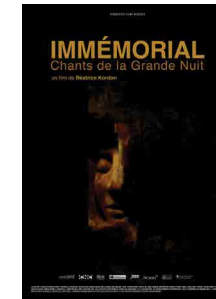
Nonkonform by Arne Körner

The Trail Left by Time / Los Restos del Pasar
by Luis (Soto) Muñoz and Alfredo Picazo

At the Door of the House Who will Come Knocking
/ Ko će pokucati na vrata mog doma by Maja Novaković

First Milk / Πρωτόγαλα by Panagiotis Papafragkos

Graziano - A Hermit's Story by Jozefien Van der Aelst



Jury Prix PRESENT

Claire ANGELINI



Claire Angelini is a graduate of Beaux-Arts de Paris (ensb-a) and the Sorbonne (where she majored in art history). Her films are cinematic essays that focus on the memorial underpinnings of landscapes, traces left behind, collective histories and the archaeology of places and objects. She also concentrates on drawings, photography, installations and performance art.

She has seven feature film-length essays to her credit, including *La guerre est proche* (Historical Documentary Award at the Blois Rendez-vous de l'histoire in 2011, and now part of the CNAP collection), *Ce gigantesque retournement de la terre* (Berlinale, 2015), *Chronique du tiers-exclu* (Consumers' Rights Award from the Ministry of Health, 2017). Her latest films are *Au Temps des Autres* (2020), *Jeanne fait des siennes* (2024) and a dozen short subjects. She has published: *Drancy la muette* (prefaced by Yannick Haenel); *Écrire serait l'épicentre du jour* (with Marie-Hélène Lafon); *Paysage Histoire*. She has participated in colloquia and study days in France and abroad (Germany, Brazil). Her works have been seen in international festivals (Berlinale section Forum, Viennale, Cinéma du Réel section Contrechamp français, Etats généraux du film documentaire de Lussas, Forumdoc Belo Horizonte, Indielisboa, Underdax Film Festival) but also at cinemathèques (Cinémathèque de Montréal, Cinemateca brasileira in Sao Paolo, Filmmuseum Munich, Filmmuseum Hamburg, Institut Jean Vigo in Perpignan), and in French and European art film cinemas, associations, art centres, universities, art schools, film clubs and Maisons de la culture.

Miriana Bojic Walter

President of the Jury



After working at RTL and then as a journalist, **Miriana Walter** worked as a consultant, responsible for development and funding research in cinema. In 2001, she founded Zeta Productions in Paris, a company specialized in the production of creative documentary films. She is the producer of a large number of internationally co-produced creative documentaries and the author of several films, including:

Sandžak, l'Eldorado des Balkans; *Jean-Louis Trintignant, why do I live*; *Yugoslavia, on the other side of the mirror*; *Ustachis, the forgotten genocide*, which she also realized.

Guillaume Robillard



Guillaume Robillard holds a doctorate in cinema and is a lecturer at the Paris 1 Panthéon-Sorbonne and the Université des Antilles. His research has resulted in two books, *Conquête de l'espace et du temps: le cinéma antillais* (éditions Jannink, 2023), and *Un cinéma décolonial: les personnages du cinéma antillais* (Presses Universitaires des Antilles, 2024), recently presented at the Forum des Images. Initially trained in film school, he directed the 52 min documentary *Poétique du Divers* (2015) on the work of poet Édouard Glissant. Guillaume Robillard has been the programming director of FEMI (Guadeloupe Regional and International Film Festival) since 2020.

Object Of Study / Objeto de Estudio

by Raúl Alaejos

(Documentary, Spain, 2024, 71', C, French and English Subtitles)

Robert Peary, an American explorer, thought over 100 years ago that the only way for a human being to reach the North Pole would be to have children with Inuit to create a 'super-race' that would combine Eskimo strength with Western clairvoyance. Following in the footsteps of this theory, this film essay goes in search of these men, in Greenland, in the town of Qaanaaq.



"The background is always full of details that appear to be chance or luck for the filmmaker. But the film's frames have been designed to allow life to unfold as it usually does. The staging of bodies is reserved for the inhabitants. The filmmaker's contribution lies in the editing and the role he gives to the off-screen; what is in the image allows the viewer to intuitively construct what is left out. Paradoxically, you emerge from this chaotic film with an impression of harmony and clarity. Something crystal-clear was at play in these Arctic lands during the filming, and Raúl Alaejos was able to capture it and bring it back to life."

Ziguy Leoni - l'Europe autour de l'Europe

Raúl Alaejos

Raúl Alaejos is a Spanish filmmaker and visual artist whose artistic career has focused on film essays and non-fiction. He is the creator of the Serrucho.org project, an experimental theatre company. His film *Object of Study* won the Jury Prize at the sixth MajorDocs - Mallorca Documentary Film Festival.



And They Will Talk About Us

by Sieva Diamantakos

(Documentary, Ukraine, 2023, 103', C, French and English Subtitles)

The intertwined destinies of Sergei and Anna. Sergei is an entrepreneur who offers military tours to foreigners. We follow the transformation of a small business he founded with friends into Ukraine's most successful extreme tourism company. Anna is a volunteer who had to flee Donetsk at the start of the Russian-Ukrainian conflict. She teaches art and games to children and often travels to Donbass to provide clothes and toys to the local population. She finds meaning in her life, but when she meets Alex on a night train, she falls in love with him and abandons her ideals.



"Sieva Diamantakos brings together seemingly incompatible worlds. Anna is a people person, while Sergei seeks to enrich himself by setting up new businesses. Sergei and Anna are often in cars, on public transport, in small flats. Sergei may attend business development seminars, but what he likes to do is stay at home and watch campaigns to promote new high-tech weapons." *L'Europe autour de l'Europe*

Sieva Diamantakos

Born in Rome, **Sieva Diamantakos** made her first film, *Postcard from Ukraine*, about the beginning of the crisis between Ukraine and Russia. His second film, *Peilhorn - Dein Drama in V Akten*, about an illegal club in the German capital, was entirely self-produced. Sieva's films always take a social approach, in which political and economic dynamics play the leading role.



Immemorial, Songs of the Great Night / Immémorial – Chants de la Grande Nuit

by Béatrice Kordon

(Documentary, France, 2024, 111', C, French and English Subtitles)

Death is the horizon of all existence, but we know nothing about it and can say nothing about it. We can only try to capture some reflections of it through the mirrors we hold up to it: myths, rites, dances, consecrated places..., which then become spaces where a relationship with the unspeakable can be woven. Based on essentially documentary material and inspired by the narrative codes of myth, this film is an invitation to close in on the unspeakable threshold between the world of the living and the world of the dead.



“Divided into four “songs,” a poetic as well as musical form, *Immemorial* works on the threshold of the unspeakable: how, with the means of cinema, can we “think the unthinkable, death?” When, at the opposite end of the spectrum, birth is generally related to a radiant, illuminated side: emerging from the placental darkness to access light. *Immemorial* is a film that combines the plasticity of mutations with a dilated soundtrack, on the edge of perception.”

Eric Vidal – Ouvrir la nuit, dossier de presse, *Perspective Film*

Béatrice Kordon

After training as a cinematographer at La Fémis, **Béatrice Kordon** quickly turned to directing films that explore and questioning cinematic writing itself.

Her films thus lie at the intersection of documentary practices, experimental cinema, sound design, and the visual arts, crafting their narratives as a weaving of multiple threads and varied sources—video, film, photos, paintings, archives, and more. Her most notable works include *Héros Désarmés* (1997), *Tu crois qu'on peut parler d'autre chose que d'amour* (1999), co-directed with Sylvie Ballyot, and *Dithyrambe pour Dionysos* (2007) and *Les Insensés* (2014).



Nonconformist / Nonkonform

by Arne Körner

(Documentary, Germany, 2024, 117', C, French and English Subtitles)

Dietrich Kuhlbrodt, a former prosecutor responsible for prosecuting crimes committed during the National Socialist era at Hamburg's Regional Court, and a former critic and actor, lives alone in the Hamburg district of Blankenese. Ever since his wife Brigitte left him, his story and his past have kept resurfacing.



« A paradoxical and dazzling life in a sparkling and entertaining documentary! A big rucksack full of rare film extracts - and with a jazzy, cottony soundtrack by Helge Schneider. Nonkonform is huge! »
againstrealitypictures.com

Arne Körner

Born in Hamburg in 1986, **Arne Körner** studied film with Wim Wenders at the Hochschule für Bildende Künste Hamburg, the École nationale supérieure des beaux-arts in Paris and Werner Herzog's Rogue Film School.

Körner's short films have been shown at over 200 national and international festivals and have won numerous awards.

The Bicycle, Körner's first feature, had its world premiere at the Montreal World Film Festival and won the Jury Prize. His second feature, *Gasman*, premiered at the 41st Cairo International Film Festival and at the Festival l'Europe autour de l'Europe in 2021.



The Trail Left by Time / Los Restos del Pasar

by Luis (Soto) Muñoz and Alfredo Picazo

(Fiction, Spain, 2023, 83', BW&C, French and English Subtitles)

with Rodrigo Ramírez, Paco Ariza, Rafael Ramírez and Jesús J. Corredor

Antonio recalls his childhood in a small village in Cordoba, and his mind takes him back to the Easter festivities: the labyrinth of gleaming white alleyways where the procession takes place, the frenetic activity in the village in preparation for the event, but above all his decisive meeting with Paco, the painter, who will teach Antonio to look at and capture life.



“Facing the film, we first wonder about the nature of the images, which seem to reappear from the past. Music, sublime photography in black and white or colour, the credits straight out of the 1950s, give *The Trail Left by Time* the air of a film lost in time, which we would have just found again. However in the details the film does not deceive us, and reveals before our eyes the means deployed to make this time reborn: the Sneakers of little Antonio, family signs in the streets of the village during the procession. The film is modern in its editing, because it does not hide the artificial nature of the reconstitution. Antonio’s dream past is definitely lost, and the photographic means, even imitating at best those of the time, can not make this disappeared world reborn.

However, the film delves deeply into the sensitive relationship we have with places and times that we have not known, and that we only dream of through images or stories from others.” Ziguy Leoni – L’Europe autour de l’Europe

Luis Muñoz Cubillo and Alfredo Picazo

Born in 2000 in Spain, **Luis Muñoz Cubillo**, alias Soto, graduated in photography and audiovisual arts from the TAI school in Madrid. At the age of 19, he founded the collective «La Huelga de las Sardinas», with which he created most of his works. Interested in decentralized production models, he shoots his films in rural areas.

Alfredo Picazo is a filmmaker born in Spain in 2000. He studied directing at the TAI school in Madrid. At the same time, he completed a training as a colorist and has made several music videos. He worked as director of photography on *El Cuento del Limonero de Soto* and also wrote and directed the short film *Cuando se hundieron las formas puras*, freely inspired by the story of Federico García Lorca during the Spanish Civil War. *The Trail Left by Time* is his first feature film as a director.



At the Door of the House Who will Come Knocking / Ko će pokucati na vrata mog doma

by Maja Novaković

(Documentary, Serbia / Bosnia and Herzegovina, 2024, 84', C, French and English Subtitles)

In the heart of Bosnia and Herzegovina, an old man lives alone alongside his horse. In the freezing cold and harsh conditions, he seeks comfort and warmth in the embrace of nature. A story about man and grief as a universal human experience that can be a source of both isolation and union.



« Maja Novaković's impressive debut feature blurs the lines between perception, memory and imagination, paving the way for an existential contemplation on alienation and connection in poetic grace. »
Sheffield DocFest

« I use landscapes and nature to describe the human condition. The image of nature is shown as a state of the soul; we see it as a living being and feel it as it breathes. » Maja Novaković

Maja Novaković

Maja Novaković, born in 1987 in Bosnia and Herzegovina, holds a master's degree in art history and is preparing a thesis on Parajanov. She directed, wrote and produced her first film *Then Comes the Evening*, which premiered at Visions du Réel in 2019. The film qualified for an Oscar nomination by winning Best Short Film at the Full Frame Documentary Film Festival. The film screened at the Metrograph Cinema in New York and has won over 50 awards and been selected for over 130 festivals including Hot Docs, SFFilm, Sarajevo Film Festival, Jihlava IDFF, Camerimage, Busan ISFF, Aesthetica SFF, Uppsala SFF, Big Sky FF, DokuFest. His latest film, *At the Door of the House Who will Come Knocking*, was screened at the Sheffield Doc/Fest, where it won the Grand Jury Prize.

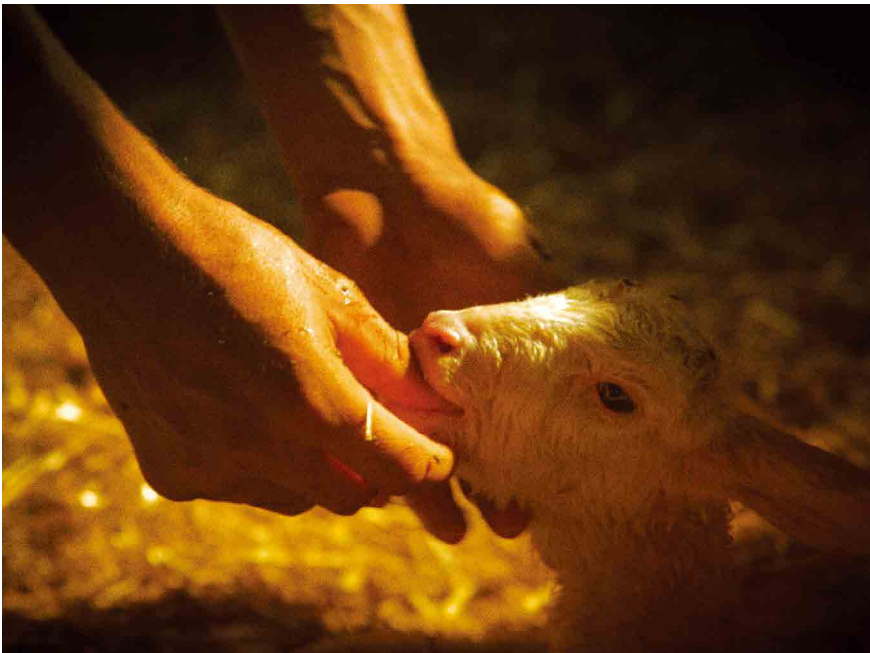


First Milk / Πρωτόγαλα

by Panagiotis Papafragkos

(Documentary, Greece, 2024, 46', C, French and English Subtitles)

Set in the foothills of Mount Pateras in Megara, Greece, First Milk captures the intimate relationship between shepherds and their orphaned lambs. Through poetic images, the film immerses viewers in a sensory exploration of survival, the cycle of life and death, and the enduring bond between the human hand and the animal world.



"The men's hands were like animals, they were so hungry. I stood there and watched them for a long time. And the sheep were like people, they cried, danced, laughed. And when Easter came and some were slaughtered, we cried too. Then they were reborn and so, little by little, the flock was formed. Seasons pass, animals are born and die, *First Milk* captures the cycle of life: birth, death, rebirth."

Greek Film Festival – Babylonberlin

Panagiotis Papafragkos

Born in 1985, **Panagiotis Papafragkos** studied documentary film at Brunel University London in 2012. He works in film, television and art projects as a director, assistant director, cinematographer and editor. His films are rooted in the art of documentary and avant-garde cinema and have been screened at international festivals, including the Oberhausen International Short Film Festival.



Graziano - A Hermit's Story

by Jozefien Van der Aelst

(Documentary, Germany / Belgium, 2024, 40', C, French and English Subtitles)

Graziano is the sole inhabitant of a deserted mountain village. Accompanied by his blind dog, he wanders the deserted streets, sings serenades in the abandoned church, and embarks on a quest to find his long-lost love, whose name has vanished from his memory. His poignant existence is further accentuated by his artistic talent, as he paints religious phrases and political statements on wooden plaques, adorning the village walls with his evocative folk art. Amidst the majestic mountains, Graziano's hermetic existence is revealed, revealing a melancholic world.



"My vision for this film was to create an immersive experience that transports viewers into this isolated realm. In this speculative film about the hermetic life, the camera contemplates Graziano's folk art environment and enters his melancholic outsider enclave, filled with both longing and rage. The film invites viewers to reflect on the universal human experience of longing and the search for connection, all set against a backdrop of isolation and resilience. It is a cinematic exploration of the power of art, love and the indomitable human spirit in the face of loneliness." Jozefien Van der Aelst

"A snow-covered valley, Graziano's final retreat, where Jozefien Van der Aelst naturally blends in. His self-sacrifice in filming this valley, Graziano's most intimate space, results in a dream-like unreality."
L'Europe autour de l'Europe

Jozefien Van der Aelst

Jozefien Van der Aelst, born in 1996, is a film-maker and writer. In her hybrid worlds, often on the verge of collapse, she explores the relationship between man and nature. She holds a Master's degree in philosophy and a Bachelor's degree in theatre, film and literary studies, and went on to study at Berlin's German Film and Television Academy (DFFB).



Competition PRIX SAUVAGE CORTO

Lady of Heaven by Darya Andijan

Sisters / Germanes (Hermanas) by Jordi Sanz Angrill

Falling for Greta by Gustavo Arteaga

Orange Juice / Jus d'orange by Alexandre Athané (out of competition)

Groundapple by LLonymus Axoparri

Chasing the Sun: El Shatt / Dohvatiti Sunce: El Shatt by Ana Bilankov

A Moment You will Remember / En Stund Som du Kommer att Minnas by Polina Blag

Oplà by Giulia Camba

The Damned the Possessed and the Beloved
by Arne Dahr et Finn McAlinden

Beaks / Becs et Ongles by Xavier Demoulin

Epilogue (row of dominoes) by Michael Dietrich

Still Outside / Noch Draußen by Yusuf Elbaşı

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Crac ! by Dimitri Martin Genaudeau

Meadows Wait, Mist Diffuses by Dzhovani Gospodinov

A Mother Goes to the Beach / Uma Mãe Vai à Praia by Pedro Hasrouny

Barlebas by Malu Janssen

The Professional Parent by Erik Jasan

Mentor by Tinkara Klipšteter

Afraid to Live by Nadia Larina

Branden by Lisette Ma Neza

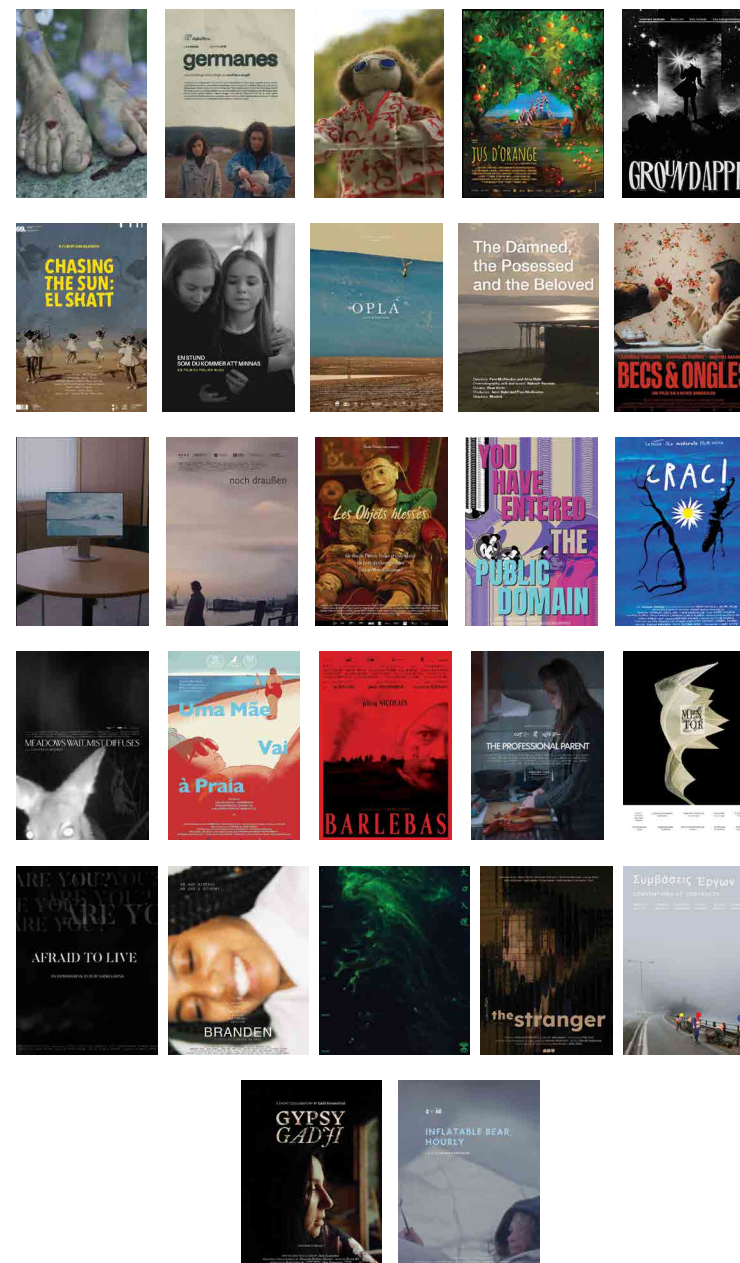
A Monster with its Mouth Agape by Steven McInerney

The Stranger / Stranac by Milorad Milatović

Conventions of Contracts / Συμβάσεις Έργων by Stefanos Mondelos

Gypsy Gadji by Dáša Raimanová

Inflatable Bear, Hourly by Elisabeth Werchosin



Jury Prix SAUVAGE CORTO

Giulia Grossmann



Born in Paris in 1984, **Giulia Grossmann** studied at the School of Fine Arts in Caen and then at Paris-Cergy. She then studied anthropology at the University of Paris-Nanterre. Her first short film, *Native American* (2012), was awarded the Inrocks Lab Video Creation Prize. Her works are exhibited in art centres, galleries and museums as well as at festivals such as the Festival International du Documentaire in Marseille or the Imagine Science Festival in New York. Her film *Proxima B*, released in 2017, was selected for the 2019 François Schneider Foundation Contemporary Talent Award. In 2021, she was the winner of the Agnès B Tara Residence Microbiomes project. Her film *Pasaia* was awarded at the Europe around Europe festival in 2021.

Moritz Pfeifer



Moritz Pfeifer is co-founder and co-editor of the East European Film Bulletin. He studied philosophy, sociology and economics in Berlin and Paris. He holds a PhD from the University of Nanterre in Paris and is currently a postdoctoral fellow at the Institute for Economic Policy at the University of Leipzig. He co-edited *Urban Space on Screen: Cinematographies of Belarus, Poland, and Ukraine*, published by Amsterdam University Press.

Vincent Quénauld

President of the Jury



Vincent Quénauld is a producer based in Luxembourg.

After working for Ciné+ in France as a director for the heritage programs *Boulevard du Classic* and *V!VA Cinema*, he joined the production team of Red Lion in Luxembourg in 2013. Vincent Quénauld has produced several notable films, including *Maret* by Laura Schroeder (2023), *Lost Country* by Vladimir Perišić (2023), *Black Tea* by Abderrahmane Sissako (2024), and *The Safe House* by Lionel Baier. Additionally, he operates his own production company, Marionnette, in France. He is also active in the association “Retour sur image,” which focuses on preserving Luxembourg’s film heritage. Recently, he has supervised the restoration of Pol Cruchten’s 1992 film *Wedding Night*.

Lady of Heaven

by Darya Andijan

(Documentary, Netherlands, 2025, 10', C, French and English subtitles)

A trip up in the sky on a flying carpet with a grandmother who has just been released from a labour camp in Xinjiang, China.



“How can we reimagine a future from our past? How to release a tongue from prison? [...] As they fly away, the carpet becomes a tapestry of Sumerian myths, dreams and fragmented memories, interweaving the past and present of maternal history in Turkestan.” Darya Andijan

Darya Andijan was born in the Uighur region of Xinjiang and studied at the Netherlands Film Academy. The rug is here the equivalent of a process of reflection, where symbolism, myth and family history intertwine to explore the theme of oppression and activate the healing power of the “divine feminine”.

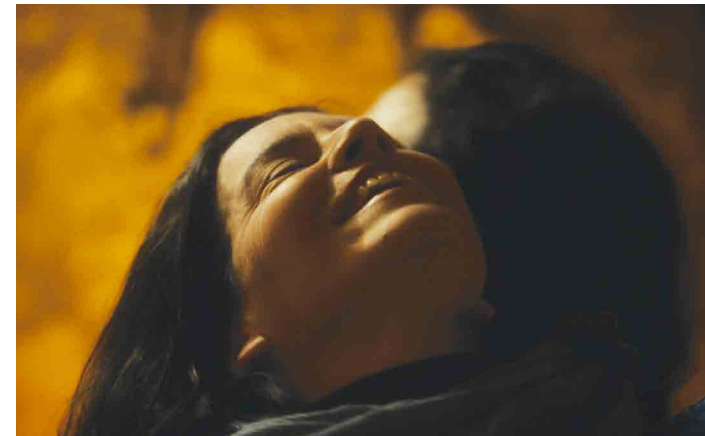
Sisters / Germanes - Hermanas

by Jordi Sanz Angrill

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

with Laia Marull and Gemma Brió

Gina's death forces Greta and Gemma – her sisters – to reunite after a long time and question whether sharing the same blood really means being related.



“Jordi Sanz Angrill thus creates an emotional and raw portrait through the treatment of two faces and a space, with influences from the cinema of Ingmar Bergman, Lucrecia Martel, and John Cassavetes. It is difficult to see that one shares nothing with a brother or sister beyond the memory of a distant childhood and the common love for other people. *Sisters* is born from the need to accept that this can already be enough. That one can love from a distance, in incomprehension, in memory and remembrance. That letting go is a natural and often necessary process.” [Digitafilm.cat](https://www.digitafilm.cat)

Jordi Sanz Angrill is director of the « u22 » youth film festival at the Joan Miró Foundation in Barcelona. He made his debut as a filmmaker with the dance video *Mimesis*, in 2019, at the Filmoteca de Catalunya. In 2021 he directed his short film *Rega'm les plantes*.

Falling for Greta

by Gustavo Arteaga

(Animation, United Kingdom, 2023, 11', C, no dialogues)

When love comes knocking at Greta's door, her world is turned upside down. As her passion grows, things take a turn for the worse, but they're about to change.



Gustavo Arteaga holds a Master's degree in animation from UWN in Cardiff. He trained at the BolexBrothers studio in Bristol and the Nukufilms studio in Tallinn. Mexican by birth, he lives in Wales and teaches Stop-motion.

Out of competition

Orange Juice / Jus d'orange

by Alexandre Athané

(Animation, France / Poland, 2024, 14', C, English Subtitles)

with José Garcia

Toni is an orange farmer. He loves them, he cherishes them, they are his treasure. Until the day when, in the valley, strange cargo ships dock. Cargo ships loaded with green oranges.



"The film reflects my fascination with the beauty of traditional ways of life and the impact of progress on the human spirit. At its core, *Orange Juice* is an invitation to slow down, appreciate the fruits of our labor, and reconnect with what truly matters: our roots, our environment, and our shared humanity." Alexandre Athané

Alexandre Athané has worked in Paris, New York, and London, primarily as a director, illustrator, and animator. He hand-drew, animated, and colored his first short film, *A Space in Time*, frame by frame.

Groundapple

by Llonymus Axoparri

(Experimental, Finland, 2024, 9', C, French Subtitles)

As if in a dream, Wayne emerges from a game show to travel across an interplanetary shore. His visions lead him to encounter Tranquility, a water planet that communicates with him.



Llonymus Axoparri is an artist and filmmaker based in Helsinki, Finland. His explorations in the world of film and the visual arts led to the creation of *Groundapple*, an experimental short film combining the mediums of clay animation, painting, 16mm film and poetry.

Chasing the Sun: El Shatt / Dohvatiti Sunce: El Shatt

by Ana Bilankov

(Documentary, Croatia, 2023, 19', C, French and English Subtitles)

The film deals with historical facts about the largest refugee camp, El Shatt, in Egypt's Sinai desert during the Second World War, using documents from Croatian and international archives and interweaving them with images of this place in the middle of the desert. It is an attempt to reconstruct a fragmented memory of the little-known history of migration in the Mediterranean, in the form of a trans-temporal filmic journey.



Ana Bilankov is a visual artist and film-maker working in the fields of experimental film, documentary, photography and video installation. She studied art history and German literature at the universities of Zagreb and Mainz. Since 2002, she has taken part in numerous festivals, including the Oberhausen International Short Film Festival, the FeKK Short Film Festival in Ljubljana, the BIEFF in Bucharest and the Ismailia International Documentary and Short Film Festival in Egypt, where she won several prizes.

A Moment You will Remember / En Stund Som du Kommer att Minnas

by Polina Blag

(Fiction, Sweden, 2024, 15', C, French and English Subtitles)

with Eva Blag and Tora Larsson

Thirteen-year-old Vera harms herself and ends up in the emergency room. The news of a six-month wait for a specialist devastates her mother. An insurmountable distance seems to have grown between mother and daughter, who are experiencing this difficult situation very differently.



"Filmfest Sundsvall salutes Eva Blag's performance and Polina Blag's talent for directing actors and cinematic storytelling." Filmfest Sundsvall

Polina Blag has established herself in the Swedish film scene with her ability to sensitively depict the complexities of family relationships and the inner struggles of adolescents. Her films, such as "Inte redo" (2023) and "Ogiltig frånvär" (2022), address themes such as unjustified absence and emotional preparation for life's challenges. With "A Moment You Will Remember" (2024), she continues to explore these themes, highlighting the fragility of family bonds and the search for mutual understanding.

Oplà

by Giulia Camba

(Fiction, Italy, 2025, 18', C, French and English Subtitles)

with Ariele Arosio

Nina wakes up in the middle of the night and accidentally steps on a spider. According to her father, the little creature's death will bring bad luck. The next day, Nina goes on an excursion to the seaside with her mother and other children. Amid the dunes, she realizes what's troubling her.



Giulia Camba, director and photographer, holds a BA in Visual Arts from IED Milano. She studied Visual Anthropology at the University of Kent at Canterbury. Her research takes shape through a dialogue between reality and imagination, focusing on cultural contamination and the relationship between identity, place, and memory.

In 2019, she co-directed the short film *Ausonia* with Elisa Meloni, and directed the short film *Eréntzia* in 2023.

The Damned the Possessed and the Beloved

by Arne Dahr and Finn McAlinden

(Documentary, Norway, 2023, 7', C, French Subtitles)

Witch hunts in northern Norway in the 16th century. 91 people tortured and burned, seen through modern architecture and an art installation in Vardø.



Arne Dahr is a producer. He founded and runs the film course at Kristiania Professional College. He has been a teacher at the Norwegian Film School and director of the Eidsvoll School of Culture.

Finn McAlinden is cinematographer for several Kristiania Professional College projects, including *Det Hemmelige Språket* in 2016.

Becs & Ongles

by Xavier Demoulin

(Fiction, France, 2023, 22', C, VOSTA)

with Laurena Thellier and Raphaël Thiery

In northern France, where cockfighting is still legal, eighteen-year-old Anaïs finds herself facing a mountain of debt following the death of her father, a former fighting cock breeder. She has no choice but to immerse herself in the world of gallodromes and make her father's last rooster fight.



"I see cockfighting as an outlet for class violence. Cockfights take place in suburban villages, sandwiched between abandoned city centers and industrial areas. On the edge of a peripheral world, these cockfights are themselves on the edge of the law." Xavier Demoulin

After graduating from the University of Paris 1 in 2006, **Xavier Demoulin** directed his first short film, *L'étang*, in 2014. It won the Best Short Film Award at the FMK International Short Film Festival in Podernone, as well as the Afficionado Ficción Award at the Bogota Film Festival.

Epilogue (row of dominoes)

by Michael Dietrich

(Experimental, Austria, 2024, 5', C, no dialogues)

Inside a 1970s megastructure, frozen piezoelectric microphones melt in the sun's rays. This experimental documentary presents melting ice as a visual metaphor for global warming and the dramatic changes taking place in Antarctica.



"The thawing process is recorded on six audio tracks, producing distorted, crackling sounds of ice and water. These sounds reference the Thwaites Glacier at the South Pole, whose melting has already caused 4% of global sea level rise." Michael Dietrich

Michael Dietrich, born in 1985, lives and works in Vienna. He studied at the HfbK in Hamburg and is currently studying photography and time-based media at the Academy of Fine Arts Vienna. In his work, Michael examines the relationship between society and space, particularly interventions in nature and the environment.

Still Outside / Noch Draußen

by Yusuf Elbaşı

(Fiction, Türkiye, 2025, 19', C, French and English Subtitles)

with Sinem Süle, Maren Thomsen, Sarah Gülzow and Benjamin Hassman

When Sinem tries to escape her couple's dilemmas, she embarks on a nocturnal wandering in Berlin. For once, she lets herself be guided by chance.



"Inspired by the short story *Kayıp Aranıyor* de Sait Faik Abasıyanık, I wrote the script for *Still Outside*. From time to time, I am deeply interested in observing the inner journey of a character, immersing myself in his emotions. I believe it is the power of cinema that allows us to enjoy the atmosphere rather than following a plot based on intellectual thought." Yusuf Elbaşı

Yusuf Elbaşı, born in Istanbul in 1993, works as a filmmaker in Hamburg. He has a degree in sociology with a minor in film studies from Boğaziçi University. During his studies, he made his short films and worked in collectives at the intersection of artistic, social and political activities. He studied at the Hamburg University of Fine Arts and has a master's degree in cinema.

The Wounded Objects / Les Objets blessés

by Patrick Forian and Guy Freixe

(Documentary, France, 2025, 15', C, English Subtitles)

"Inanimate objects, do you have a soul?" The wounded objects collected by Georges Banu echo Lamartine's questions. Wounded objects, wounded souls. In this film, Georges Banu talks about the objects he has collected around him and which have accompanied him in his writing and his reflections on art: masks, puppets, sculptures, paintings...



Patrick Forian is a director, scriptwriter and teacher. He has written a dozen plays, articles for Mime magazine and short film scripts. Since 2018, he has taken part in around thirty short films, as a scriptwriter, director, cinematographer, editor and actor. At the same time, he is involved in making documentaries and short films, while working in the audiovisual sector.

Gut Freixe is an emeritus university professor of the performing arts. He was an actor with the Théâtre du Soleil from 1981 to 1986, before founding and directing the Théâtre du Frêne from 1988 to 2018. He has taught at several Écoles nationales supérieures d'art dramatique in France and has led numerous acting workshops abroad.

Out of competition

You Have Entered The Public Domain

by Bobby Ge

(Experimental, United States, 2024, 9', C, no dialogues)

This short film explores the cyclical nature of creativity, highlighting the importance of the public domain as a source of artistic inspiration. The film criticises Disney's actions to control intellectual property, notably through aggressive lobbying to extend the copyright of the film Steamboat Willie.



"No art exists in a vacuum. Everything owes its existence to something that came before, and this cycle forms the backbone of creativity. The public domain—the body of royalty-free works—is one of the most important elements of today's creative landscape, providing a rich library of sources for artists, regardless of their medium." Bobby Ge

Bobby Ge is a Chinese-American composer whose often collaborative work focuses on the themes of home, communication and hybridity. He has created multimedia projects with the Space Telescope Science Institute, the Art10Baltimore painters' collective, the Cape May Bird Festival and the Smithsonian Environmental Research Center. He is currently pursuing his doctorate at Princeton University.

Crac !

by **Dimitri Martin Genaudeau**

(Animation, France, 2024, 15', C, English Subtitles)

with **Jeanne Jerosme, Michel Elias and Pierre Souchon**

A beetle abandoned by its kin lives in the heights of an oak tree. Under the insect's intrigued gaze, a hiker pitches her tent at the foot of the tree to spend the night, while a group of forest rangers mark the trees slated for felling with a red line.



"Of the insect, only fragments reach us – furtive buzzing, impetuous flights, imperceptible caresses of its legs on our skin. "It is so small," wrote Jules Michelet, "that with it, one is not obliged to be fair." And what if, to hear the beating of the microcosm, one had to imagine, as in a fairy tale, that the insect could fall in love?" Dimitri Martin Genaudeau

Dimitri Martin Genaudeau studied philosophy and film history at the University of Paris 1 Panthéon-Sorbonne and the City University of Hong Kong. He spent a year in Prague in the documentary filmmaking department of FAMU before joining the SACRe doctoral program at La Fémis in 2018, where he has since been conducting a research and creative thesis on burlesque cinema; he is a member of the SACRe laboratory.

Meadows Wait, Mist Diffuses

by **Dzhovani Gospodinov**

(Documentary, Luxemburg, 2024, 17', BW & C, French and English Subtitles)

Ruminating on the encroaching influence of civilization in forests and the ways humans disrupt and alter the intimacy between animals, the film questions the ethics of our intrusion into the natural world.



"For four years I have filmed the subtle, almost imperceptible changes in this landscape, capturing its enigmatic energies with motion-activated cameras and my own fragmented memories. My intention was to minimise intrusion, allowing the natural rhythms and behaviours of the forest's inhabitants to unfold organically. The film is as much a portrait of the forest as it is an elegy for it - an acknowledgement of its beauty, its mystery and the precariousness of its existence." Dzhovani Gospodinov

Dzhovani Gospodinov is a Bulgarian-Luxembourgish filmmaker whose work questions the boundaries between documentary and fiction. Interested in the power of observational cinema, his films illustrate the poetics of ancient pagan rituals and the erosion of intimacies between humans and the natural world.

A Mother Goes to the Beach / Uma Mãe Vai à Praia

by Pedro Hasrouny

(Fiction, Portugal, 2024, 15', C, French and English subtitles)

with Cláudia Jardim, Margarida Bento and Rodrigo Costa

Single mother Teresa spends a day at the beach with her six-year-old son, Benji, and his sister Marga, who is back in Portugal for the summer holidays. Her sister's constant nagging about Benji makes this beach day particularly trying for Teresa.



Pedro Hasrouny is a Lebanese director, screenwriter, and photographer based in Lisbon. His first short film, *Autostrade Beirut*, premiered at the Raindance Film Festival in 2021. He has directed other films including *5 Minutes with Clémentina* and *I Spoke to Fire at Midnight*.

His graduation film, *A Mother Goes to the Beach*, won Best Short Film at Sophia Estudante 2024, an award given by the Portuguese Film Academy.

Barlebas

by Malu Janssen

(Fiction, Belgium / Netherlands, 2024, 20', BW, French and English subtitles)

with Pitou Nicolaes, Fay IJsseldijk, Phedra Vandenberg, Annemarie Feltmann, Ko Zandvliet, Guido Pollemans and Rogier Schippers

When Heylken is accused of witchcraft, she resists, her free spirit and powerful voice inspiring the young Griet.



"The search for a scapegoat to explain adversity is a common thread in our story. At the time, it was the village women who were designated as scapegoats for the death of livestock, poor harvests, or sick children. I incorporated my research on real events into the script." Malu Janssen

Malu Janssen studied theater and film at Utrecht University. In 2016, she graduated from the Netherlands Film Academy with a degree in fiction directing. Her short films *Eigen*, *Stuff* and *A Cappella in D Minor* have competed and won awards at festivals such as PalmSprings, Shortfest, Raindance, Seoul Film Festival, and Winterthur.

The Professional Parent

by Erik Jasan

(Fiction, Romania / Slovakia, 2024, 14', C, French and English Subtitles)

with Ela Lehotská, Oľga Solárová, Klára Svitekova and Mariana Krokova

Ingrid, a single mother living with her daughter and grandmother in a village in eastern Slovakia where Roma are stigmatized, is forced to become the "professional mother" of a young Roma girl in order to survive.



"This film offers a raw and unflinching look at the struggles faced by Ingrid, a single mother in a small village in eastern Slovakia. Plagued by financial hardship and social prejudice, Ingrid's decision to become the legal representative of a young Roma girl leads her on a tumultuous journey, fraught with personal demons and moral dilemmas." Erik Jasan.

Erik Jasan is a Slovak director who completed his studies in film language at the Academy of Performing Arts in Bratislava.

His first short film, *The Professional Parent*, was selected for the Short Film Corner during the 78th Cannes Film Festival. The film received an Honorable Mention at the Thomas Edison Film Festival and was officially selected for the Lebu International Film Festival in Chile.

Mentor

by Tinkara Klipšteter

(Fiction, Slovenia, 2024, 15', C, French and English Subtitles)

with Suzana Krevh

The film explores the complex dynamics within the academy's theatrical rehearsals, where the lines between performance and reality are blurred.



Tinkara Klipšteter was born on April 16, 2000, in Ljubljana, Slovenia. Prior to her graduation short film *Mentor*, which was selected for the Sarajevo Film Festival, Tinkara directed a television drama titled *Red Bar* in 2023, a short documentary titled *Clunkers* in 2022, and a short film, *Erik*, 8 in 2021.

Afraid to Live

by Nadia Larina

(Experimental, United Kingdom, 2024, 7', C, no dialogues)

A buoy floating in the middle of the water. Afraid to Live is an experimental film that explores the fear of living the life we want and the choices we make.



Until the age of 30, **Nadia Larina** held a senior 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 performed in 25 plays.

In 2022, Nadia shifted her career toward television and film. In Los Angeles, she shot her first short films as a director. Her films are recognizable by their non-linear structure, lack of dialogue, and use of atonal music. Her film *We'd Do It Better* was screened at the 19th Europe by Europe Festival.

Branden

by Lisette Ma Neza

(Experimental, Netherlands, 2024, 18', C, French subtitles)

Branden is a collective poem about upheaval in a woman's native country, about armed conflict and the fire and smoke that metamorphose human beings into 'refugees'. It is a conversation between five women hailing from different diasporas, who evoke leaving their birthplaces, their departures and impossible arrivals...



"The spontaneous poetic form used by the director gives the impression that the film is obeying its own images and sounds that flood the screen in an improvised, indeed instinctive manner". Basile Pernet

Lisette Ma Neza studied cinema at the LUCA-School of Arts in Brussels. She emerged as the voice of a new literary generation in 2017 when she was the first Dutch speaker and woman of colour to win the Belgian slam poetry championship.

A Monster with its Mouth Agape

by Steven McInerney

(Experimental, United Kingdom, 2024, 10', BW&C, English and French subtitles)

with Yoshito Ohno

Inspired by the work of Yoshito Ohno, a master of Butoh, a form of dance-theater born in Japan in the 1960s, this experimental film constructs a sound choreography based on an audio recording by Ohno. Whether intensely colorful or abstract and monochrome, the film is a sonic and visual echo of the chaotic post-war climate.



Steven McInerney, born in 1983 in Melbourne, is an Australian artist living in London. His artistic career is marked by an exploration of time-based media, combining 16mm film, digital projection, and spatial sound. He creates expanded forms of cinema, live audiovisual performances, and immersive installations.

His work focuses on behavioral responses to emergent phenomena, using time-based media systems as tools for exploration. His cinematic works navigate dichotomous energies, meditating between the sacred and the profane.

He has directed several short films such as *A Creak in Time* (2017), *A Creak Retimed* (2018), *Projected Music* (2019), *Tape Letters from the Waiting Room* (2020), *In Our Mind's Eye* (2021), *Decomposition* (2022), *Trilateral Descent* (2022), *Codicies* (2023), and *A Monster with its Mouth Agape* (2024).

The Stranger / Stranac

by Milorad Milatović

(Fiction, Croatia, 2024, 19', C, French and English Subtitles)

avec Antonio Nuić

A few brief encounters during a lonely taxi driver's night's work.



Born in 1996 in Nikšić, Montenegro, **Milorad Milatović** studied at the Faculty of Dramatic Art in Cetinje. During his studies, he made five short fiction films, two short documentaries, music videos and commercials. His short film *Someone Else* has been selected for more than 20 festivals, including the Fribourg International Film Festival, Arte Mare, Filmski Front, Linea d'Ombra Film Festival, Europe Around Europe, and won Best Film in the Arte Mare Student Competition, Best Short Film at the Brač Film Festival and Best Regional Independent Film at MikroFAF.

Conventions of Contracts / Συμβάσεις Έργων

by Stefanos Mondelos

(Fiction, Greece, 2024, 26', C, French and English Subtitles)

with Spyros Zoupanos

A former construction worker uncovers a plot to embezzle public money through the use of photos taken on construction sites.



"In the face of the numerous disasters caused by climate change, the state of public infrastructure has become more worrying than ever. The global trend toward faceless growth and the relentless pursuit of profit are linked to the mismanagement of basic systems and services. Problems such as those depicted in my film can potentially lead to fatal disasters."

Stefanos Mondelos

Stefanos Mondelos is a filmmaker who lives and works in Athens, Greece. His work focuses mainly on documentary, the interaction between reality and fiction, and the creative manipulation of reality using images and their possible interpretation on several levels. His films mainly explore social issues such as disability, activism, working conditions and immigration. He has won several awards at the London Greek Film Festival.

Gypsy Gadji

by Dáša Raimanová

(Documentary, Poland, 2023, 28', C, French and English Subtitles)

Roksana identifies as both Roma (Gypsy) and Polish (Gadji), but each culture demands that she reject the other. Working as a teaching assistant, she is determined to ensure that Roma children remain in the Polish school system.



Dáša Raimanová is a Slovak documentary filmmaker and producer whose work explores sociopolitical issues, primarily focusing on women and minorities. She holds degrees in Film, Video, and Interactive Arts from Middlesex University, and in Biological Anthropology and Cognitive Science from the University of Vienna.

Her short film *Across the Road - Worlds Apart* and her feature film *Polyland* have been screened at numerous festivals and events organized by Amnesty International against Hate Crimes in Poland.

Inflatable Bear, Hourly

by Elisabeth Werchosin

(Fiction, Germany, 2025, 12', C, French and English Subtitles)

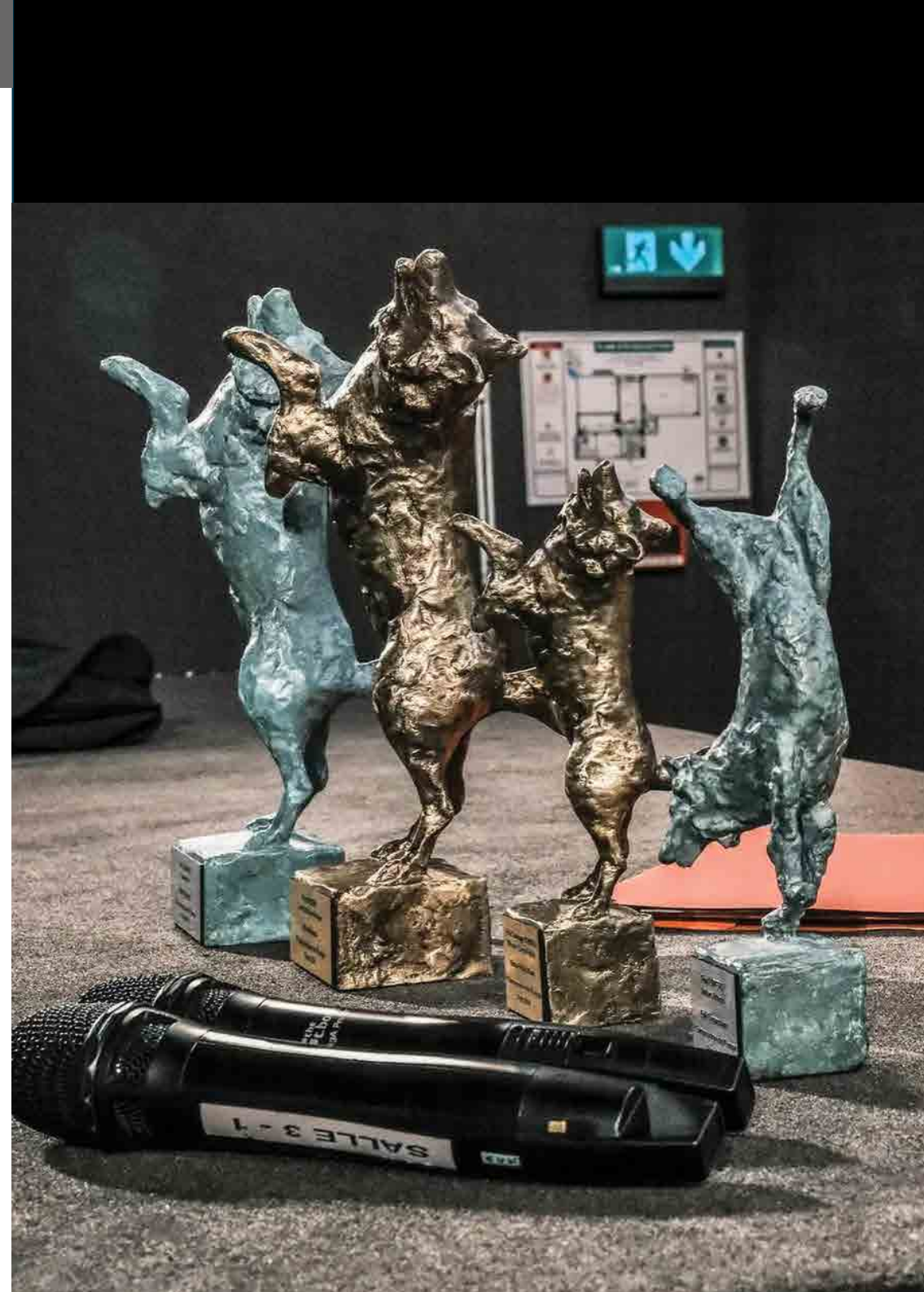
with Varvara Shmykova

A young immigrant actress, disguised as an enormous bear, embarks on a surreal odyssey through the suburbs of Soviet-era Berlin, where a chaotic birthday party mixes humor, tragedy, and memories of a home she can't forget.



"The idea for the film came from observing the interactions between people and inflatable bears, which are popular with Russians on birthdays, even in Germany. The idea of filming an invisible person inside a bear costume struck me as a symbol of the chasm that exists between the identity of immigrants and the external perceptions shaped by society's expectations..."
Elisabeth Werchosin

Elisabeth Werchosin was born on June 1, 1995, in Pskov, Russia. She studied fiction and television film direction at the St. Petersburg State Institute of Cinema and Television under Artyom Antonov. During her university years, she directed two short films, *Bookmark* and *We Mourn*, both of which won top prizes at the Pitterkit Film Festival. In 2021, she moved to Germany to continue her studies and career in film. Her film *Inflatable Bear, Hourly* premiered in the international competition at the 47th Clermont-Ferrand International Short Film Festival in 2025.



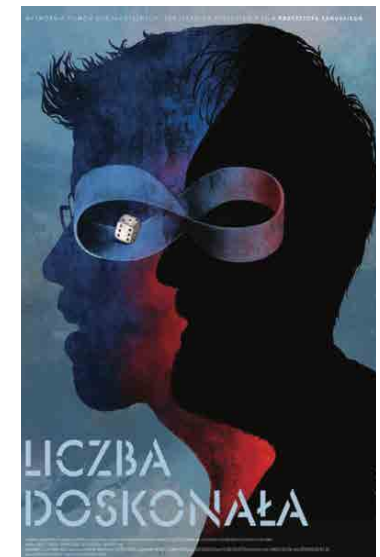
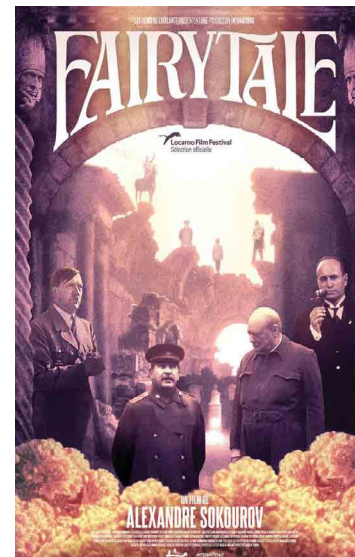
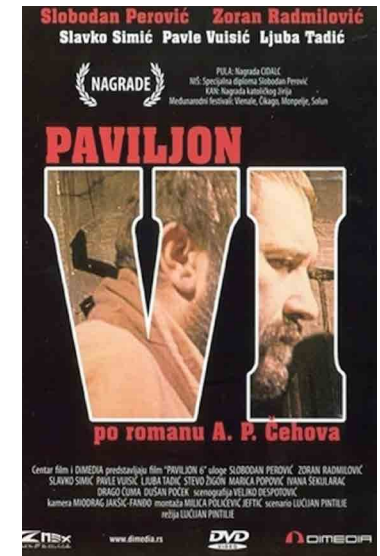
Tribute to Masters

The Master and Margarita / Il Maestro e Margherita
by Aleksandar Petrović

Pavillon 6 / Paviljon VI by Lucian Pintilie

Fairytale / Сказка by Alexandre Sokourov

Perfect Number / Liczba doskonała by Krzysztof Zanussi



The Master and Margarita / Il Maestro e Margherita

by Aleksandar Petrović

(Fiction, Italy / Yugoslavia, 1972, 95', C, French Subtitles)

with Ugo Tognazzi, Mimsy Farmer, Alain Cuny and Velimir Bata Živojinović

Master Nikolai Masudov, a talented writer, and his assistant Margarita are working on an adaptation of the biblical story of Pontius Pilate. The Devil, Woland, and his lieutenants harass the Master by monitoring him, killing his friend, and sending another to Siberia. Based on the novel of the same name by Mikhail Bulgakov.



"Some may believe in the existence of the devil. Others, if they wish, may say that the Master, Bulgakov, and I simply dreamed of him. I cannot say what the Master and Bulgakov would have said, but I am more inclined to believe in the devil than not to believe in him." Aleksandar Petrović

"...Tackling such a dense work and adapting it for the screen was a difficult undertaking. Alexandre Petrovic has pulled it off masterfully. Blending the everyday and the fantastical is no easy feat, but with him, we're in it like fish in water.

...Petrovic's film exists. It's definitely there, and a little bit there. Robust, strong, dazzling with its mastery, clarity, irony, and tenderness. It possesses a rare beauty and a force of testimony that are also an accusation. ...A very high-class film worthy of the novel that inspired it."
Michel Duran, Le Canard Enchaîné

Aleksandar Petrović

Aleksandar Petrović was a director and screenwriter of Serbian origin, born in 1929 and died in 1994, in Paris. He was one of the first directors of his generation to break free from the stereotypes and propaganda codes that plagued Yugoslav cinema. He studied at the Film Academy in Prague and at the Faculty of Philosophy in Belgrade, where he obtained a degree in Art History. In 1957, he directed his first short film, *Between the Sky and the Marsh*. His films *And Love Has Vanished* (1961) and *The Days* (1963) marked the beginning of the modern sensibility of the new Yugoslav cinema. He was appointed professor of directing at the Academy of Cinema, Theatre and Television in Belgrade. *Tri* (1965), nominated for an Oscar, was a worldwide success. *I Even Met Happy Gypsies* (1967) won the Grand Prix and the FIPRECI at the Cannes Film Festival. In 1968, he directed *It's Raining in My Village*, inspired by Dostoyevsky's *The Possessed*. In 1973, the communist government forced him to leave his professorship in cinematography. From then on, he worked abroad. *The Master and Margarita* (1973) won the Silver Lion at the Venice Film Festival, among other awards. In 1977, he shot *Group Portrait with a Lady*, based on Heinrich Böll's work. His last film was *Migrations*, made in 1989.



Pavillon 6 / Paviljon VI

by Lucian Pintilie

(Fiction, Yugoslavia, 1978, 87', C, French Subtitles)

with Slobodan Perović, Zoran Radmilović, Pavle Vujisić and Slavko Simić

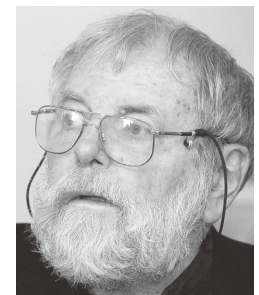
In a psychiatric hospital in Tsarist Russia, a doctor meets a former student who has been interned for his political views. The doctor listens to his patient's demands and develops a new vision of reality that doesn't please his colleagues. Based on the short story by Anton Chekhov.



"Lucian Pintilie is the best Romanian director, but he hasn't been able to film in his own country for many years, and he made this film in Yugoslavia. The film stands out for its powerful and sober description of this "house of the dead" where convicts languish on reprieve, gradually destroyed by violence and madness." Marcel Martin, Cinéma, juin 1979

Lucian Pintilie

Lucian Pintilie was born in 1933 in Bessarabia, then a province of Greater Romania. He studied at the Institute of Cinematographic and Theatre Arts in Bucharest and spent his entire life oscillating between stage and screen. Between 1956 and 1965, he shot television reports and simultaneously directed classical and contemporary plays. He tried his hand at cinema in 1965 with *Sunday at Six O'Clock*, in which he revisited his country's fascist past. He continued his satirical style against the communist dictatorship with *The Reconstruction* in 1968 and *Scenes from Carnival* in 1981, both of which were censored. He then went into exile in France and performed in the greatest Parisian theaters. Pintilie gave free rein to his devastating humor upon his return to Romania after Ceausescu's death, with *The Oak*. His subsequent films continue to engage in what he calls a "dialogue with Evil." His film *Niki and Flo* was presented during the Directors' Fortnight at the 2003 Cannes Film Festival.



Fairytale / Сказка

by Alexandre Sokourov

(Fiction, Russia / Belgium, 2022, 78', BW, French Subtitles)

with Igor Gromov, Vakhtang Kuchava, Lothar Deeg, Tim Ettelt, Fabio Mastrangelo, Michael Gibson, Alexander Sagabashi and Pascal Slivansky

In this experimental, historical, and fantastical film, Stalin, Hitler, Churchill, Mussolini, and Napoleon wander through purgatory, awaiting a hypothetical opening of the gates of heaven. Appearing as several versions of themselves, sometimes aware of their death, sometimes mulling over their plans for conquest and grandeur, they exchange insults. They parade before their people, represented as tormented waves of indistinct figures.



"The concept of speculative fiction bringing together different figures in the same context is not new, but Sokurov's "fairytale," on a textual level, is somewhat reminiscent of Maurice Joly's political satire *The Dialogue in Hell Between Machiavelli and Montesquieu*, except that Machiavelli and Montesquieu would have been able to have a dialogue, despite belonging to different centuries and advocating different philosophies, whereas these 20th-century strongmen in Sokurov's film are unable to communicate, often resulting in a Robert Atman-esque soundscape of overlapping monologues."

Marko Stojiljković – cineuropa.com

"Why will *Fairytale* be my last film? Life is not infinite, and forces are not infinite. Our country is going through a very difficult period. It is possible that directors like me will not be able to continue working... I do not have a second or third citizenship, and I will live in Russia—as long as I live."

Alexandre Sokourov – Locarno

Aleksandre Sokourov

Aleksandr Sokurov is a Russian director born in 1951. After studying at VGIK, he directed numerous documentaries, including *Dialogues with Solzhenitsyn*. His 1983 film *A Painful Indifference* was nominated for the Golden Bear at the 37th Berlin International Film Festival in 1987. In 1989, he directed an adaptation of *Madame Bovary*, entitled *Save and Protect*. In 1996, with *Mother and Son*, he achieved some international success. His next films, *Father and Son* and *Alexandra*, were selected at the Cannes Film Festival in 2003 and 2007 respectively. Sokurov directed three works of a completely different register, devoted to historical figures: *Moloch* about Adolf Hitler in 1999, *Taurus* about Lenin in 2001 and *The Sun* about Emperor Hirohito in 2005. His film *Russian Ark* was shot in 2002 in the Hermitage Museum in a single sequence shot. He received the Robert-Bresson Prize in 2007 for his entire work at the time of the release of *The Gospel*. With *Faust*, a loose adaptation of the homonymous work by Goethe and *Doctor Faustus* by Thomas Mann, he won the Golden Lion at the 2011 Venice Film Festival. In 2015, his film *Francofonia*, shot at the Louvre Museum, was selected for the Venice Film Festival. His latest film, *Fairytale*, was nominated for the Golden Leopard at the Locarno Film Festival.



Perfect Number / Liczba doskonała

by Krzysztof Zanussi

(Fiction, Poland / Italy / Israël, 2022, 87', C, French Subtitles)

with Andrzej Seweryn, Jan Marczewski, Julia Latosinska and Jan Nowicki

The young mathematician David has devoted his entire life to the study of prime numbers. His encounter with his distant cousin, Joachim, gradually leads him to reevaluate his priorities. This encounter will have a considerable impact on both of them and spark a long discussion about the mysterious order of the world and the meaning of life.



Krzysztof Zanussi

Krzysztof Zanussi, born in 1939, is a Polish film director, screenwriter and producer. He studied physics at the University of Warsaw and philosophy at the University of Krakow. He graduated in film from the National Film School in Łódź in 1967. He directed *The Illumination* (1973), *The Constant* (1980), *The Imperative* (1982), *The Year of the Quiet Sun* (1984), *Life is a Sexually Transmitted Disease* (2000), and *The Heart on the Sleeve* (2009). A prizewinner at international festivals such as Cannes, Venice, Locarno, Berlin and Tokyo, he is also a theatre director, director of Studio TOR and professor of film at the University of Silesia and EGS (European Graduate School).

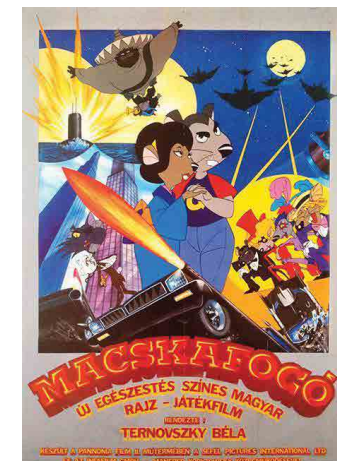


THEME: Tell Me Lies

Blue Velvet Revisited by Peter Braatz

Foudre by Carmen Jaquier

Cat City / Macskafogó by Béla Ternovszky



Blue Velvet Revisited

by Peter Braatz

(Documentary, United States / Germany / Slovenia, 2016, 85', C&BW, French Subtitles)

When David Lynch was shooting his film *Blue Velvet*, German filmmaker Peter Braatz was also on set, shooting documentary footage using a Super 8 camera.

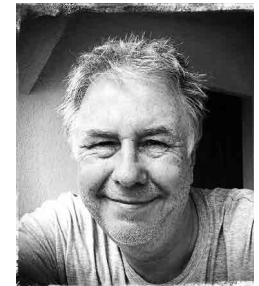


"Blue Velvet is perhaps the best representation of the scope of Lynch's universe, better than any of his other films. With 60 reels of Super 8 film, one for each day of shooting, the young Peter Braatz flew from Germany to a small town of white picket fences and red roses where Lynch shot his dark fable with Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, Laura Dern, and Jack Nance. The result is a feature-length film that transcends a mere behind-the-scenes recording and becomes a meditation on cinema, time, and the essence of art."

Mar del Plata Film Festival, Argentina

Peter Braatz

From 1982 to 1988, **Peter Braatz** studied at the German Film and Television Academy in Berlin. In 1985, he was a guest of David Lynch during the filming of *Blue Velvet* in Wilmington, USA, and in 1986, he participated as a second unit cameraman in Wim Wenders's *Wings of Desire*. His short film *Titanica* (1988), about the strike at the Krupp steelworks in Rheinhausen, was shown at the Museum of Modern Art. The films *DDR - Ohne Titel* (Best Documentary / Young Talent Award, Duisburg Film Week 1990) and *Trans* (German contribution to the Dok International Film Festival in Marseille 1994) observe the historical upheavals in the GDR and the former Soviet Union. The film *Blue Velvet Revisited* (2016) premiered at the London Film Festival and was selected for the David Lynch Foundation Film Festival in Los Angeles.



Foudre

by Carmen Jaquier

(Fiction, Switzerland, 2022, 92', C, Original Version)

with Lilith Grasmug, Mermoz Melchior and Benjamin Python

Summer 1900, in the heart of a valley in southern Switzerland. Elisabeth, 17, is about to take her vows after five years in a convent. The sudden death of her sister forces her to return to the family farm to assume her new role as eldest child. Elisabeth quickly finds herself suffocated by this life of labor and obsessed by the mysteries surrounding her sister's disappearance. She then seeks to free herself from her status and her new commitments.



"If *Foudre* is imbued with eroticism, Carmen Jaquier steers clear of the cliché of the young prude who lets herself go. She depicts with modest precision the discovery that a simple caress can sting (a surprising sensual scene with nettles), suspend a story, or divert it from its course."

Olivia Cooper Hadjian – Cahiers du Cinéma

"A debut film by a young Swiss filmmaker with undeniable sensual power. Carmen Jaquier strives to film nature and the flesh as instruments capable of accessing transcendence—whether that transcendence is called God or anything else. What if God were another name for desire?"

Séverine Danflous - Transfuge

Carmen Jaquier

Born in Geneva, **Carmen Jaquier** studied graphic design before directing her first short films, then attending the École cantonale d'art de Lausanne (ECAL). Her graduation film, *Le Tombeau des filles*, received the Pardino d'argento at the Locarno Film Festival in 2011. She then explored imagery and editing within the Aamen collective and directed two short films, *Les Vagues* and *Le Bal des Sirènes*. Her films *La Rivière sous la langue* and *Heimatland* (a collective feature film) were selected at the Locarno Film Festival in 2015. She also designed the cinematography for Emmanuelle Antille's film *A Bright Light - Karen and the Process*, presented at the Visions du Réel Festival in 2018. *Foudre* is her first feature film.



Cat City / Macskafogó

by Béla Ternovszky

(Animation, Hungary / Germany / Canada, 1986, 96', C, French Version)

On Planet X, the mouse people are in danger: gangster cats, trampling on the ancient agreements between cats and mice, are preparing to massacre them all. At the last moment, when the mouse leaders are considering leaving the planet, a mouse spy is secretly sent to discover the plans for a machine that could save all the mice.



"A pioneering work not only in the history of Hungarian animation, but also worldwide, *Cat City* has become an international classic since its theatrical release in 1986." Animatik.hu

"This spy film pastiche, with its car chases, explosions, erotic thrills, and spectacular musical numbers, is a film that imagines a new social organization through the prism of irreconcilable racial difference, and thus bears witness to racist reflexes in Hungarian popular discourse of the 1980s."

Gábor Gergely - Ethnic and Racial Difference in the Hungarian Animated Features *Macskafogó/Cat City* (1986) and *Macskafogó 2/Cat City 2* (2007)

Béla Ternovszky

Born in 1943, **Béla Ternovszky** studied at the Department of Philosophy and Aesthetics at the Evening University of Marxism-Leninism, graduating in 1964. He then worked at the Pannónia Film Studio, and later at the Film Company. He initially worked as a cartoonist, then as a motion designer and director.

His first short film, *Modern Training Methods*, won numerous awards at national and international festivals. In 1966, he achieved festival success with *Öt perc gyilkosság*, written by József Nepp. In 1979, Ternovszky worked for the television company Bayerischer Rundfunk with Infafilm in Germany. After completing his successful television series *Pumukli*, he became co-owner of Stúdió II. Ltd., where he also worked as a director for over twenty years. He achieved international fame with the 1986 cartoon *Cat City*, for which he directed a sequel in 2007.



Connections

Antologion / Антологион by Aleksandr Balagura

The Yellow Ticket / Der Gelbe Schein
by Viktor Jansone and Eugen Illés



Antologion / Антологіон

by Aleksandr Balagura

(Experimental, Ukraine, 1996, 77', BW, French Subtitles)

Antologion – in ancient Greek: “wreath of flowers, harvest of poetic passages...” Antologion is an assemblage film – an attempt to imagine a unique film with its own plot, its own aesthetics, its own intonation, an attempt to create a unique organic interweaving, a cine-rhapsody, based on fragments of classic films produced in Ukraine during the Soviet period. This film is a tribute to the centenary of cinematography.

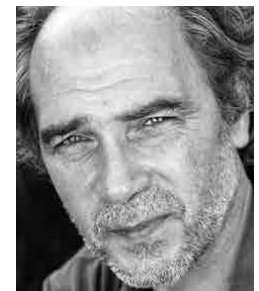


“The relationship between poetry and memory is explored through the archive. The interplay between memory and its reconstruction, references to the fragility and durability of archive images, the regional identification of Ukrainian cinema, and poetic experimentation—all characterize Balagura’s film. The poetic images all seem to question the same myth, “the myth of the lost paradise,” and the need to sacrifice it. This sacrifice of a lost paradise, the paradise depicted in the mythical images of Ukrainian cinema, far from totalitarianism, is perhaps brought to life by the making of this film. The film sacrifices and resurrects images so that the viewer can reconstruct Ukrainian identity and their own version of national memory.”

Anna Doyle, « Poetry and Cinematic Memory », eefb.org

Aleksandr Balagura

Aleksandr Balagura was born in 1960 in Luboml (USSR, now Ukraine). He graduated from the History Faculty of Kyiv State University. From 1989 to 1998, he worked as a director at the Ukrainian Documentary Film Studio. His first independent work, *To Our Brothers and Sisters*, received the Best Documentary Award at the 1990 Florence Festival dei Popoli. In 1991, he returned to Florence to present his short film *Widow-Street* (out of competition). He has directed more than 20 documentaries, including *Antologion* (1996), *Wings of a Butterfly* (2008), selected at Cinéma du réel and Torino IFF, *Life Span of an Object in Frame* (2012) – Special Jury Mention at FID Marseille. His film *Story for an Empty Theatre* (2016), directed with Cesare Bedogné, was selected for over 30 international festivals and received numerous awards, including Best Experimental Film and Best Documentary. Since 1998, he has lived and worked in Genoa, Italy.



The Yellow Ticket / Der Gelbe Schein

by Viktor Janson and Eugen Illés

(Fiction, Germany, 1918, 66', NB, Silent)

with Pola Négri, Harry Liedtke, Viktor Janson, Adolf E. Licho, Werner Bernhardt, Guido Herzfeld, Marga Lindt and Margarete Kupfer

Lea lives in the Warsaw ghetto. After her father's death, she travels to St. Petersburg to attend university. As a Jew, she is issued a yellow passport and is required to reside in a brothel. She enrolls in medical school under a false name and is among the best students.



Viktor Janson and Eugen Illés

Born in Riga in 1860, **Viktor Janson** was a German actor and director. He began his film career in 1913 during the silent era, appearing in 114 films by 1953. His notable films include *The Man of Action* (1919), *Braid and Sword - A Great Princess* (1926), and *Vienna, City of My Dreams* (1927). After the advent of sound cinema, Victor Janson continued his acting career, primarily in comedic roles. Until 1939, Victor Janson directed his own productions, including films such as *Woman of the Year* (1931), *The Blue Sky* (1932), *She and the Three* (1935), *Girl in White* (1936), and *Who Kisses Madeleine* (1939). In the early 1950s, he was a voice actor in several American films, including Walt Disney Productions' *Alice in Wonderland*.

Eugen Illés was a Hungarian cameraman, director, producer, and screenwriter born in 1879. In 1912, he became a cameraman and soon after also a director at the film production company Duskes GmbH in Berlin. In 1915, he made films for various clients in Budapest. From 1917, Illés returned to Berlin and worked for Neutral-Film as a director, cameraman, and screenwriter. He directed the first film adaptation of the novel *Alraune* in 1918.



Salon experimental

Hommage à Gianfranco Brebbia

Amore in Antitesi (1967) – 16’

Anno 2000 I° parte (1969) – 14’

Bazar (1973) – 3’45

Bet (1972) – 5’

Deserto in Luce Solare (1969) – 8’

Extremity 2 (1968) – 19’

Fumus Art (1969) – 20’

Ho Fatto un Film a Varese I & II (1970) – 28’

Idea Assurda per un Filmmaker. Ester (1969) (11.51’)

Idea Assurda per un Filmmaker. Germana (1969) (7.31’)

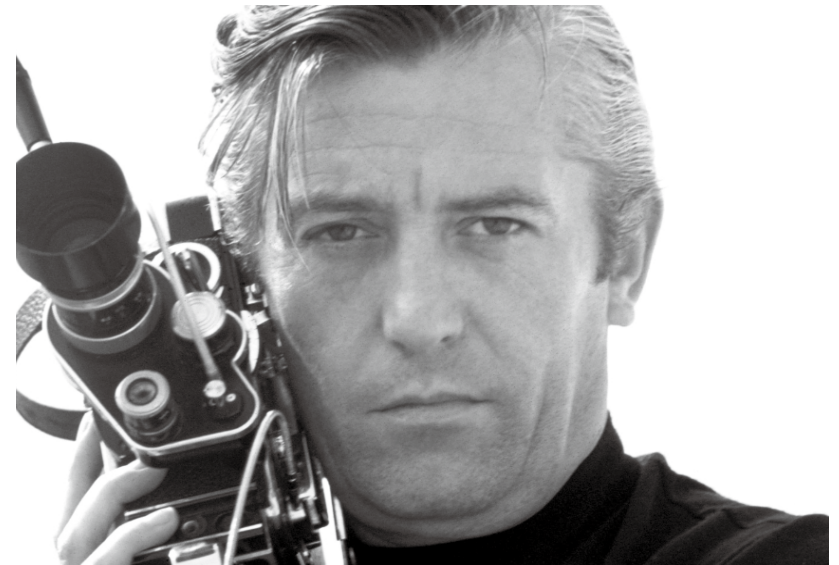
Idea Assurda per un Filmmaker. Matilde (1969) (4.45’)

Idea Assurda per un Filmmaker. Luna (1969) (13.20’)

Polemizzando in Bianco e Nero (1967) – 24’

So That’s That (1968) – 15’44

Ufo (1968) – 20’



Homage to Gianfranco Brebbia (1923 – 1974)

Selection of short films

Gianfranco Brebbia was born in Varese in 1923 and studied at the Salesian Milano school in Milan. From 1943 to 1945, he was interned in Switzerland, where he learned the trade of tailor, which he would practice after the war. It is from this Swiss experience that he drew the sensitivity to nature found in his works. Very early on, he took up photography. In 1962, he made his first film with a Bolex Paillard Reflex H8 camera, which became his preferred format. Throughout his career he documented the city of Varese and the artistic effervescence of the 1960s, but also the construction boom that defigures the historic district of Varese. From the second half of the 1960s, Brebbia became a member of Coopera in Rome.

Among the worldwide blooming of experimental groups of filmmakers appeared during the 1960s in the form of independent cooperatives, the Italian movement, sometimes self-named “underground”, is distinguished by its originality and aesthetic diversity, as well as by its impermeability to any type of market and professionalization, those of art and industrial cinema. Founded in Naples in 1967 by Adamo Vergine, then quickly transferred to Rome, with the aim of collecting and distributing films by Italian experimental and underground filmmakers, the Cooperativa Cinema Indipendente (1967-1971) brought together several personalities, including Tonino De Bernardi, Pia Epremian De Silvestris, Massimo Bacigalupo, Gianfranco Baruchello.

In 1967 he shot *Amore in antitesi* at Campo dei Fiori in Varese. Antithesis between the profane love of young couples and the sacred love of cloistered nuns, this film is made with a telephoto lens. Brebbia writes about it: “All the scenes in this film were shot live, no image was created artificially, so the remote telephoto shots allowed the characters to move as if they weren’t being filmed by a movie camera.”

Polemizzando in Bianco e Nero sur the «construction boom» (Boom edilizio), a period during which buildings in the centre of Varese were destroyed.

In 1968, Brebbia realized *So That's That*, at the Sacro Monte, in Varese, a place of catholic worship and pilgrimage, composed of fourteen chapels located along a climb leading to the sanctuary of Sainte-Marie-du-Mont. 1968 will also be the year of Ufo, on the happening “Ufo. Flying objects” organized at Monte Olimpino in 1968 by the artist Bruno Munari and Daniela

Palazzoli, then director of BIT magazine. That same year, at the 2nd edition of the Rendez Vous Des Cinémas d'art et d'essai at the Palazzo dei Congressi of the Republic of San Marino, Brebbia presents *Extremity 2*, which he describes as «cinematographic experiments - incandescence, filtering of the sun - filming through the window of a working projector, rotating geometric solids that reflect coloured rays».

In 1969, Brebbia directed *Anno 2000*, a two-part film, mixing sequences from the historic centre of Varese, which was soon to give way to new residential areas and construction sites, in which he focuses his camera on the fleeting details of facial expressions, held for an extra second before disappearing, focusing on reflections about the lives of the inhabitants in the year 2000. The same year he composed a film based on close-ups of the painter Sandro Ubaldi, alternating with light effects, *Deserto in Luce Solare*, as well as a series of films, originally projected on a double screen, *Idea Assurda un Filmmaker*, of which Dominique Willoughby tells us, in *Gianfranco Brebbia. The Rebel Amateur* (2023):

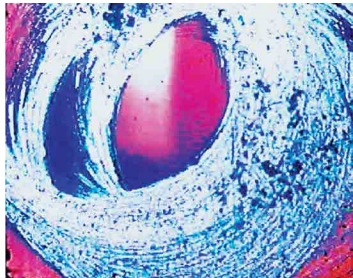
“The two screens side by side play the contiguous surfaces of the two frames or windows, according to two spaces whose movements, colors, figures act as sensual counterpoints of depths, slips, textures. The piquant of the barbed wire meets the softness of the landscape-faces of women fused with the iridescence of water and the networks of branches and herbs. The dual-screen device plays with soft and sharp, near and far, detail and landscape, warm and cold colors, surface slides and deep zoom advances.”

In his film *Fumus Art*, he documents the «Opere di fumo» organized in Varese in 1969 by the artist Luciano Giaccari. In 1973, he made two films scratched on film and hand-coloured with ink from China, *Bet and Bazar*.

He suddenly passed away in Varese on 7 January 1974, at the age of fifty, leaving behind a valuable film archive kept since December 2015 in the historical archive of the Cineteca Italiana in Milan.



Amore in Antitesi (1967) - 16'



Bazar (1973) - 3'45



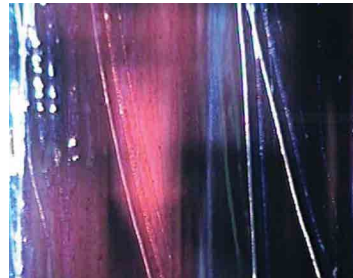
Deserto in Luce Solare
(1969) - 8'



Fumus Art (1969) - 20'



Anno 2000 I° parte (1969) - 14'



Bet (1972) - 5'



Extremity 2 (1968) - 19'



Ho Fatto un Film a Varese I & II
(1970) - 28'



Idea Assurda per un Filmmaker.
Ester (1969) (11.51')



Idea Assurda per un Filmmaker.
Matilde (1969) (4.45')



Polemizzando in Bianco e Nero
(1967) - 24'



Ufo (1968) - 20



Idea Assurda per un Filmmaker.
Germana (1969) (7.31')



Idea Assurda per un Filmmaker.
Luna (1969) (13.20')



So That's That (1968) - 15'44

Events & Encounters

L'histoire reste jeune by Claire Angelini

The Cameraman / Le Caméraman by Marion Lary

Tardes de Soledad by Albert Serra



FACULTÉ DES ARTS DRAMATIQUE À BELGRADE

Echo / Exo by Dan Grabnar

Milk and honey / Мед и млеко by Sara Marić

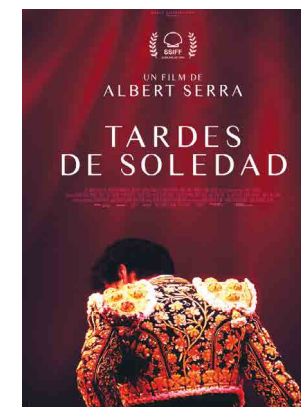
Father Aleksandar / Отац Александар
by Zoja Cvorovic

Lucky Us / Благо нама by Vanja Vujin

I gvožđe zarđa i pukne, a čovek ostane
/ И гвожђе зарђа и пукне, а човек остане
by Jana Svarc

Where are the children / Где су деца
by Isidora Pavlović

Prijatno sa Jovankom / Пријатно са Јованком
by Izidor Bistrovic



ФАКУЛТЕТ
ДРАМСКИХ
УМЕТНОСТИ
У БЕОГРАДУ

L'histoire reste jeune

by Claire Angelini

(Fiction, France, 2021, 44', C, Original Version)

with Yolaine Gendre, Ali-Cem Kaplan, Gwenaël Lamande, Maria-Stella Milani, Emile Renaudot and Khaled Zyadeh.

Six young people in search of themselves during the year 2021. They are from here and elsewhere. A passion for theater unites them; they work on plays by the German playwright, director, writer, and poet, author of *The Threepenny Opera*, Bertolt Brecht. Yet history captivates them. It has turned the life of one of them upside down; it worries the others. This dull anxiety is called war. Yet the desire remains to look to the future at all costs, in words or music.



Claire Angelini

Claire Angelini, artist and filmmaker, explores the relationship between art and history through a critical archaeology of places and memories through film, installation, performance, photography, and drawing. She has directed seven feature films, including *In the Time of Others* (Underdow 17), *Chronicle of the Excluded Third* (SCAM Selection 2017), *This Gigantic Turning of the Earth* (Berlinale, Forum 2015), and *War Is Near* (Cinéma du Réel 2011 and winner of the Prix du Rendez-vous de l'Histoire de Blois), and eighteen short films presented at French and international festivals, art centers, galleries, film libraries, and cultural centers.



The Cameraman / Le Caméraman

by Marion Lary

(Documentary, France, 2024, 73', C, Original Version)

Étienne films. I film him. Our images interact. We delve into Étienne's perspective, into what he perceives of the world, and what he conveys. At 33, with Down syndrome, Étienne dreams of becoming a professional cameraman. The adventure of the film confronts us with what it is possible to build with and for him.



Marion Lary

After studying philosophy and film, **Marion Lary** worked as an assistant to István Szabó, Alberto Lattuada, Léos Carax, Régis Warnier, and Nagisa Ōshima, before embarking on personal projects.

Through documentary filmmaking, she explores working-class neighborhoods, as in *In My Neighborhood I Live, I Die* (2011) and *Like a Fish in Water* (2013); she meets asylum seekers in *Neither Here nor There* (2003), women rebuilding their lives after domestic violence in *When They Take Action* (2021), and black and white people who ignore each other in *The Silences of Cuthbert* (2018). She experiences the difficulties of a different sexual orientation in *Unique in its genre* in 2012 or questions parenthood in *Désirs d'enfant* in 1996, thus affirming her perspective and her place as a committed filmmaker.



Tardes de Soledad

by Albert Serra

(Documentary, 2024, France / Portugal / Spain, 125', C, French Subtitles)

The life of bullfighter Andrés Roca Rey during a day of bullfighting, from the moment he puts on his costume to the moment he takes it off.



"Tardes de Soledad shows bullfighting before it was music, poetry or dance (since it has often been compared to these arts): bullfighting decomposed, depoeticized, raw." Marco Uzal – Cahiers du Cinéma

Albert Serra

Born in Banyoles in 1975, **Albert Serra** is a Catalan artist and director. With degrees in Spanish philology and literary theory, he gained international recognition with his first feature film, *Honor de cavallera*, a loose adaptation of Don Quixote selected for the Directors' Fortnight in 2006.

He worked with friends, non-professional actors from his village, aiming to maintain a holiday atmosphere during filming. Albert Serra imposed three rules on his crew: never respond to the director who is talking to the actors during takes, never stop acting, and never look at the director.

For his second film in 2008, *The Song of the Birds*, Serra drew inspiration from the traditional Catalan Christmas song, *El cant dels ocells*, and reunited with the same cast to tell the story of the journey of the Three Wise Men, guided by the star in their search for the baby Jesus. In 2013, he was given carte blanche by the Centre Pompidou in Paris as part of a correspondence with Argentinian filmmaker Lisandro Alonso. That same year, *Histoire de ma mort*, 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 2016 Cannes Film Festival.

In 2019, his film *Liberté* explores a night of debauchery in a small wood during the French Revolution. The film received the Special Jury Prize at Cannes in the "Un Certain Regard" section.

In 2022, *Pacifiction* is his first film set in the modern era. Serra's filmmaking method is pushed to its climax, in long improvisational scenes guided by the director via earpieces. The film was presented in the official selection at Cannes and received the César Award for Best Actor (Benoît Magimel) and Best Cinematography (Artur Tort).

Tardes de Soledad is his first documentary.



FACULTY OF DRAMATIC ARTS
INTERNATIONAL STUDENT DOCUMENTARY FILM FESTIVAL
BISTRE REKE - RIVIÈRES CLAIRES

In 2020 the Belgrade Faculty of Dramatic Arts launched the International Student Documentary and Environmental Film Festival **BISTRE REKE - Clear Rivers**.

Our fifth edition will take place in the village of Temska on the Stara Planina, in the recently renovated summer cinema in July 2025.

On the programme, films from the four corners of the world, presented in two competitive selections: one dedicated to student documentaries and the other to professionals. These films comport profound reflections on the future of our planet and underscore the vital importance of ecology.

In 2024, the second Bistre Reke - *Clear Rivers* cinema camp took place as part of the festival. For seven days, 30 students from regional cinema schools formed seven crews to create seven documentaries in the region of the monastery of Studenica and its vicinity.

These films relate a great variety of human stories, all linked by one common theme: nature and how to live in harmony with it.

These films are now here before you. We have brought to Paris these moving stories of human beings, created on the slopes of the verdant mountains of Western Serbia. They illustrate difficult, fragile lives lived in harmony with pristine nature. These stories were captured by the cameras of young creators. They are films of great beauty and their profound poetic power reveals solitary heroes in their daily fight for life imposed by the environment that surrounds them.

You will discover heroes who make honey, who herd cattle, children who grow without friends, magnificent sunrises and sunsets, as well as the misery and joys of rural life.

In cooperation with the **FESTIVAL L'EUROPE AUTOUR DE L'EUROPE**, whose programme offers a plethora of more than a hundred films focused on ecological and environmental issues, the Belgrade Faculty of Dramatic Art continues its long-lived collaboration with the festival by offering new perspectives. Come discover these fascinating and moving stories of the people who live in these hills and forests alongside rivers far from the city lights.

Artistic Director of the Festival
Professor Narcisa Darijević Marković
Faculty of Dramatic Arts
Belgrade



Echo / Ехо
by Dan Grabnar

(Documentary, Serbia, 2024, 14', C, VOSTF)



Father Aleksandar / Отац Александар
by Zoja Cvoro

(Documentary, Serbia, 2024, 18', C, VOSTF)



I gvožđe zarđa i pukne, a čovek ostane / И гвожђе зарђа и пукне, а човек остане
by Jana Svarc

(Documentary, Serbia, 2024, 12', C, VOSTF)



Milk and honey / Мед и млеко
by Sara Marić

(Documentary, Serbia, 2024, 12', C, VOSTF)



Lucky Us / Благо нама
by Vanja Vujin

(Documentary, Serbia, 2024, 10', C, VOSTF)



Where are the children / Где су деца
by Isidora Pavlović

(Documentary, Serbia, 2024, 11', C, VOSTF)

Prijatno sa Jovankom / Пријатно са Јованком
by Izidor Bistровић

(Documentary, Serbia, 2024, 14', C, VOSTF)

Exhibitions

Tribute to Aleksandar Petrović

Pathé les Fauvettes
58 Av. des Gobelins, 75013 Paris

The first 20 years of the festival

Maison de la Vie Associative et Citoyenne du 14e
76 Rue Daguerre, 75014 Paris

Salon Experimental Fragments

The Film Gallery
43 Rue du Faubourg Saint-Martin, 75010 Paris



La maison
de la vie associative
et citoyenne • 14^e

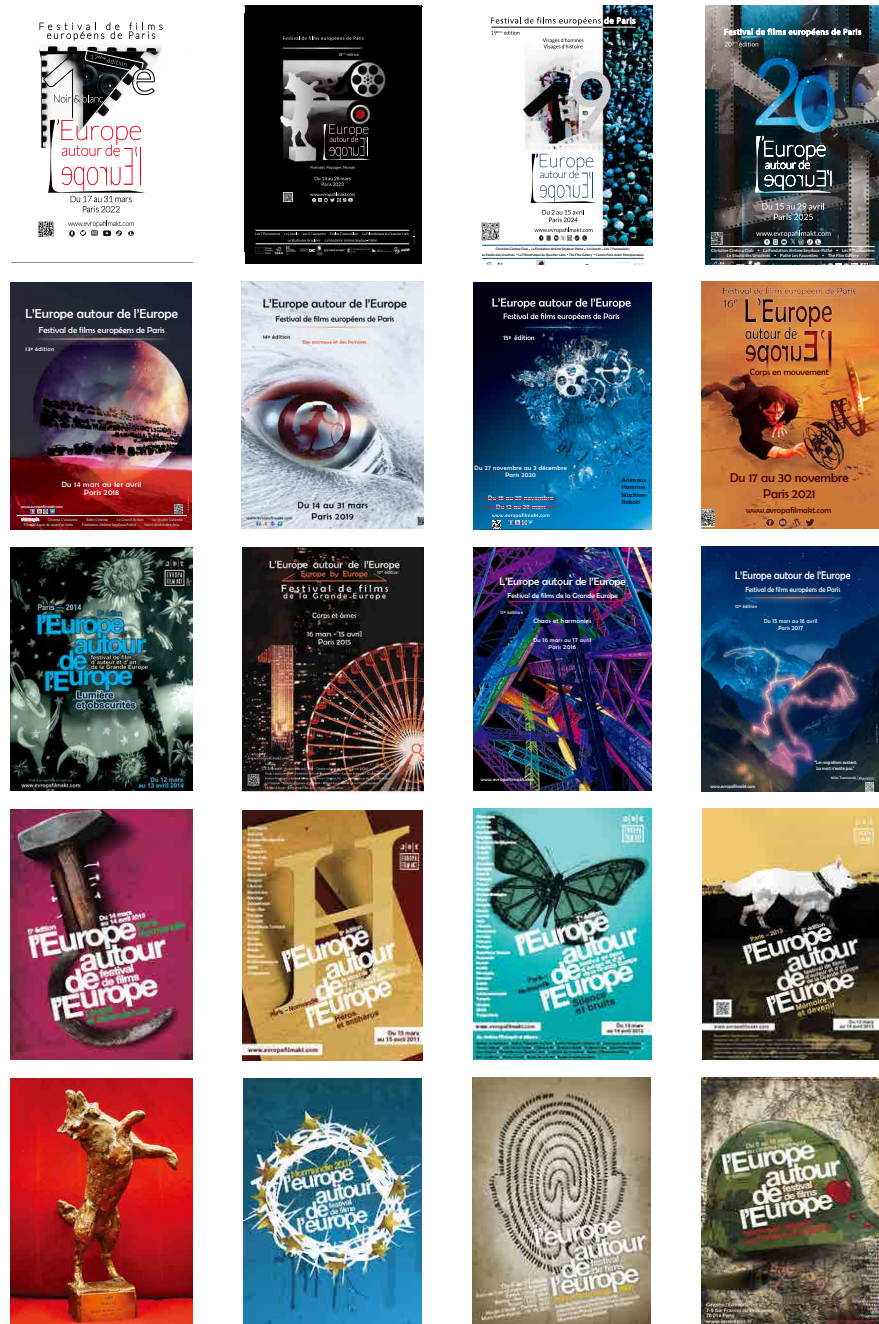
TRIBUTE to ALEKSANDAR PETROVIĆ

From 15 to 29 April 2025

Pathé les Fauvettes



The first 20 years of the festival



Salon Experimental Fragments

THE FILM
GALLERY



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Venues

Christine Cinéma Club

4 rue Christine, 75006 Paris
Full price: 10 €
Reduced price: 8 € (students, seniors and unemployed)
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Free entrance

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12€ : Full price
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Students: 9.90
Carte 3 places (valid 1 month) 24 euros or 8 euros the film
CinéPass
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The Film Gallery

43 Rue du Faubourg Saint-Martin,
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09 54 22 51 11
Free entrance

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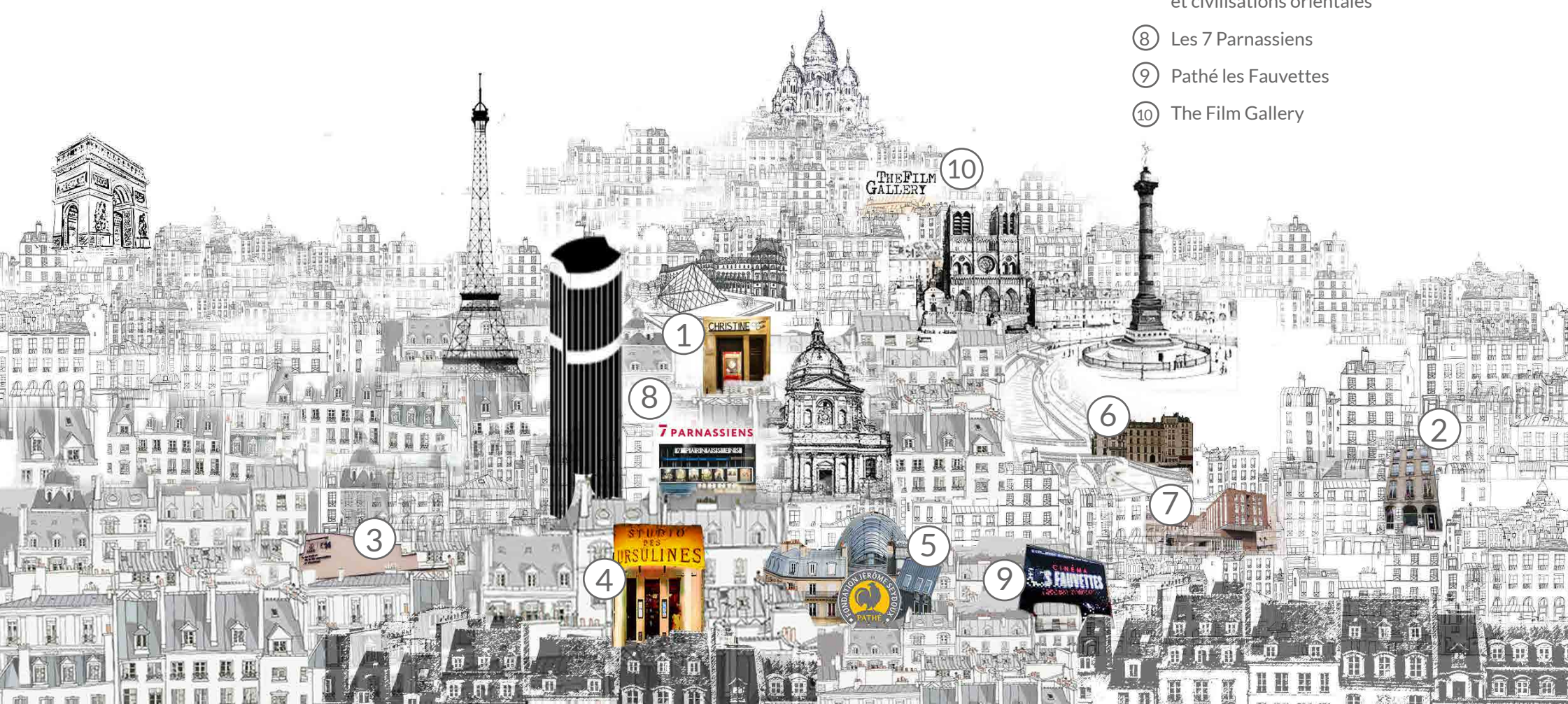
20th edition



Paris European Film Festival 2025

Les lieux

- ① Christine Cinéma Club
- ② Le Centre Culturel de Serbie
- ③ Maison de la Vie Associative et Citoyenne du 14e
- ④ Le Studio des Ursulines
- ⑤ La Fondation Jérôme Seydoux-Pathé
- ⑥ La Bibliothèque Polonaise de Paris
- ⑦ Inalco - Institut national des langues et civilisations orientales
- ⑧ Les 7 Parnassiens
- ⑨ Pathé les Fauvettes
- ⑩ The Film Gallery





L'Europe autour de l'Europe Paris European Film Festival



FLIGHT
Mostra Internazionale
del Cinema di Genova



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

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