

Du 30 mars au 13 avril
Paris 2026

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autour de
l'Europe

Winners of the 21st edition

The 21st edition of the **Europe by Europe** festival, founded by filmmaker **Irena Bilic** and chaired by **Ghislaine Masset**, concluded on Monday, April 13, 2026.

Over **15 days of screenings** and discussions, we presented **90 films**, reflecting the richness and diversity of European auteur cinema.



[Press Release](#)

Paris, April 13, 2026

2026 Winners

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The Festival is pleased to unveil the **2026 Winners**, celebrating the talent of filmmakers from all over Europe, in the **fiction, documentary and short film** sections.



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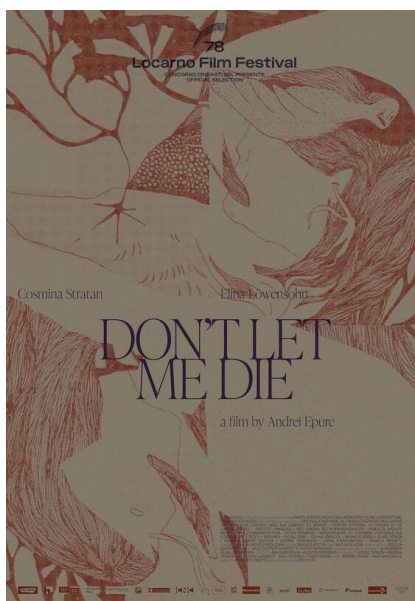


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PRIX SAUVAGE

Le Jury, composed of Mia Engberg – President (Sweden), Lilja Ingolfsdottir (Norway), Baptiste Pépin (France) and Diana Vidrascu (Romania), awarded the **Prix SAUVAGE** and its dancing wolf statuette to Andrei Epure for the film **Nu mă lăsa să mor / Don't Let me Die** (Roumanie /France / Bulgarie).



Our winner is a dark and compelling tale of transgression and alternative realities. Set in a dystopian, Kafkaesque world, the heroine embarks on a journey with a quiet integrity and a growing sense of power. The film weaves together elements of horror, classical drama, and surrealism, creating a rich and unsettling cinematic language. Structured in fragments, and enhanced by inventive sound design and expressive imagery, it forms a visually and emotionally challenging experience.

Through its use of genre elements and sparse dialogue, the film offers a subtle critique of contemporary social structures, raising questions about truth, absurdity, and how we navigate uncertain times. The filmmaker shows a great capacity for making innovative and creative cinema and we are looking forward to see more from this director in the future.



Andrei Epure

Nu mă lăsa să mor / Don't Let me Die



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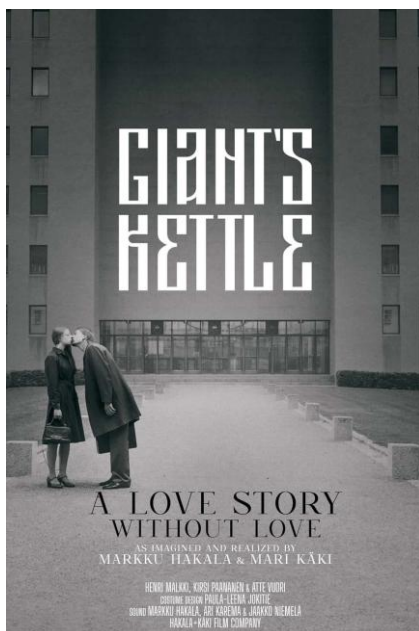


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PRIX LUNA

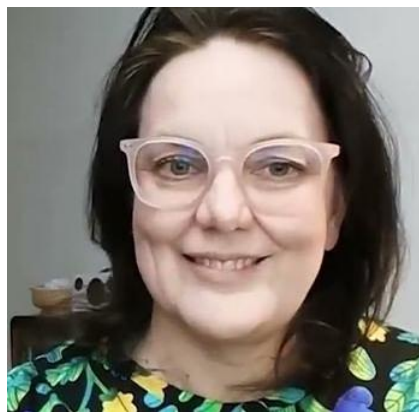
The jury of young cinema professionals, composed of Nour André, Sarah Bordji, Nina Gayet, Tess Lanfranchi-Rezzouk, Till Lormant, Maria Serralvo, Antony Yin has awarded the **Prix LUNA** à Markku Hakala et Mari Käki for the film **Hiidenkirnu / Giant's Kettle** (Finland).



A fascinating film in which every inch of screen space is constantly alive. A radical vision composed of hypnotic tableau scenes invites us to see ourselves as human beings and to question the narratives that shape us as a society. "Giant's Kettle" achieves honesty through artifice, the everyday through fantasy, and manages to capture the ineffable through the utterly concrete.



Markku Hakala



Mari Käki

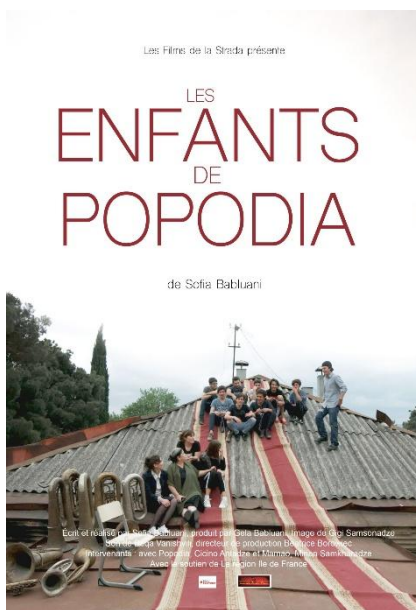
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L'Europe
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The Jury composed of Pierre Erwan Guillaume – President (France), Régine Arniaud (France) and Magdalena Mezoughi (Slovakia) has awarded the **Prix PRESENT** and its dancing wolf statuette to Sofia Babluani for the film **ფოფოდიას შვილები / The Children of Popodia** (France/Georgia).



There are films that shine with simplicity and clarity, films that are essential. The one we have chosen to honour this evening is one of them. It does not preach, nor does it seek to convince or impress; there is no unnecessary aestheticism, no sophisticated lighting; the shots are effective and serve the emotional purpose of the story, for what matters here are the feelings, the joys, the sorrows, the anxieties, the anger, the rebellions. Without violence, without pathos, without empty rhetoric, with humour and sincerity, it tells the story of young people—girls and boys, Christians and Muslims—living together in a boarding school in Georgia. This film resonates particularly strongly today, and we want to believe, alongside them, that education can work miracles, that it is still possible, regardless of one's religion, beliefs or gender, to live together in harmony. It feels incredibly good. For all these reasons and many others, we are awarding the Prix Present of the L'Europe autour de l'Europe festival to Sofia Babluani's film 'The Children of Popodia'.

**Sofia Babluani****ფოფოდიას შვილები / The Children of Popodia**

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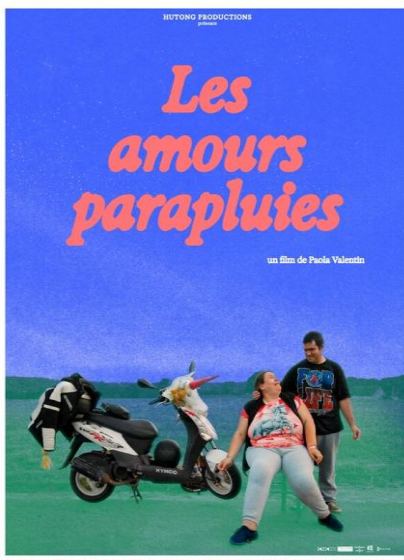
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SPECIAL MENTION - PRIX PRESENT

The **Special mention** is awarded to **Paola Valentin** for the film **Les Amours Parapluies** (France).



For its two deeply moving protagonists, Cécilia and Ludo; for its inventive storytelling and the way it blurs the lines between documentary and fiction; for the beauty of its framing, the subtlety of the sound and colour work, and its little directorial extravagances, such as that shot—as improbable as it is poetic—of the fists of a gang of lads, or the one of a washing machine window that transforms into a funfair, or yet another where a multicoloured unicorn-shaped balloon appears in a desolate landscape. Thanks to its boldness and poetry, the film succeeds in elevating the stories of people we generally refer to as 'ordinary folk'.



Paola Valentin

Les Amours Parapluies



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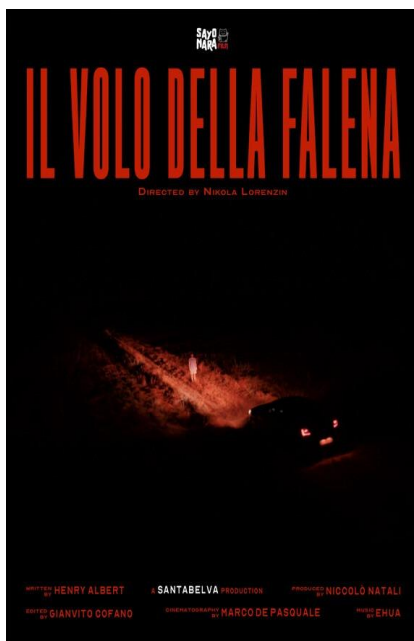


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PRIX SAUVAGE CORTO

The Jury composed of Alexandre Athané – Président (France), André Raphaël Ivanov (France/Kazakhstan) et Bryan Huebra (France) has awarded the **Prix SAUVAGE CORTO** and its dancing wolf statuette to Nikola Lorenzin for the film **Il volo della falena / The Flight of the Moth** (Italie).



We award the 2026 Prix CORTO to the film "The Flight of the Moth" by Nikola Lorenzin, a nocturnal and mental journey in which reality gradually unravels. In a fascinating and hypnotic atmosphere, the film guides us (and leads us astray) through inhabited landscapes that reflect an inner turmoil.

Through a slow and controlled progression, it constructs a psychological thriller where the night becomes a space of drifting, and where the landscapes extend the character's inner state. Each shot seems to waver, as if caught in a pulse, like a neon light on the verge of failing, until the boundaries between the world and consciousness disappear.

We were deeply spellbound by this sensory experience, driven by a rhythm pulsing like blood in a vein, bathed in red lights that infuse the film with an organic and persistent tension, plunging us into a mesmerising nightmare.



Nikola Lorenzin

Il volo della falena / The Flight of the Moth



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SPECIAL MENTION - PRIX SAUVAGE CORTO

The **Special mention** is awarded to Pola Mika Lara Kapuste for the film **Madonnas** (Allemagne/Italie).



We are awarding a special mention to "Madonnas" by Pola Mika Lara Kapuste for the uniqueness of its form and the sensitivity of its perspective.

Straddling the line between fiction and documentary, the film employs a subtle, almost playful approach, where different registers intersect and respond to one another, giving rise to a free-flowing, fragmented and highly poetic style.

Through the portrait of an endearing family, the film skilfully weaves together the life stories of several generations of women, capturing with tenderness and insight that pivotal moment that is the transition to adulthood. Set in a specific location (the city of Taranto in Italy), the film crafts an intimate narrative in which bonds, legacies and contradictions are revealed with finesse.

The unexpected arrival (to an unforgettable techno beat) of a flamboyant aunt, a Madonna fan and a figure who is both offbeat and magnetic, infuses the film with a new energy tinged with humour, disrupting the balance and opening up new possibilities. This sensitive and vibrant work, whose fragmented form aptly captures the complexity of people and relationships, moved us deeply.



Pola Mika Lara Kapuste

Madonnas



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PRIX LUPETO

The Jury composed of Ambre Auffret-Wang, Garance Beauve, Frédéric Fortuné, Félix González, Mael Jas, Selim Jebbari, Sarah Sadi a décerné le **Prix LUPETO** et sa statuette de loup dansant à Pola Mika Lara Kapuste pour le film **Madonnas** (Allemagne/Italie).



The Prix Lupeto jury would like to thank the Evropa Film Akt association, which organises this wonderful festival, as well as its organisers, Irena Bilić and Ghislaine Masset, for the opportunity to watch the short films in competition this year and to select the winner of the Prix Lupeto. During this experience, we had the privilege of discovering bold cinematic works from different corners of Europe, which gave us a taste of the talent and richness that abound on this continent.

After lengthy deliberation, this year's Prix Lupeto is awarded to the short film "Madonnas" by Pola Kapuste, in recognition of the dazzling work on both content and cinematic form, which masterfully intertwines the depiction of everyday beauty with the lucidity forged by awareness. Through its portraits of magnificent women, "Madonnas" reveals the strength and complexity behind the iconography of women in our societies, offering a richly nuanced picture that will continue to inspire us, just as much, in our own quests for identity and freedom.



Pola Mika Lara Kapuste

Madonnas



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SPECIAL MENTION - PRIX LUPETO

The **Special mention** is awarded to Adem Tutić for the film **Tarik** (Serbia).



We award an honourable mention to “Tarik” by Adem Tutić, whose thoughtful direction plunges us into the agonising uncertainty of its protagonist, torn between family upheavals and ethno-religious tensions. His experience encapsulates the challenges of masculinity and Muslim and Bosnian identity in contemporary Serbia.



Adem Tutić

Tarik



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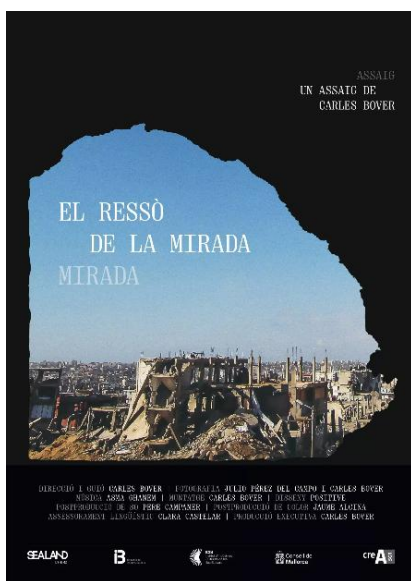


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SPECIAL MENTION - PRIX LUPETO

The second **Special mention** is awarded to Carles Bover for the film **El ressò de la mirada / The Echo of the Gaze** (Spain).



We also award an honourable mention to Carles Bover's "El ressò de la mirada", for his unwavering commitment to truth – a value so essential yet so sorely lacking in our present age. We commend not only Bover's courage in bringing these images to the world's attention, but also the reflection that accompanies them, on our relationship with images, the cinematic medium and its limitations. This questioning of oneself and the foundations of the documentary form becomes all the more important in light of the barbarism and chaos that have been sweeping across the Middle East since the start of the genocide in Gaza. Yet, "El ressò de la mirada" reminds us of its power to bear witness to and influence reality.



Carles Bover

El ressò de la mirada / The Echo of the Gaze



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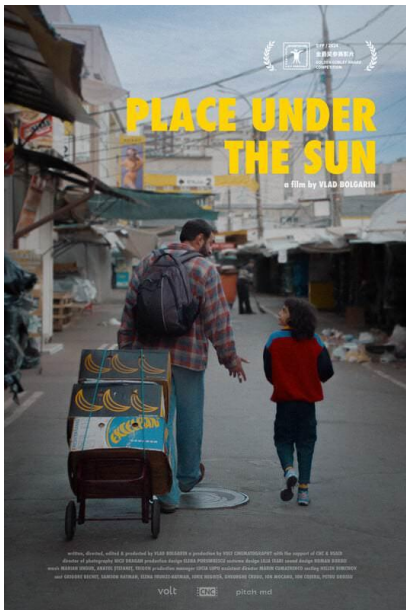
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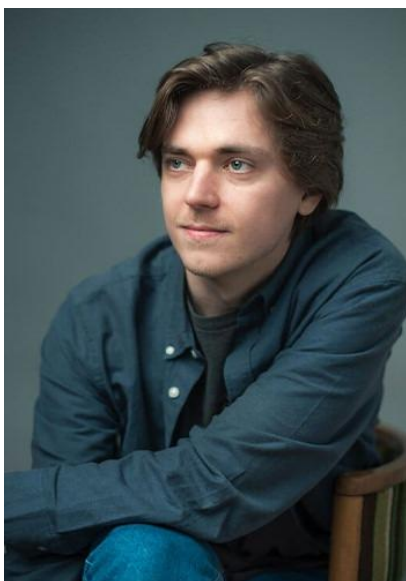
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AWARD OF THE JURY TELESORBONNE / COURT-ECHELLE

The Jury composed of Lisa Jubin-Bernard, Mehdi Ksourou, Juliette Neuert-Shalter, Neila Pezzali, Lucie Seara has awarded the **Premier prix** à Vlad Bolgarin for the film **Loc sub soare / Place under the Sun** (Moldova).



Carried along by its vibrant colours and unique characters, the filmmaker has skilfully brought to life a meticulously crafted screenplay. Visually, we were moved and dazzled by the beauty of the shots, the colour palette and the framing. Everything falls into place; behind every frame, an emotion emerges, creating a bubble around the viewer and the characters. It's a gentle touch that transports you and really works. With open hearts, the characters open up in a daily life that is touching yet makes you smile. Through the powerful glances of this father-son relationship, the short film moves us. Relieved, I would have loved to continue this short film with them, to see them live through the filmmaker's lens. The filmmaker has skilfully blended visual beauty with the beauty of family life in the screenplay, which really strikes a chord. This family stays with us, in our eyes and in our minds.



Vlad Bolgarin

Loc sub soare / Place Under the Sun



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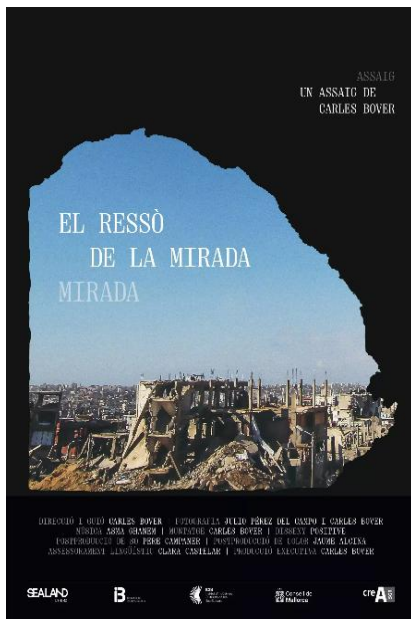


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SPECIAL MENTION – AWARD OF THE JURY TELESORBONNE / COURT-ECHELLE

The **Special mention** is awarded to Carles Bover for the film **El ressò de la mirada / The Echo of the Gaze** (Spain).



Ten years after his first filming trip to Gaza, Carles Bover revisits his footage and his creative process. Filming, showing, having shown. This short documentary feels like a challenging examination of a gaze, a conscience, a sense of responsibility. What is revealed here goes beyond the violence of the past; the film lays bare its terrifying continuity. Nothing seems to have stopped; everything appears to have gone on, like an echo. The opening is immediately striking: a child, pulled from the rubble, remains frozen, stunned, eyes wide open. That gaze pierces the screen and leaves a lasting impression. The film's power also lies in the unease it creates around the act of filming. Faced with the testimony of a mother who has lost her child, the camera asserts itself as necessary to prevent collapse. Bover speaks sincerely of the fear he felt. Fear of himself, of what he was capable of, of crossing boundaries by filming intimacy and pain. This tension between testimony and intrusion, between the duty to show and the burden of bearing witness, structures the film. In ten minutes, *L'écho du regard* refuses any resolution. The film leaves the wounds open and emphasises the repetition of reality. This persistence makes it violently relevant today. It is not a film one watches and then forgets; it is a film that unsettles and lingers.



Carles Bover

El ressò de la mirada / The Echo of the Gaze

