

Paris European Film Festival

21st edition

21

'Europe
autour de
l'Europe

March 30 - April 13
Paris 2026



CATALOG



presents

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

21st edition

THEMA
Geography & Aesthetics

March 30 - April 13
Paris 2026

Graphic Design
Mihajlo Cvetković

Festival poster inspired by the work of Peter Fend
and the photographs of Irena Bilić.

LEGEND

Editorial		5
Prix SAUVAGE Jury		8
Prix SAUVAGE Competition	SAUVAGE	6
Prix PRESENT Jury		26
Prix PRESENT Competition	PRESENT	24
Prix SAUVAGE Corto Jury		46
Prix SAUVAGE CORTO Competition	CORTO	44
Tribute to Masters	HM	76
THEMA: Geography & Aesthetics	THEMA	94
Connections	CX	112
Salon experimental	SEX	124
Events & Encounters	REV	132

Index Filmmakers	150
Index Films	151
Venues	154

Ithaka
BY C. P. CAVAFY
TRANSLATED BY EDMUND KEELEY

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope your road is a long one.
May there be many summer mornings when,
with what pleasure, what joy,
you enter harbors you're seeing for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to learn and go on learning from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you're destined for.
But don't hurry the journey at all.
Better if it lasts for years,
so you're old by the time you reach the island,
wealthy with all you've gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you wouldn't have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you'll have understood by then what these Ithakas mean.

L'Europe autour de l'Europe 2026 presents 86 films from 36 countries,
organized into several sections.

The main themes of this 21st edition's program: the festival joins in paying tribute to the work of Theo Angelopoulos, Claudia Cardinale, Andrzej Wajda, and Frederick Wiseman; filmmakers take a global tour under the banner "Geography and Aesthetics" to return to the inexhaustible theme of the family; a panoramic selection of short films, far more numerous than in previous editions, celebrates emerging talents.

"*The Travelling Players* is one of the great moments of my life as a cinephile," says Michel Ciment in one of his interviews with N.T. Binh (Le cinéma en partage, Rivage, Paris 2014); it was at the Directors' Fortnight at the Cannes Film Festival in 1975, where the film had been rejected for the competition. ... And Pierre-Henri Deleau, much younger and a lover of new forms, obviously knew how to take advantage of this, since the Directors' Fortnight was created in 1969 and, for years, helped launch many important filmmakers. ... The film began at 10 p.m. and lasted four hours. It ended at 2 a.m. with a twenty-minute standing ovation. No one had left the theater. A masterpiece, deeply moving in its emotion, its Brechtian distancing, and Arvanitis's sublime cinematography."

A text, a pretext to once again thank Michel Ciment and Pierre-Henri Deleau, who have publicly, actively, and openly supported L'Europe autour de l'Europe since its inception; and Georges Arvanitis, who will present *Players* at the Le Studio des Ursulines cinema, which is celebrating its 100th anniversary. With *Ashes and Diamonds*, in commemoration of the 100th anniversary of his birth, Andrzej Wajda reminds us that there is only war and the postwar period, and that human existence is fundamentally tragic since man eternally repeats the same.

In our three competition sections, two major themes emerge. A global, panoramic view of the world as a geometric, geographical, and geopolitical space, with at its center the restless, nervous, and powerless human figure. And another perspective that tirelessly examines the family unit—the strongest bond in the world—with people we will never fully understand.

What is beautiful and what sets them apart, when I look back at this anthology of 2026 films, is the sincerity of the filmmakers' motivation, and their talent—sometimes combined with a deep knowledge and experience of filmmaking, and sometimes a flash of inspiration. Also, the deliberate and essential formal effort that calls for the big screen.

Filmmakers do not shy away from reality. Each film is a statement, a stance on the state of the world, love, freedom, or justice. Or a prayer. Poetry still poses a challenge for artificial intelligence, for now. In this sense, I warmly recommend reading Bertolt Brecht's **The Threepenny Novel** (Dreigroschenroman), which certainly played a part in this year's selection.

We wish for a festival marked by joy, beauty,
lasting connections, and projects yet to be born.

To celebrate cinema and spring.

Enjoy the screenings,

Irena Bilic
Founder and Artistic director



Prix SAUVAGE Competition



Anorgasmia [a.k.a. All The Things We Do To Survive]

by Jon Einarsson Gustafsson

Im Haus meiner Eltern [In My Parents' House] by Tim Ellrich

Nu mă lăsa să mor [Don't Let Me Die] by Andrei Epure

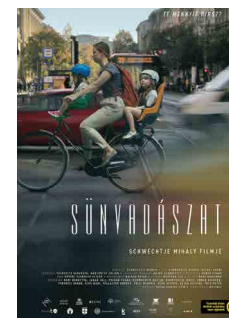
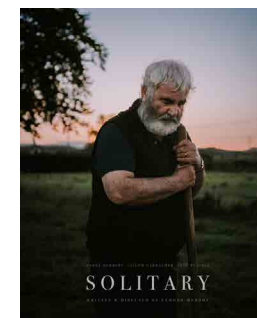
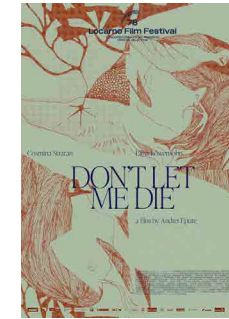
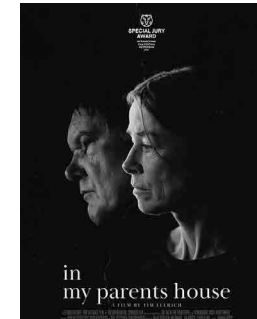
Hiidenkirnu [Giant's Kettle]

by Markku Hakala & Mari Käki

Skrzyżowanie [The Crossroads] by Dominika Montean-Pańków

Solitary by Eamonn Murphy

Sünvadászat [A Hunt For Hedgehogs] by Mihály Schwechtje



Prix SAUVAGE Jury

Mia Engberg

President of the Jury



Mia Engberg is a filmmaker and researcher based in Stockholm. She has directed numerous documentaries, fiction films, and experimental works, and was the producer of the feminist project *Dirty Diaries - 12 short films of feminist pornography*. Her film *Belleville Baby* premiered at the Berlinale in 2013 and received a Guldbagge the same year. Her previous feature film, *Hypermoon*, was made in 2023 and won Prix Sauvage at the L'Europe autour de l'Europe Film Festival in 2024.

Baptiste Pépin



Baptiste Pépin is a project manager at the Swedish Institute, where he develops and oversees initiatives aimed at promoting Nordic cinema. He co-founded the Nordic Film Club in 2026, as well as the Visions Nordiques - French Nordic Film Days festival, whose first edition took place in March 2025. These two projects aim to highlight the diversity and vitality of Swedish, Finnish, Norwegian, Danish, and Icelandic cinema. They bring together new voices in contemporary filmmaking alongside directors already recognized in the Nordic countries, who remain underrepresented and under-screened in France. With professional experience in Denmark and Norway, Baptiste Pépin also served as artistic director of the Rendez-vous du film français in Oslo between 2014 and 2016.

Lilja Ingolfsdottir



Lilja Ingolfsdottir is a screenwriter and director graduated from The London Filmschool and FAMU, the Czech film school in Prague. Her debut feature *Loveable* (2024) had its world premiere at Karlovy Vary where it won five awards. She has written and directed around 20 short and mid-length films that has been shown at a number of A-festivals and has had wide distribution both nationally and internationally. *The Things I Wish You Had Told Me, But Never Will* (2021) premiered at the Short Film Festival in Grimstad, where it received the Norwegian Film Association Award. Ingolfsdottir teaches screenwriting and directing at the Norwegian Film School.

Loveable also won Prix Sauvage at the L'Europe autour de l'Europe Film Festival in 2025.

Diana Vidrascu



Diana Vidrascu is a Paris-based DOP and director. Through film, photography, and installation, her work questions the narrative devices of cinema and challenges the limits of visual discourse.

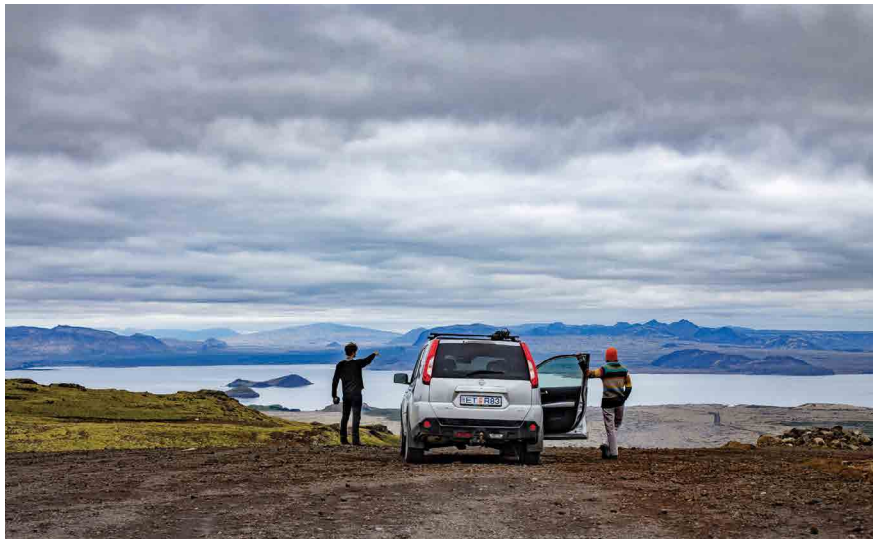
Following her cinematography studies in Bucharest, she focused primarily on shooting fiction and documentary projects on analogue film, while also developing a specialized practice in experimental film restoration and preservation at Re:Voir Video.

Her directing debut premiered at the London BFI Experimenta in 2017. Her subsequent films have since screened at international festivals, including Locarno, Berlinale Forum Expanded, IFFR Rotterdam, and Chicago IFF. Her latest work, *Volcano: What Does a Lake Dream?*, received the 2024 Images Toronto Award and the 2019 Image Science NYC Visual Science Award.

Anorgasmia

[a.k.a. *All The Things We Do To Survive*] by Jón Einarsson Gústafsson
 (Fiction, Iceland/Czechia/Canada, 2025, 92', C, OV, French subtitles)
 with Mathilde Warnier and Edward Hayter

One evening, a young woman wanders the streets of an Icelandic city when she meets Sam, an insomniac photographer. In the morning, Sam sets off to take a picture of a volcano that has just erupted, grounding flights across the country, including that of the woman he met the night before – Naomi. When she decides to follow him, they embark on a journey through Iceland's vast, sublime landscapes.



“Set within a contemporary, quietly oppressive environment, the film follows characters who struggle to reconnect with their own bodies and desires, revealing how emotional numbness often becomes a defense against unresolved wounds. Through restrained performances and an austere visual style, Gústafsson builds a cinematic space in which silence, hesitation and physical distance become as expressive as dialogue.”
 Capri Hollywood International Film Festival

“Instead of examining them through a lens of judgement, I decided to put Sam and Naomi in a place where they no longer have access to an anxiety-inducing over-abundance of choice, where they cannot run away from each other, where they have to face each other and eventually face themselves. That place is the treacherous highlands of Iceland.”

Jón Einarsson Gústafsson

Jón Einarsson Gústafsson

Jón Einarsson Gústafsson is an Icelandic director, screenwriter, and photographer. Born in Akranes, Iceland, in 1963, he went on to study film at Manchester Polytechnic and then at the California Institute of the Arts.

In the late 1990s, he moved to Canada. There, in 1998, he directed the music video *Brighter Hell* for The Watchmen and made his first documentary, *The Importance of Being Icelandic*, about three Canadians of Icelandic descent. Following his first feature film *Kanadiana* (2002), he directed the 2007 documentary *Wrath of God*, which chronicles the making of *Beowulf and Grendel* (2005), directed by Sturla Gunnarsson. The film won Best Documentary Feature at the Oxford International Film Festival and the Red Rock Film Festival, as well as Bronze Remi at WorldFest Houston. In 2010, through his production company ArtioFilms, he produced the multi-award-winning short film *In a Heartbeat*, directed by Karolina Lewicka. He later co-directed the thriller *Shadowtown* (2020) with her.

Anorgasmia earned Mathilde Warnier and Edward Hayter the Best Actress and Best Actor awards respectively at the 2025 Bollywood International Film Festival. The film also won Best Feature Film at the Capri Contest Awards.



Im Haus meiner Eltern

[In My Parents' House] by Tim Ellrich

(Fiction, Germany, 2025, 95', NB, French and English subtitles)

with Jenny Schily, Ursula Werner, Manfred Zapatka

Holle is a spiritual healer who has to cope with her parents' ageing and her brother's schizophrenia. Torn between the need to remain mentally healthy and the urgent desire to help her family, Holle struggles to keep her head above water when she no longer belongs to herself.



"In My Parents' House is a film that speaks to everyone who knows the feeling of helplessness in families that deal with a family member in need of help and care. It is about our will to help and our inability to do so sometimes. Without giving a simplified solution, I want to give attention to complex problems and enable a platform for people to talk about it. For me cinema is all about that: sitting in a dark room with strangers, realizing that the person on the screen is a lot like oneself and feeling less alone because of it."

Tim Ellrich

Tim Ellrich

Tim Ellrich studied philosophy, theatre, film and media in Vienna before pursuing filmmaking studies at the Filmakademie Baden-Württemberg. His short films have earned him international recognition and numerous awards, including the Jury Prize at the Clermont-Ferrand International Short Film Festival. His first feature-length documentary, *My Vietnam*, won the First Steps Award in 2021.

In My Parents' House is Tim Ellrich's graduation film and celebrated its world premiere in the prestigious Tiger competition at the International Film Festival Rotterdam. In 2023, he received the Wim Wenders Grant for his new feature film project, *Uncanny Valley*.



Nu mă lăsa să mor

[Don't Let Me Die] by Andrei Epure

(Fiction, Bulgaria/France/Romania, 2025, 105', C, French and English subtitles)

with Cosmina Stratan, Elina Löwensohn, Silviu Debu, Ozana Oancea, Mihaela Sîrbu

Following the mysterious death of her neighbour, a young woman is consumed by guilt. She gets involved in organising the funeral and takes care of the two dogs left behind by their owner; yet the disappearance continues to haunt her.



“I wanted to compose a visual testimony to record, in a way, a life lived in anonymity and indifference.” Andrei Epure

Andrei Epure

Andrei Epure is a Romanian director who graduated in 2025 in Screenwriting and Film Studies from the National University of Theatre and Film in Bucharest. Since then he has collaborated with various directors in writing their features. In 2019, he considered directing his own projects, starting with *Maybe darkness will cover me*. His second short film *Intercom 15* premiered at Semaine de la Critique - Cannes in 2021. In 2025, Andrei completed his first feature *Don't Let Me Die*, which was developed at La Résidence du Festival de Cannes and Next Step - Semaine de la Critique.



Hiidenkirnu

[*Giant's Kettle*] by Markku Hakala & Mari Käki
 (Experimental fiction, Finland, 2024, 111', No dialogues)
 with Henri Makki, Kirsi Pananen and Alte Vuori

Somewhere up north at the age of peak reason there is a man longing for connection but unable to break loose, and a woman feeling alien to the world which has everything figured out for her, without her. They make their best to fit in and fulfill their roles. But something important is missing, as if the whole world was drained of love. During the family trip back to the past the surreal takes over and everything starts to break apart.



“We advocate cinema as a medium of intuition and explore film as a more personal form of art more akin to fine arts and photography. We make use of all the latest digital technology to move the mountains needed along our way. We do this because we believe a new world needs to be built, not on stories but intuition.”

“*Giant's Kettle* is a love story without love, a cinematic journey into the unconscious, an epic tragicomedy of the mundane, and a mystery in a world emptied of mystery.”
 Markku Hakala & Mari Käki

Markku Hakala & Mari Käki

Markku Hakala, M.Sc, b.1975, is a Finnish artist/filmmaker exploring cinema as a medium of intuition. For six years he worked as a duo with his partner Mari Käki on his first feature *Giant's Kettle*, which was introduced at Tallinn Black Nights, was awarded as The Best Debut Film at Festival de Cinema de Girona 2024, and has brought him multiple awards for direction, cinematography and sound design. Prior to films he has also worked as a computer science researcher and entrepreneur.

Mari Käki, M.A., is a creative coach and professional supervisor working in the field of media and education. Since 2020 she has been teaching leadership and group dynamics for upcoming filmmakers as a visiting lecturer at the Aalto University film school, Finland. *Giant's Kettle* is also her first feature.



Skrzyżowanie

[*The Crossroads*] by Dominika Montean-Pańków
 (Fiction, Poland, 2024, 95', French and English subtitles)
 with Jan Englert, Anna Romantowska, Michal Czernecki

At a crossroads, the life of an 80-year-old retired doctor collides with that of a 24-year-old medical student. This tragic accident shatters the old man's world, forcing a painful re-evaluation of his past as he faces a future he never envisioned. Amidst guilt, soul-searching, and family tensions, the film dissects the wreck of an existence once thought to be serene and firmly established.



“Skrzyżowanie (The Crossroads) explores the existential crisis of an 80-year-old retired doctor, unintentionally involved in a car accident that claims the life of a young man. This tragic drama causes his well-organized and happy family life to fall to pieces, forcing him to face an entirely new situation. The film is about the fight to remain true to oneself—a struggle that never ends, even at the twilight of one’s life. Being a decent person for a lifetime is sometimes not enough to ensure a peaceful end. There is always one last battle to win or lose just before the curtain falls.”

Director’s Statement – Dominika Montean-Pańków

Dominika Montean-Pańków

Dominika Montean-Pańków is a Polish director and screenwriter. A graduate of English Philology from Jagiellonian University and Film Directing from the Krzysztof Kieślowski Film School, she is currently pursuing a PhD at the prestigious Łódź Film School. Her career, which began in the early 2000s, notably with the documentary *Kazimierz otwarty* in 2007, is characterized by a constant exploration of formats. She alternates between documentaries, such as *Głos (The Voice)* in 2022, and television fiction with *O doглядaniu dracaena (Caring for a Dracaena)*. In 2025, her feature film, *The Crossroads*, began its international festival run with selections at the Polish Film Festival in Prague and the Camerimage Festival in Toruń.



Solitary

by Eamonn Murphy

(Fiction Drama, Ireland, 2025, 85', French and English subtitles)

with **Gerry Herbert, Callum Carragher, Cate Russel, Emmet Kelly**

Brendan, a widowed farmer, lives a secluded life in the Irish countryside with only his cows and his dog for company. His peaceful routine is shattered when a group of local delinquents begins to terrorize the area. Moving between drama and nighttime suspense, this film captures the fading of a man confronted by his own physical fragility. Refusing his daughter's help, Brendan retreats into himself, facing growing insecurity and the feeling of being overwhelmed. It is a poignant portrait of the wear of time, the fear of aging, and the weight of solitude as body and mind exhaust themselves against a changing world.



“Ireland has the third-highest rate of rural burglaries in Europe, and in the papers or on television I’d often see or hear about people being burgled in their homes. I’m from the city, from Dublin, but I have family in the countryside, and I’d go there every summer. The initial idea for the film came when I stepped out of the house one day into the countryside: there were no streetlights, no noise, and I realised how alone I was.”

“By day, it’s a drama. When other characters are around him, Brendan feels safe, even if he can’t forge emotional connections with them, there are no real threats during the day. But as soon as night falls and all the other characters are gone and it’s just him, the film becomes more like a horror movie, with suspense and fear.”

Eamonn Murphy in interview with Cineuropa.

Eamonn Murphy

A writer, producer, and director from Dublin, **Eamonn Murphy** first gained recognition with his short films *A Better You* and *Lost Memories*, both currently streaming on Disney+. *Solitary* marks his transition to feature film-making: produced with a crew of nine and a modest budget of €70,000, this debut has achieved resounding international recognition. Awarded Best Irish Independent Feature at the Galway Film Fleadh, it also won the Atlas d’Or (Grand Prix) at the 26th Arras Film Festival, before joining the prestigious “Director’s Debut” selection at the 2026 Camerimage Festival.



Sünvadászat

[A Hunt For Hedgehogs] by Mihály Schwechtje
 (Fiction, Hungary, 2024, 96', C, French and English subtitles)
 with Dorottya Mari, Juli Jakab, Csaba Polgár

Bogi is a young opera student at the Franz Liszt University of Music in Budapest. She earns a living by babysitting for her cousin Tamás, whose marriage is on the rocks. On the day of her final exam, under pressure and completely overwhelmed, torn between her studies and her family obligations, she makes a mistake that could turn out fatal.



“The motor of the dramaturgy is a compunction which comes from the challenges of everyday lives, instinctive denial of responsibility and silence rooted in horror. We want to channel the journey and to show how our mental vision narrows down because of remorse. Our protagonist is trapped in this consciousness, and as a result she slowly starts to lose her sense of judgment” Mihály Schwechtje

Mihály Schwechtje

Mihály Schwechtje is a Hungarian director and playwright. He directed his first feature film in 2018, *Hope You'll Die Next Time*. It won the Best Youth Film award in Tallinn. *A Hunt For Hedgehogs* is his second feature film. Alongside his career as a director, Schwechtje teaches at the University of Theatre and Film Arts in Budapest and, since 2023, has held the position of Director of Studies at the Metropolitan Film University in Budapest. He holds a PhD in Arts, is a lecturer in the Film Department at ELTE University, and is a member of the Freeszfe Society. In 2025, he presented his latest play, *Pier*, at the Jurányi House.



Prix PRESENT Competition



ფოფოდის ბავშვები [The Children of Popodia] by Sofia Babluani

Котлован [Kotlovan] by Nikolay Bem

Les fauves ont disparu [The Wild Beasts Are Gone] by Elio Ciavarini
Azzi, Nicolas Ehrhardt, Adrien Gilet, Emile Le Maître and Ziguy Leoni
(out of competition)

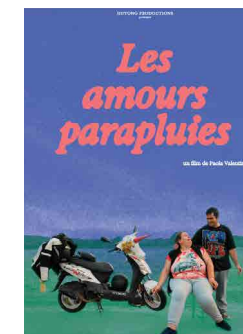
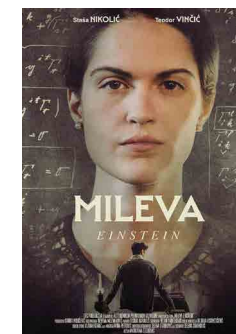
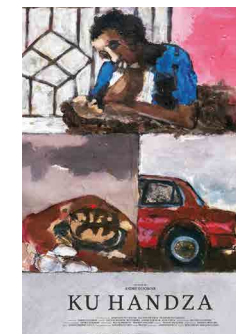
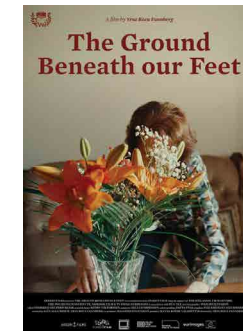
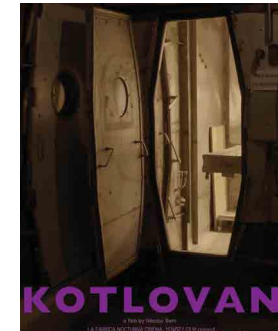
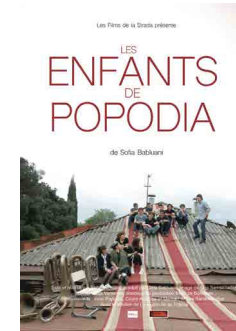
RocaJörðin undir fótum okkar [The Ground Beneath Our Feet]
by Yrsa Roca Fannberg

Ku Handza by André Guiomar

Les pas du monde [Steps] by Iro Siafliaki

Mileva Einstein by Andrijana Stojković

Les amours parapluies [Love Umbrellas] by Paola Valentin



Jury Prix PRESENT

Pierre Erwan Guillaume

President of the Jury



Pierre Erwan Guillaume is currently working as a screenwriter on a new fiction project by the French-Canadian director Rithy Panh, for whom he wrote *Meeting with Pol Pot* nominated at the 2025 Asian Film Awards. He also wrote scripts with Sylvain Desclous (*Grand expectations*), Pierre Schœller (*The anonymous*), Solveig Anspach (*Battle cries!*, *Stormy weather*), Tonie Marshall (*France boutique*) or Catherine Corsini (*Replay*). He has directed several short films, as well as a feature film *Natural Enemy*, and regularly works as a script consultant at the Moulin d'Andé or at the Fémis from which he comes.

Magdalena Mezoughi



Magdalena Mezoughi studied the theory and history of cinema at the Faculty of Film and Television of the Academy of Performing Arts (FTV VŠMU) in Bratislava. She has dedicated her professional life in working on the program coordination and production in film festivals (Doha Film Festival in Qatar in 2011). Since 2005, she has been the programme coordinator of the Bratislava International Film Festival and also works for the Košice International Art Film Festival. She programs some of their films sections such as the short film competition, Late Night Show or Panorama. For the past three years, she has also worked as a program coordinator for the Slovak Queer Film Festival in Bratislava. This year, she started working on a project of the European Union aimed at broadcasting films about democracy in high schools. Since 2012, she lives in France.

Régine Arniaud



Régine Arniaud had graduated from the National Conservatory of Dramatic Art in Marseille and the Ecole du Louvre in Paris. She is an actress and journalist specialized in Culture and Cinema. She played in the theater in Paris in classics such as Sophocles' *Antigone* and other creations like Olivier Py's first play, *Of Oranges and Nails*.

She also acted in many TV series and movies, such as *Savage Nights* by Cyril Collard, for which she was also the costume designer. She wrote and directed for 5 years, «Cinesix», the cinema magazine of M6, and ensured for several years, the cinema, culture and trend section of the M6 news. As a member of the French Union of Film Critics, she has been a jury member in many festivals. She also has been part of the selection committee for fiction films for the Carcassonne Political Film Festival for 3 years. Currently, she collaborates with several media including the TV magazine "Ci Né Ma" and the online cultural media Cult.news.

ფოფოდის შვილები

[*The Children of Popodia*] by Sofia Babluani

(Documentary, France, Georgia, 2024, 67', C, Original version with French subtitles)
with Mama Mirian Samkhara, Shako Abashidze, Tsitsino Nana Antadze,
Nasi Shainidze

In a remote region of Georgia, on the edge of the Turkish border, where ancestral traditions and religious divisions shape daily life, Popodia and her husband Memao have created a timeless refuge. In their modest yet vibrant boarding school, they welcome Christian and Muslim teenagers under one roof, offering them a free education in a world where imagination and fantasy take precedence over differences. This peaceful haven draws its roots from the couple's tumultuous, interfaith love story.



Sofia Babluani

Sofia Babluani is a screenwriter and director. Trained at the Beaux-Arts in Paris, she went on to study film at INSAS in Brussels. Her short films have won awards at several international festivals, notably *Que puis-je te souhaiter avant le combat?*, broadcast by ARTE France.

She is currently pursuing her doctoral thesis at EHESS, titled *The Representation of Absence in Cinema*, in which she explores the connection between art and cinema.

After working in fiction project development for Les Films de la Strada, she served on the reading committee of the CNC (National Center for Cinema and the Moving Image), as well as that of the National Film Center of Georgia.

She recently completed her documentary film *The Children of Popodia*. She now serves as Georgia's representative to Eurimages, while also overseeing cultural relations between Europe and Georgia.

She is currently working on her new fiction screenplay, *Souhaite-moi bonne nuit*.



Котлован

[Kotlovan] by Nikolay Bem

(Documentary, France, Russian Federation, 2025, 80', C, French and English subtitles)

In the city of Mirny, Yakutia, lies one of the largest quarries in the world. Once a bustling place where generations of workers came to mine diamonds in the heart of Siberia, it is now closed. All that remains is a huge hole, a vast void that threatens to engulf the entire city. On the edge of this precipice, an architect from Moscow dreams of rehabilitating this post-industrial landscape into a new Babylon. A utopian city in the form of a closed ecosystem that would allow a new balance of life in this remote region.



“Being in Mirny, I caught myself a feeling that the whole atmosphere around the town and the Mir quarry is amazingly similar to a book by one of Russia’s most famous writers, Andrei Platonov, “Kotlovan”, where the author talks about a social experiment, about the process of building an all- proletarian house, about happiness for future generations, an ideal society, about the meaning of human existence.”

“For me, the giant pit is a symbol of a contradiction, of an unresolved generational dilemma. What should we do with the pit left to us as an inheritance from the last generation ? What is this inheritance ? Is it a pit to build a new common house that did not exist before ? Or a symbol of the inevitable catastrophe on earth, which man creates with his own hands ?”

Nikolay Bem

Nicolay Bem

Nicolay Bem was born in 1977 in Neryoungri, Yakutia. He began working as a director in the 2000s for Krasnoyarsk television. In 2007, he created SiberiaDOC, a Franco-Russian initiative to develop independent cinema in Siberia, which aims to create movies outside of the major cultural centers of Moscow and Saint Petersburg. As director of the Siberian Independent Film Studio, he went on to lead the Siberian School of New Cinema project in Krasnoyarsk, an educational project offering courses in fiction and documentary filmmaking. In 2021, he was awarded the Russian Knowledge Society Prize « For his contribution to education in the field of culture and the arts. » His latest documentary film, *Kotlovan*, received the award for Best Editing at the DOKer International Documentary Film Festival in Moscow in 2025.



(Out of competition)

Les fauves ont disparu

[*The Wild Beasts Are Gone*] by Elio Ciavarini Azzi, Nicolas Ehrhardt, Adrien Gilet, Emile Le Maître and Ziguy Leoni

*The Franco-Italian circus Il Teatro di Pinocchio settles in Mitry-Mory, near Paris. After the assembly of the big top, routine settles in their temporary village, and work jackets are swapped for sparkling costumes. Mickey, the 77 year old handyman, continues to search for his place, until the next departure. Through the perspectives of its characters, *The Wild Beasts Are Gone* immerses the viewer in the hidden world of the circus.*



Elio Ciavarini Azzi, Nicolas Ehrhardt, Adrien Gilet, Emile Le Maître and Ziguy Leoni

Elio Ciavarini Azzi, Nicolas Ehrhardt, Adrien Gilet, Emile Le Maître and Ziguy Leoni met at university during their film studies. They made their first feature-length documentary, *The Wild Beasts Are Gone*, as part of a course on documentary filmmaking. Initially conceived as a short film, the project—shot over the course of a month at the beginning of 2024—quickly turned into a massive undertaking. The students decided to continue the work on their own and bring their plans to life in a feature-length film. Strongly inspired by Wang Bing and Frederick Wiseman, the film is conceived without interviews or commentaries.



RocaJörðin undir fótum okkar

[The Ground Beneath Our Feet] by Yrsa Roca Fannberg

(Documentary, Iceland - Poland, 2025, 1h22', French and English subtitles)

with Grund's residents and staff members

The Ground Beneath Our Feet shows the hidden world of everyday rituals of our elderly in what is their last home, but also an institution. There is nowhere to go to after Grund, but the ground herself. Life prevails as long as it can.



“Grund, a home for the elderly in Reykjavík, Iceland is a place that I know very well, while making my films (*Salóme*, 2014) and (*The Last Autumn*, 2019) I have worked as an auxiliary nurse there. And I still work there, alongside my filmmaking. The film *The Ground Beneath Our Feet* has been digesting within me for some time and the very starting point was Andy Warhol's screen tests and I wanted to make the elderly at Grund my superstars. From the beginning it was clear that I wanted the protagonists in the film to be people that I look after on a daily basis, that there is trust and many of them I have followed to the very end. I find the ethical and philosophical question of how we say goodbye to this life very important, when life starts to wither away, always with it in mind that there is life before death.

In my experience most of the residents at Grund are very aware of death, and most of my protagonists are very aware that death is not too far away. Death is one of the most dramatic things that happens in our lives, but at the same time the most natural thing. It happens to all of us. There comes a point in our life when the circle will come to an end, it's closed. Even though

the film focuses on life before the end it was important not to shy away from death, but to portray it as a natural path in life. This is something I do talk about with the residents and one of them said “It's not that I want to die, but I am prepared for it”, which has taught me quite a lot, how to face one's own and others death. In the film I wanted to make visible the beauty and grief of aging; to explore and show the daily rituals, the love, and real emotions, as well as the texture of the skin and their gestures and gazes. To that life can be meaningful in its final passage. A film that shows gratitude and respect to life, even in its final path towards the end.” Yrsa Roca Fannberg

Yrsa Roca Fannberg

Yrsa Roca Fannberg was born in Iceland, with Catalan heritage and brought up in Sweden. She has a BA in Fine Art from Chelsea College of Art, London and a Master in Creative Documentary from Pompeu Fabra, Barcelona. *Salóme* (2014, 58 min), her first documentary won the Nordisk Panorama Best Nordic Documentary award in 2015. *The Last Autumn* (2019, 78 min) her first-feature length documentary premiered at Karlovy Vary Int. Film Festival in 2019. At Nordisk Panorama it received the Jury Special Mention, also at RIFF and MajorDocs. *The Ground Beneath Our Feet* is her second feature documentary. Yrsa is an avid analogue photographer, who exhibits her work and teaches creative documentaries and history of documentary at the University of Iceland and organizes workshops for Icelandic documentaries.



Ku Handza

by André Guiomar

(Documentary, Portugal, 2025, 1h15', C, French and English subtitles)

The film follows three intertwined portraits: Benjamin, who trades informally to afford his son's birthday; Eulália, a mother of six working in a landfill days after giving birth; and Filimone, a soldier torn between war and fatherhood. In Mozambique, the expression "Ku Handza" comes from the Changana (Tsonga) language and evokes the image of a chicken scavenging for food. It is also used as a metaphor for a daily mode of survival.



"Three different stories that never seem to intersect, but which describe a chameleonic country in a kaleidoscopic narrative. A country full of voiceless, forgotten and politically misgoverned people. Authentic heroes of survival, who mix resignation, faith and willpower."

"As an old African proverb says, 'When the elephants fight, the grass gets trampled'. The human species never seems to leave its survival mode."

André Guiomar

André Guiomar

André Guiomar, born in 1988, lives in Portugal, and holds a Master's Degree in Cinema and Audiovisual and a degree in Sound and Image from the Portuguese Catholic University. He has worked in several film production companies such as Vende-se Filmes, Cimbolino Filmes, Promarte and is a founding partner of Olhar de Ulisses. Since 2022 he is a Berlinale Talents and in 2023 he premiered his short *Thorn*, co-directed with Mya Kaplan, in the Cannes Filmmakers' Fortnight, involved in The Factory program. In 2022, he co-directed *Saturn* with Luís Costa, premiered at Guadalajara. His first feature-length documentary *Our Land, Our Altar* (2020) had its world premiere at the Sheffield Doc/Fest, won the Youth Jury Award at the ZINEBI Festival and the Emerging Director Award at the Porto/Post/Doc. In 2018 he directed the short documentary "Skin of Light", winner of the DocLisboa Jury Award. He also directed "Pítton", winner of several international awards, and did the image and editing for Gonçalo Tocha's *The Mother and the Sea* (2013), winner of the national DocLisboa award in 2014 and winner of best editing at Cineport. In 2021 he won Prix Present at the L'Europe autour de l'Europe Film Festival.



Les pas du monde

[Steps] by Iro Siafliaki

(Documentaire, France, Grèce, 2025, 85', NB and C, English subtitles)

avec Chara Iacovidou

Steps traces the joyful, collective, and revolutionary momentum of the Yellow Vest protests, which began on November 17, 2018. By giving viewers access to the debates and exchanges among demonstrators, Iro Siafliaki captures the diversity of the movement's participants and demands, embodying a spirit that is both combative and pacifist.



“A subjective state of affairs, very different from the narratives broadcast about the Yellow Vests by the media, the film scrutinizes the resurrection of solidarity between the bodies and faces of men sharing a common experience. Neither fiction nor “cinema direct”, the film assimilates the rhythm of the disruption in the ordinariness of things, when people discover themselves to be alive because they can finally imagine that anything is possible.” Paradocs

Iro Siafliaki

Iro Siafliaki is a Greek filmmaker born in Thessaloniki and based in Paris since 1991.

After studying cinema at the E. Hadzikou Film School (Athens) and philosophy at Sorbonne University (Paris), she earned a PhD in Aesthetics and Philosophy of Art from the University of Vincennes-Saint-Denis.

After her first short film *Invention* (1990), she co-directed, alongside Timon Koulmasis between 1997 and 2009, *Sinasos, a survey of memory, Ways of Rebetico and Nico Papatakis - A Portrait*. In 2014, she directed *Geneviève Clancy, Instants Of Life*, a portrait of a female 20th-century poet, philosopher, and activist, and in 2019 *Zones and Passages*, about unemployment affecting Greece during the crisis. The latter film was selected at the Mediterranean Documentary Film Festival of Tunis (Tunisia), the Douarnenez Film Festival (France), as well as at Visions du Réel in Nyon (Switzerland) and the Résistances Film Festival in Foix (France).



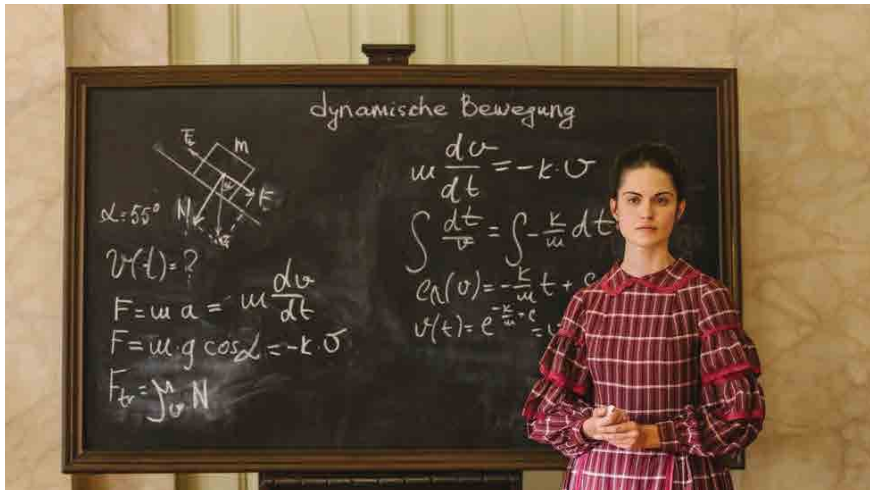
Mileva Einstein

by Andrijana Stojković

(Docu-fiction, Serbia, 2025, 83', C, French and English subtitles)

with Staša Nikolić et Teodor Vinčić

Mileva Marić, better known as Mileva Marić-Einstein, was a Serbian physicist and Albert Einstein's first wife. A rigorous mind, she gained access to the most prestigious educational institutions : in an almost exclusively male academic environment, she was the fifth woman to study at the Swiss Federal Institute of Technology in Zurich. Promised to a brilliant career, her meeting with Einstein undermined her ambitions. Resilient and perseverant, she played a fundamental role in the development of the theory of relativity. Einstein gave her the reward of his Nobel Prize in Physics. How can we explain the ambiguity surrounding Mileva's influence on her husband's work ?



“A testament to science, love, sacrifice and the silence that surrounded one extraordinary woman : this is the story of Mileva, who refuses to be forgotten.” Andrijana Stojković

Andrijana Stojković

Andrijana Stojković is a Serbian director with a master's degree in film and television directing from the Belgrade Faculty of Dramatic Arts. In 2012, her documentary *The Box* received a special mention at the L'Europe autour de l'Europe Film Festival. She received a second mention in 2018 for her documentary *Wongar*. She has received two nominations at the Hot Docs Canadian International Documentary Festival. *Mileva Einstein*, Andrijana Stojković's third hybrid feature film, premiered at the eighth edition of the Belgrade International Documentary Film Festival in February 2026.



Love Umbrellas

[*Les amours parapluies*] by Paola Valentin

(Documentary, France, 2024, 65', C, English subtitles)

Cécilia and Ludo are a young couple who love to stroll through their village's annual funfairs, escaping from their daily routine. But an unexpected opportunity will put their relationship to the test.



"I made this film as a testimony to prove to whoever might doubt it that the younger generations still care about the marginalized in a time of excessive competition and to awaken consciences."

Paola Valentin

Paola Valentin

Paola Valentin is a French artist, actress, and director born in Perche in 1994. She graduated from the Beaux-Arts in Paris and then trained as an actress in the free class at the Cours Florent, before joining the École du Nord under the direction of Christophe Rauck. She has performed in several major plays, including Homer's *Iliad and Odyssey*, directed by Pauline Baille at the Théâtre Public de Montreuil, and the role of La Marquise in *La Seconde surprise de l'amour*, directed by Cécile Garcia Fogel. Alongside her acting career, she has organized several exhibitions at L'étoile du Nord in Paris and at the Maison Folle in Lille. After appearing in several short and feature films, she started her directorial career in 2022 with *Trois Mots de rien*, which was selected for the Premier Plan Festival in Angers and the Champ Élysée Film Festival.



PRIX SAUVAGE CORTO Competition

Whispers from the Core by Marcelle Abela

Loc sub soare [Place Under the Sun] by Vlad Bolgarin

Le dernier dimanche de mai [The Last Sunday in May]
by Alejandro Bordier

Pur și simplu divin [Simply Divine]
by Mélody Boulissière and Bogdan Stamatini

El ressò de la mirada [The Echo of the Gaze] by Carles Bover

Une peur bleue [A Fantasy] by Lucie de Castro-Zaleski

Червено [Cherveno | Red] by Ivan Alexandrov Dimitrov

The Wind Said by Irene Gomez Emilsson and Kristin Winters

Im Zweifelsfall [If in Doubt] by Till Gombert

Macht des Spiegels [The Power of the Mirror] by Ido Gotlib

Chmyz [Foal] by Kaja Jakubowska

Past Mortem by Altuğ Kaan Paçacı

Madonnas by Pola Mika Lara Kapuste

Laikas kartu [Drifting Apart] by Martynas Kundrotas

Mouchenitouche by Alexandra Kurt

Primo Sangue [First Blood] by Antonio La Camera

Il Volo della Falena [The Flight of the Moth] by Nikola Lorenzin

Restaged by Beata Migas

Figlio [Son] by Giacomo Scoditti

Anime Vive [Living Souls] by Adam Selo

Compost by Erik Semashkin

Istenem, országom [My God, My Country] by Kristóf Súlyom

Morena by Dominika Tarinová

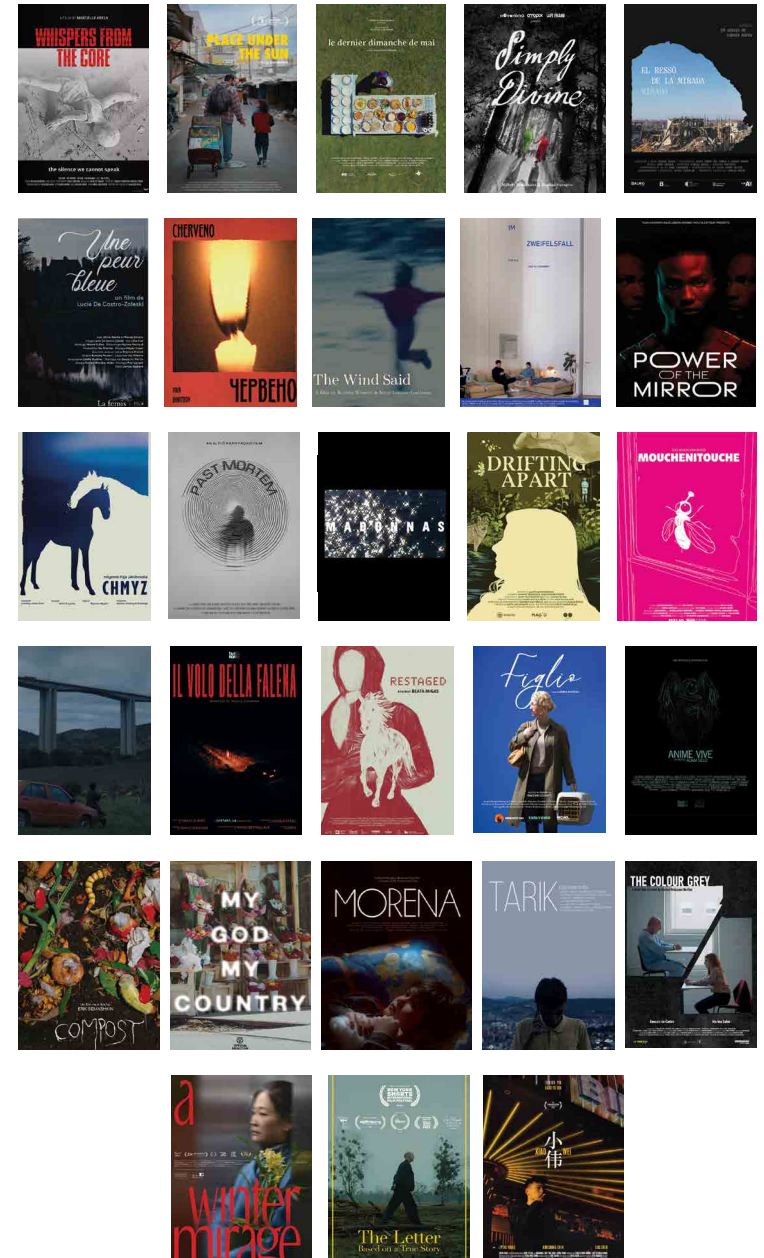
Tarik by Adem Tutić

El Color Gris [The Color Grey] by Marina Velázquez Benitez

Dōng Shèn Shì [A Winter Mirage] by Guoju Wang

Der Brief [The Letter (Based on a True story)] by Oliver Würffell

Xiao Wei by Jiajie Yu Yan



Jury Prix SAUVAGE CORTO

Alexandre Athané

President of the Jury



Alexandre Athané is a self-taught illustrator and filmmaker based in Paris. He works in animation and also creates title sequences for films through his company, The Singing Plant Company.

He is notably the director of the animated short film *Jus d'orange* (2024), which has won 77 awards internationally, including at the 27th Brooklyn Film Festival and at the 25th Beverly Hills Film Festival.

Alexandre is currently developing his next film.

André Raphaël Ivanov



André Raphaël Ivanov is a producer and international talent agent with significant experience in the fields of cinema and the audiovisual arts. His career has involved professional collaborations with recognized artists such as Kevin Spacey, Ralph Fiennes, Juliette Binoche, Samy Naceri, and Samal Yeslyamova.

As the founder and artistic director of the Kazakh Film Festival in Paris and a member of the Network for the Promotion of Asian Cinema (NETPAC), Mr. Ivanov is dedicated to advancing cinema as a medium for cultural exchange and mutual understanding.

In addition to his work in production and talent representation, Mr. Ivanov advises on programming for international festivals including Univerciné in Nantes, Cap à l'Est in Montpellier, and the Le Festival International du Film Transsaharien de Zagora.

Bryan Huebra



Bryan Huebra has been working in the film exhibition industry for ten years. He currently serves as assistant manager of the Les 7 Parnassiens cinema. At the same time, he is pursuing a degree in film exhibition management at La Fémis.

His career path has led him to reflect deeply on the evolution of arthouse cinemas and the conditions necessary for their long-term viability amid profound changes in the industry. He advocates for a vision of the cinema as a vibrant cultural space that fosters encounters between films and audiences and actively contributes to cultural discourse.

Bryan Huebra is also the founder of the Barbelé association, dedicated to the distribution and promotion of short films. Through this organization, he develops projects focused on inclusion and diversity in film programming, with a particular emphasis on the accessibility of works and the plurality of perspectives.

Whispers from the Core

by **Marcelle Abela**

(Experimental Documentary, Malta/USA, 2025, 9', B&W/C, OV)

Through archival footage and the ruins of Hiroshima, Nagasaki, and Chernobyl, this film follows the traces of survivors marked by the atom. Between silence and memory, it explores pain passed down through generations—a quest for redemption where the ghosts of the forgotten still whisper.



“Whispers From the Core is an experimental cinematic elegy that binds the haunting legacies of Hiroshima, Nagasaki, and Chernobyl – three deep wounds on humanity’s soul, each carved by a catastrophic breach of trust. This film is a visceral exploration of the survivors’ unspoken burdens and the ghostly echoes that reverberate across generations. It portrays survivors not only as bearers of pain, but as quiet rebels, defying erasure and seeking meaning amid unimaginable loss.” Director’s Statement – Marcelle Abela

A Maltese-American filmmaker, **Marcelle Abela** began as a child prodigy violinist before turning to cinema. Her science documentaries, awarded at festivals like Tsiolkovsky, are part of the European Space Agency’s official archives. Following her successful features *Mikha’El* and *America’s Woman*, she recently directed *Ukraine’s Soul*, acclaimed for its look at human resilience. Inspired by Tarkovsky, Herzog, and Ken Burns, her work blends documentary precision with artistic vision to explore the depths of the soul and the chaos of history.

Loc sub soare

[*Place Under the Sun*] by **Vlad Bolgarin**

(Fiction, Moldavia, 2024, 20', C, French and English subtitles)

with **Grigore Bechet, Samson Hatman,**

In Moldavia in the 2000’s, a talented pianist and his son struggle to find a place to settle at the main market in order to sell their produce. Suddenly a temporary relief is created in their life and a new hope is born.



“The film [...] blends stark realism with emotional depth”
Sounds of film, Tom Needham

Vlad Bolgarin is an editor and director viewed as one of the emerging figures of the moldavian film industry. As the head of the Volt Company, created in 2017, he produced his first short and animated film *Sight* which gained attention in international festivals such as the Busan International film festival. After producing the American-Moldovan series *Lost in Moldavia*, Bolgarin started on the production of his second short film *Place Under the Sun* shot in Romanian.

Le dernier dimanche de mai

[*The Last Sunday in May*] by Alejandro Bordier
 (Fiction, Luxembourg, 2024, 17', C, English subtitles)
 with Fabienne Elaine Hollwege, Oscar Martin, Adam Eveillard

Jean is faced with childhood memories, years after, as he stops by his family house. In the early 1990s during one of his family's annual dinners, their carefully cultivated and joyful image begins to crumble.



"The Last Sunday in May explores the complexity of human relationships while capturing the pain and beauty that come with memory." Alejandro Bordier

Alejandro Bordier is a French-Spanish director who has completed film studies in different parts of the world such as Florida, Madrid or Prague. After gaining experience in different fields, he decided to specialise in screenwriting and directing. In his short films, Bordier uses themes such as anxiety, nervous breakdowns in *Cecile* but also suicide in *Caroline sur un toit*.

Pur și simplu divin

[*Simply Divine*] by Mélody Boulissière & Bogdan Stamatina
 (Documentary / Animation, France/Romania, 2024, 14', C, French and English subtitles)
 with Anna Florea, known as Noucha

In 1939, a soldier meets a young woman. A love story begins, but the soldier is called to the front, and the war dissolves their idyll. During a long interview, this woman, now 91 years old, reveals the secrets of a forgotten era. What remains of a love story after three-quarters of a century and a world war?



"A year before my grandmother passed away, I asked her to tell me the full chronology of her love story. She read me a few letters she had received from the front and showed me photos of that time with Jean. I discovered her lover's face and sensed their complicity. What Mélody loves most about animation and painting is the ability to make the brushwork feel either dreamlike or raw, depending on the desired emotion. This archive, combined with the brushstrokes, allows us to give a universal and plastic dimension to my family story." Bogdan Stamatina

Mélody Boulissière is a graduate of ENSAD (Paris) and La Poudrière (Valence). She gained recognition with her graduation film, *Ailleurs*, which was selected for the Cannes Film Festival's Cinéfondation in 2016. In 2018, she directed *Étourdis étourneaux* for the "En sortant de l'école" collection, broadcast on France Télévisions.

Bogdan Stamatina is a Romanian director working between France and Romania. In 2018, he directed *Une Semaine maximum deux*, which screened at numerous international festivals, including the Aubagne International Film Festival. He is also the founder and organizer of the Campulung Film Fest in his hometown.

El ressò de la mirada

[The Echo of the Gaze] by Carles Bover

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

A documentary essay on the weight of filming pain. Through images of Gaza discarded 10 years ago, the director reflects on the gaze, the ethics of cinema, and the transformative power of images.



“Filming these images raises more questions than answers for me. As a documentary filmmaker, I constantly question my role. What intention lies behind capturing other people’s pain? Am I simply trying to document reality, or am I expecting a response from the audience?” Carles Bover

Carles Bover is a filmmaker born in 1991 in Mallorca. He holds a degree in Audiovisual Communication from CESAG and specializes in social documentary and audiovisual distribution. He has been directing and producing his own projects since 2014, including *Gaza* (2019), winner of the Goya Award, *Destrucció creativa d’una ciutat* (2020), *Benín, infància robada* (2023), and *Hijos de África* (2023), winner of the Fugaz Award.

Une peur bleue

[A Fantasy] by Lucie de Castro-Zaleski

(Fiction, France, 2025, 13', C, No dialogue)

with **Olivier Deville**, **Wanda Simalty**

Where we discover that one cannot peacefully compose a “fantasy” at home without it turning into a “fugue,” love in hot pursuit.



Lucie de Castro-Zaleski. Initially trained in the sciences, she began studying architecture at the École nationale supérieure d’architecture de Paris-Val de Seine, where she spent a year exploring the concepts of space and light before turning to film.

She then pursued five years of film directing studies at the University of Paris 1 Panthéon-Sorbonne, including a year as an exchange student at the University of Montreal, while simultaneously taking philosophy courses at the Sorbonne.

She finally joined La Fémis, in the Image department, where she trained as a director of photography.

Червено

[Cherveno | Red] by Ivan Dimitrov

(Experimental documentary, Bulgaria, 2025, 8', C, French and English subtitles)

A poetic exploration of heaven and hell, the apocalypse and the afterlife, through the lens of a VHS camera.



Ivan Dimitrov is a Spanish-Bulgarian filmmaker. He studied at the ECAM school in Madrid. He has worked as a director and screenwriter on short films such as *Paradiso* (2025), *Silencio* (2024), and *Negativ* (2023), all shot in analog format. Dimitrov's work features a style that blends the transcendental and horror, focusing primarily on creating atmospheres that reflect the characters' tormented state.

The Wind Said

by Irene Gomez Emilsson and Kristin Winters

(Experimental fiction, Iceland, United Kingdom, 2025, 3', C, French subtitles)

In a windswept, snowy landscape, freedom and fantasy intertwine before colliding with a stifling, concrete reality. Shot on Super 8, this experimental short explores the inner landscape of postpartum depression, navigating the desire for escape, the fear of consequences, and the weight of attempting to return to the self.



"I went to bed with the wind and she whispered in my ear. She whispered in my ear that I should spread open my hands and let her curl between my fingers ; throw back my head and let her twist and tug and tangle through my hair. Release what I was holding onto."

Kristin Winters and Irene Gomez Emilsson

Irene Gomez Emilsson is a Mexican-Icelandic cinematographer based in London. She has worked on several award-winning independent feature films, short films, and digital series presented at international festivals such as the Santa Barbara International Film Festival, Short Shorts Tokyo, and the New York Shorts International Film Festival. She holds a PhD in Film by Practice, and her research focuses on the relationship between cinematography and landscape in Iceland. She conceives of the image as a means of translating thought and emotion.

Kristin Winters, Croatian-American, grew up in London after studying and beginning her professional career in New York. An actress and creator, she is particularly known for her one-woman show *Lovefool*, produced by the Théâtre National du Luxembourg. Founder of Bound By Theatre, she develops work at the intersection of performance, writing, and physical theatre.

Im Zweifelsfall

[*If in doubt*] by **Till Gombert**

(Fiction, Germany, 2025, 30', C, French and English subtitles)

with **Katrin Heß** and **Felix Höfner**

Sönke and Vivian are expecting a baby. While Vivian is in intense pain, the midwife's phone call isn't coming. The anxiety caused by the uncertainty of the situation and Sönke's difficulty in finding his role as a father cause tension in the couple's relationship.



"If in Doubt is my approach to the topic of pregnancy and becoming a parent. I don't have children myself, but I found it interesting to look at the relationship changes that starting a family can trigger in a heterosexual partnership. In particular, I wanted to look at the role of those men who feel it is important to participate in this time of transition, but who are also overwhelmed by their role during pregnancy." Till Gombert

Till Gombert was born in 1991 in Freiburg, Germany. He studied Media Art Film at the Staatliche Hochschule für Gestaltung Karlsruhe from 2014 to 2020 and continued his studies in the postgraduate program at the Academy of Media Arts in Cologne. His films have been selected for numerous festivals, including the Beijing International Short Film Festival, the Tirana International Film Festival, and the Stuttgarter Filmwinter. In 2023, he founded the production company DEKORFILM with Vera Paulmann and Florian Schmitz to produce fiction films and documentaries with an observational and realistic approach.

Macht des Spiegels

[*The Power of the Mirror*] by **Ido Gotlib**

(Fiction, Germany, 2024, 30', C, French and English subtitles)

with **Akin Victor**, **Sofia Iordanskaya**, **Selda Kaya**, **Mitja Over**

Aster is a young model seeking recognition. Zoe is a young woman who is launching her music career. Between narcissism and loneliness, Zoe's sudden disappearance forces Aster to confront his hidden demons. He is the last person to have seen her.



"This film is a portrait of our young generation which deals with the aftermath of consumeristic behavior, especially towards our own identities. It was very vital for me and our team to tell a universal story of hiding the crisis of identity and loneliness behind the narcissistic facade and aggressive public demands." Ido Gotlib

Ido Gotlib is a German director born in Israel. Based in Berlin, he has been studying at the Babelsberg Konrad Wolf Film School, in the directing department, since 2020. His short films *The Runaway*, *Silence Remains* and *Fragments of Us* have been selected and awarded, with a nomination in the Best Film category at the Busan International Film Festival in 2023, winner of Best Fiction Film at the Opavský páv festival in 2024 and awarded Best Performance at the Ca' Foscari Short Film Festival in 2024.

CHMYZ

[Foal] by **Kaja Jakubowska**

(Experimental documentary, Poland, 2025, 10', C, No dialogue)

CHMYZ (foal) traces the first days of a newborn horse as he encounters the world for the first time. Staying close to his mother yet propelled by curiosity, he navigates bodies, sounds, and colors in a fragile balance between protection and the urge to belong. From birth and first unsteady steps, the film culminates in the foal's first run, capturing a movement toward presence and freedom.



“CHMYZ is a film about first presence. Shot with a hand-held, subjective camera, it follows the mare and the herd to build tension before turning to the newborn foal. The world is seen through intimacy and closeness — from the level of his head, through fragments, details, and fragile gestures. In contrast, the landscapes remain distant, elusive. Light is mostly natural, except for the moment of birth, enclosed in the glow of the stable.”

Kaja Jakubowska

Kaja Jakubowska is a filmmaker and visual artist whose cinema emerges in dialogue between documentary and fiction. Rooted in painting and photography, her work develops a film language grounded in presence and sensorial experience. Her directing method is built on attentiveness and relation, resulting in films marked by intimacy and emotional tension.

Past Mortem

by **Altuğ Kaan Paçacı**

(Fiction, France/Turkey, 2025, 19', C, French and English subtitles)

with **Rosine Young and Louis de Berail**

Ada lives alone in her house in the countryside. As her mind is meeting the effects of age, she receives recurring visits from a young man dressed in black with a pale face. Without uttering a word, he plunges her back into her past, her memories, and her questions about her roots and her country of origin: Turkey.



Born in Turkey, **Altuğ Kaan Paçacı** is a film director and a screenwriter based in Paris.

After working for the Ankara International Film Festival, he began a career as a film critic for the Turkish magazine *Sekans*, where he was editor-in-chief between 2015 and 2016. With a master's degree from EICAR (the International Film and Television School), he directed his first short film, *Past Mortem*, in 2025.

Madonnas

by Pola Mika Lara Kapuste

(Docu-fiction, Italy/Germany, 2025, 28', C, French and English subtitles)

with Miriam Facella, Valeria Covella, Deborah Conte, Rosalia D'Areangelo, Antimo Bianco

Taranto Vecchia is an island in southern Italy where global and personal structures converge as if under a magnifying glass. In Madonnas, we discover this world through the eyes of 13-year-old Marta. She is growing up between her serious, pious mother and her deeply spiritual grandparents. When her free-spirited aunt comes to visit, new dimensions open up for the young girl. Her innocent gaze forces us to recognize the cruelty of the injustices to which we have become so easily accustomed.



“I came to Taranto to shoot a coming-of-age film. Beyond the intimacy of the island and the scandal surrounding the steelworks, I was particularly moved by the inhabitants: Deborah’s (the aunt) love for the pop singer Madonna formed the perfect antithesis in this deeply Catholic place. Rosalia’s (the grandmother) spirituality completed the triptych: the Christian mother, the freedom-loving aunt, and the spiritual elder—and in the middle, a young girl in the midst of a metamorphosis.” Pola Mika Lara Kapuste

Pola Kapuste works across text and film. After studying Spanish Philology at the Free University of Berlin, she worked as a journalist for German media in Mexico. Upon returning to Berlin, she worked as a writer, producer, and co-director on numerous film, series, and music video productions. *Madonnas* is her third short film. Created during a residency in Taranto (Italy), the film had its world premiere at the Beijing International Short Film Festival (China) and was selected for competition at the prestigious Max Ophüls Prize Film Festival (Germany).

Laikas kartu

[Drifting Apart] by Martynas Kundrotas

(Experimental Fiction, Lithuania, 2025, 15', C, French and English subtitles)

with Mantas Zemleckas, Migle Polikeviciute

In the quiet of a summer morning, a man and a woman row across tranquil waters. This journey is one last attempt to save their relationship, but as their kayaks move together, their hearts drift apart. Once ashore, their voyage turns into a sensory wandering where memories and reality blur. What is familiar territory for the man proves to be an intimidating unknown for the woman. Forced to face their own solitude and the weight of their silences, they attempt, alone in nature, to grieve the past and finally rediscover themselves.



“Visually inspired by the impressionism of summer moods and wrapped in a rich palette of orange hues—like an endless summer morning—the film explores the inner states of its characters through a surreal lens, where reality and dreams, memories and the present, merge into one.” Martynas Kundrotas

Martynas Kundrotas (1985) is a screenwriter, and cinematographer based in Lithuania. After studying audiovisual arts, he forged his artistic vision through photography and cinema. His work is characterized by an experimental and documentary approach, with shorts such as *Evening Flowers* (2019) and *Awake at Night* (2023). In his films, he prioritizes atmosphere and the sensory experience of the characters, and avoids traditional narrative structures. In 2025, he completed *Drifting Apart*. He is currently writing his next project while continuing his work as a freelance cinematographer and director.

Mouchenitouche

by Alexandra Kurt
(Animation, Luxembourg, 2025, 6', C, No dialogue)

While birds are sunbathing and bees are buzzing around on a sunny day, a little fly is confined inside a house. Driven by a strong desire for freedom, will she overcome danger and reach the idyllic garden?



“It all started during Covid lockdown, when I had the idea of a fly sitting on the window, being trapped inside a house. Almost five years later, I can finally say that I made my first animation short film called *Mouchenitouche*.” Alexandra Kurt

After graduating from a Bachelor in Arts in Cinema and Audiovisual in Luxembourg, **Alexandra Kurt** now studies filmmaking at the University of Television and Film in Munich (HFF München). In 2022, her short film *August und die Hasenohren* won the Deutscher Jugendfilmpreis and the Europa prize for best new talent.

Primo Sangue

[*First Blood*] by Antonio La Camera
(Fiction, Italy, 2025, 20', C, French and English subtitles)
with Elisa Grillo, Roberta Mattei, Teresa Vigilante

In an Arbëreshë community in Calabria, a young girl relives the memory of her mother's depression. Through ritualistic gestures and heavy silences, she comes to realize that the adult world, despite its harshness and constant demand for resilience, hides a profound fragility and a yearning for intimacy.



“A story of female coming-of-age set in a land covered by concrete rubble, encroaching on a wild nature. A generational conflict between past and present, between a mother and her daughter.”
Andrea Garofalo, *Waterlock*

A cinema graduate of Roma Tre University, **Antonio La Camera** trained at the Sentieri Selvaggi school and the “Fare Cinema” advanced course directed by Marco Bellocchio. With over 40 awards to his name, he gained international recognition at the 2023 Venice Critics’ Week with *Las Memorias Perdidas de los Árboles*, created under the mentorship of Apichatpong Weerasethakul. After appearing at major Oscar/EFA/Goya qualifying festivals, he joined the 2025 Locarno Academy to direct *Le Mur du Son*. He is currently developing his debut feature, *Demons & Dust*, with Andrea Garofalo, producer of Waterlock Production.

Il Volo della Falena

[*The Flight of the Moth*] by Nikola Lorenzin

(Fiction, Italy, 2024, 20', C, French and English subtitles)

with Henry Albert, Gianna Landucci, Giulio Mori, Lorenzo Ranzani

An engineer remains awake for two nights, waiting for his partner to return. Upon her arrival, he learns that a murder has been committed. Suspicion leads him from the hills to the sea, from one dawn to the next, through the darkness of a small town where he descends into a psychological wandering.



“The province of Pisa, with its dry climate and rural landscapes, offers a striking contrast to the tormented interiority of the characters. The solitude of the country house amplifies the echoes of the conscience. Within this closed setting, the characters have no choice but to confront their own ‘dust.’ This topographical choice reinforces the psychological aspect of the genre, as it eliminates urban distractions to focus exclusively on the micro-interactions and silences that form the structure of the film.”
Nikola Lorenzin, *Cinemaitaliano*

Based in Rome, **Nikola Lorenzin** is a director and cinematographer, as well as a renewable energy engineer. Co-founder of the Santabelva collective, he gained recognition with his debut feature documentary, *Corpo dei Giorni*, which won Best Film at the 2022 Turin Film Festival. That same year, his film *La Sal Negra*, for which he handled both direction and cinematography, received the Lo Scrittoio Subtitles Award at the Visioni dal Mondo Festival. His cinema is characterized by a rigorous visual approach, shaped by his dual technical and artistic expertise.

Restaged

by Beata Migas

(Fiction, Estonia, 2025, 24', C, French and English subtitles)

At the Russian-Estonian border, Silja, a Seto woman, rediscovers her indigenous identity and begins to question her true gender role within her community after the visit of Thierry, a popular French vlogger. Their unexpected proximity, accompanied by the traditional Seto leelo singing, sparks a confrontation between the outsider’s gaze and Silja’s inner journey of self-discovery.



“The clash between Thierry and Silja highlights broader tensions between cultural preservation and staging.” Beata Migas

Beata Migas is a director, producer, and screenwriter, as well as the founder and CEO of Haddock Entertainment. Trained in Film Directing at the Film School in Belgrade, she also holds a degree in Ecological Sources of Energy (AGH University of Science and Technology, Kraków) and is a graduate of the European Academy of Diplomacy in Warsaw. Since 2017, she has been developing fiction and documentary projects within European cinema, focusing on underrepresented communities and contemporary environmental issues. Her debut feature, *UFO: They Are Already Here* (2021), a journalistic film about ufological phenomena, achieved significant success. She has also directed other films, including *At Present* (2023), presented at the EFM of the 74th Berlinale, and the drama *Fish Swim Alive Underwater* (2024), premiered at the 11th Finno-Ugric Film Festival in Tartu.

Figlio

[Son] by Giacomo Scoditti

(Fiction, Italy, 2025, 9', C, No dialogue)

with Annika Strøm

A woman goes to her missing son's apartment to retrieve his cat, the only tenant left in the house. As she searches for the animal, she is confronted by the traces of a life that has vanished. In the silence of this suspended place, caught between emptiness and memories, something magical and unexpected might yet emerge.



“*Son* is a film about absence, and how spaces retain the memory of what is no longer there. Empty homes —especially those abandoned by someone we love— become suspended places, almost outside of time. I wanted to explore that limbo: a woman enters to look for a cat but is drawn into a deeper search—for her son, for the bond that has disappeared, for the intangible layers of loss.”

Giacomo Scoditti

Born in Bari in 1994, **Giacomo Scoditti** holds a law degree specializing in film financing. He refined his craft at the Luchino Visconti Civic School and later specialized in directing at the CSC (Centro Sperimentale di Cinematografia) in Milan. After establishing himself in music videos, corporate communication, and as an assistant director, he transitioned into filmmaking. *Son*, produced by Nichel Film, is his second short film—a work that explores the persistence of memory within physical spaces.

Anime Vive

[Living Souls] by Adam Selo

(Fiction, Italy, 2025, 9', C, French and English subtitles)

with Luciano Gigante, Marina Giglio, Adele Caliendo, Luigi Esposito

In a deserted Naples, pandemics succeed one another in an infinite cycle. The sea is contaminated, and restrictive laws stifle the freedoms of its citizens. A young man braves the curfew to cross the city at night. His clandestine journey revives the anxiety of the Covid years: that oppressive atmosphere of a dead city where humans attempt to reclaim a sense of existence.



“Adam Selo projects us into an undefined near future; yet, the feeling is that of reliving the past, or at least what we have forgotten of it. The year 2020 and the pandemic marked an irreversible turning point across all levels of our reality: political, economic, individual, and relational. Covid not only brutally demonstrated the dark side of capitalism but also the impossibility of avoiding its consequences.” Benetta Vicalono - Taxidrivres

Born in Naples in 1979, **Adam Selo** is a director, producer, and distributor. As the founder of Elenfant Film (2004) and Sayonara Film (2016), he has spent fifteen years on the international circuit, earning recognition at prestigious festivals including Venice (Critics' Week), Clermont-Ferrand, Oberhausen, Giffoni, and TIFF (Toronto). Alongside his creative practice, he shares his expertise as a professor of filmmaking at the University of Bologna.

Compost

by Erik Semashkin

(Animation, France, 2025, 2', Color, No dialogue)

A maggot crawls out of an apple in search of fresh food, leading us to discover the raw beauty of nature (and its waste).



“Against AI, my films must sweat, stink, and breathe with life.”
Erik Semashkin

Arrived from Ukraine in 2012, **Erik Semashkin** is a young director with over a dozen award-winning short films. In 2024, his work gained recognition with *Nature Attack*, honored at the L'Europe autour de l'Europe festival and the IESA Video Awards, and *Olympic Crash*, selected for the Dinan Film Festival. While exploring new genres, he maintains a consistent vision. Whether tackling environmental crises or international conflicts, he draws inspiration from the news to tell his own story.

Istenem, országom

[My God, My Country] by Kristóf Sólyom

(Fiction, Hungary, 2025, 12', French and English subtitles)

with Anna Holpár, Anna Zilahy Z, Anna Boznánszky

After an explosion in Budapest, three young women, sitting on a soccer field, talk about friendship, love, dreams, and reality. The threat of war shadows over the city. Their conversation is homogeneous despite the three different languages spoken, creating a sense of humanity. People become political, and wars between countries turn into love affairs.



“In our writers’ collective, we compulsively kept dream journals for months, reading and commenting each other’s entries. Every morning was dedicated to the effort of recollection; remembering became our daily exercise. These memories of our nights took control over our everyday lives; our dreams and realities started to reference each other, intertwining, merging. [...] One morning, after reading the description of Anna Holpár’s dream, I called her and said we have to make a film of her and her French boyfriend Hugo on the football pitch. And then, a week later, this film, like a gift, revealed itself for us.” Kristóf Sólyom

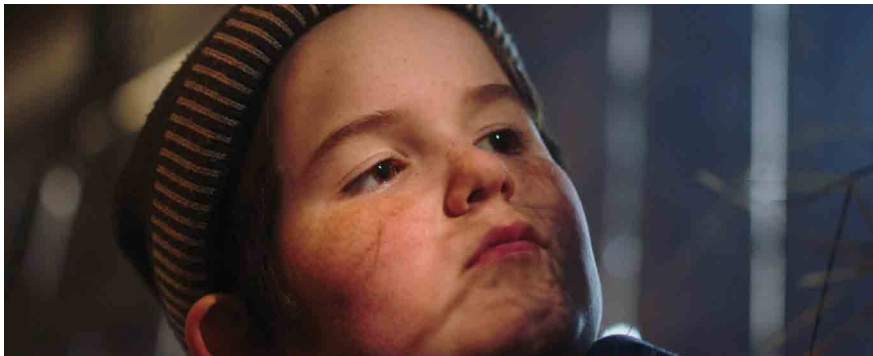
Kristóf Sólyom is a Hungarian screenwriter, director, and producer. He first studied literature and cinema at ELTE in Budapest, and graduated with an MA in filmmaking. He is a member of the Frieszfe Association and joined the KINO ALFA collective production in 2023. His project *Dreams at Sunset* is part of the first Hungarian *doc.incubator* and the Astra Film Festival DocTank.

Morena

by **Dominika Tarinová**

(Fiction, Slovakia, 2024, 20', C, French and English subtitles)

Growing up in the countryside with his grandfather, young Jarko struggles with the painful absence of his mother. As reality dissolves into dreams and magical symbols, he searches for belonging in a world where tradition and imagination intertwine. Through ritual and reverie, he begins a fragile journey toward acceptance.



“His inner world is reflected in the ritual burning of Morena, which symbolizes his absent mother and his vulnerability. Through symbolic dreams of waterfalls and dancing figures, Jarko confronts the painful yet liberating reality of loss and acceptance.” Kino Debut

Dominika Tarinová is a filmmaker whose work moves between documentary and fiction. She focuses on protagonists in existential situations, portraying their stories with empathy and simplicity. In recent years, her projects have engaged with Ukraine, alongside broader concerns related to human rights and migration. She holds a law degree from the University of Vienna and is currently completing her studies in Film Directing at the Academy of Performing Arts in Bratislava. Alongside her independent film practice, she works as an audiovisual consultant and content creator for international organizations, including the International Organization for Migration (IOM) and the European Migration Network. She is also co-founder of Eidunfilms.com, a platform dedicated to creative documentary storytelling.

Tarik

by **Adem Tutić**

(Fiction, Serbia, 2025, 24', C, French and English subtitles)

with **Dimitrije Stanković, Igor Borojević**

After being expelled from his school due to a fight with another student, Tarik is forced to leave his single mother to go live with his father and his family in Novi Pazar. Stuck between his mother's demands and his father's world to which he is estranged, will the young teenager be able to find his place ?



“Tarik is a poignant and human portrayal of a teenager’s loneliness amid the collapse of family bonds and social inequality, as he searches for a safe place to belong [...] The film’s precise framing, carefully composed mise-en-scène, and intelligent use of focus and defocus help the director shape Tarik’s emotional and psychological world, elevating the film from a simple narrative to an immersive, sensory experience.” Early Bird IFSS

Born in 2002 **Adem Tutić** is a student in film directing at the Faculty of Dramatic Arts in Belgrade. His work mainly discusses the place of the Muslim identity in current Serbia and its relation with the Orthodox culture.

El Color Gris

[*The Color Grey*] by Marina Velázquez Benítez
 (Fiction, Spain, 2024, 19', C, French and English subtitles)

Filmed in Madrid, The Colour Grey tells the story of Sara, a surgeon who returns from London after her father, Emilio, attempts suicide. In a meeting lasting barely twenty minutes inside the psychiatric ward where he is admitted, the two face the emotional distance that separates them and the desire to rebuild their bond.



“The Colour Grey is a story about the rekindling of a relationship. My characters reunite in a hospital, the place people go to be taken care of. Placing the uncertainty, pain and fear I feel in Sara and Emilio, helps me perceive what’s around me with more perspective, it reconciles me with life and the idea of suicide. Strangely, it soothes me.”
 Marina Velázquez Benítez

Marina Velázquez Benítez, born in Madrid in 1991, is a director and screenwriter. Graduated in Screenwriting from ECAM, she began her career writing for television series for major national channels and international platforms. She has made the short films *Etzetxipia* (small house) (2022), *Jerusalem* (2023) and *The Colour Grey* (2024). She is currently writing her first feature film as a director, *House in Flames*, selected for the 4th Edition of the COOFILM Artistic Residency for Women Filmmakers (2023-2024) and the 1st Edition of ECAM FORUM (2024), a European project market organised by ECAM and the Community of Madrid.

Dōng Shèn Shì

[*A Winter Mirage*] by Guoju Wang
 (Fiction, United Kingdom, China, 30', C, French and English subtitles)
 with Xiaofeng Chen, Lijun Xu, Ruonan Yan etc.

Ailin, a single mother, struggles to keep her factory in Yiwu afloat. But her dream of returning to her job at the State Opera House is challenged by the memory of her father and the expectations of her son.



“For the world, this is a time of unprecedented change. I hope the audience connects with mother’s emotional journey, sensing the gentleness within her, while also reflecting on the broader challenges faced by many who, remaining adrift in China’s new economy, yet strong and courageous.”
 Guoju Wang

Born into a family of actors in Jinhua in 1998, **Guoju Wang** is a young director who graduated from the London Film School. He studied music and philosophy before turning to filmmaking. His work focuses on Chinese society, its history, and its relationship with Buddhism. In 2021, he directed *River of Crystals* before directing *Letter From Ruin*, which will be screened at the Shanghai Youth Film Festival. In 2024, he directed his film *A Winter Mirage*, which was selected for the 14th edition of the Beijing International Film Festival ReelFocus Workshop.

Der Brief

[*The Letter (Based on a True story)*] by Oliver Würffell
(Documentary, Germany, 2025, 4'55, C, French and English subtitles)
with Martin Ontrop, Jan Faßbinder, Lars Krone, Ernst Kalinowski

On February 17, 1945, the German soldier Friedrich Ambramzik writes a farewell letter to his family an hour before being executed by the Nazis for refusing military service.



“The Letter is a deeply personal exploration of standing up to your beliefs. With a minimalist approach and intimate performances, it invites viewers into a quiet but profound emotional journey and asks a profound question: What would you do in such a situation?” Oliver Würffell

Oliver Würffell is an award-winning director based in New York. His work, which ranges from award-winning advertising campaigns to deeply personal films, reveals a filmmaker driven by empathy and a commitment to visual quality. His short film *The Letter* premiered on the opening night of LA Shorts and won the Best Documentary award at the New York Shorts International Film Festival in 2025.

Xiao Wei

by Jiajie Yu Yan
(Fiction, Spain, 2024, 14', C, French and English subtitles)

Xiao Wei, a Spanish-Chinese teenager, turns 18, and his mother, Kai Wen, takes him to a bingo to celebrate. Xiao Wei spends the night waiting for the moment to leave with his friends, but ends up unexpectedly connecting with his mother.



“*Xiao Wei* is a personal story, a tribute to the women in my family, to my mother and especially to my grandmother. It is an emotional autobiography, which does not recreate the experiences of my adolescence, but the real feelings I went through. It speaks of me, of that child who has grown up, of loneliness, of isolation, of detachment and uprooting.” Jiajie Yu Yan

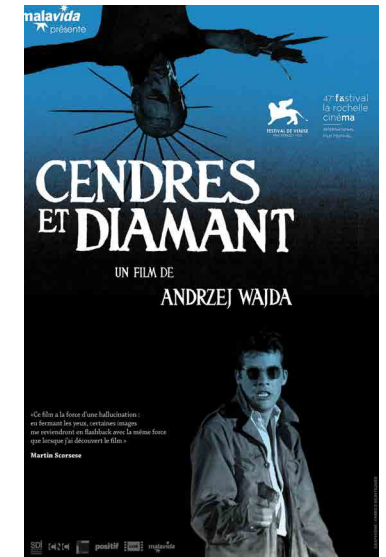
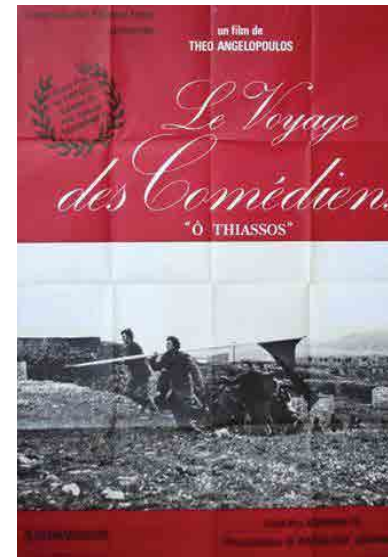
Jiajie Yu Yan graduated in Audiovisual Communication from Ramón Llull University and earned a master’s degree in Screenwriting and Film Directing at the Bande à Part film school. In 2020 he was nominated for the Spanish Film Academy’s Goya Award for Best Fiction Short Film for *Xiao Xian*. In 2023 he got his second nomination as producer of the short film *Chaval* (2021). He is currently developing his first feature film, *San Dai Shi Guang*, which has participated in the Residencies of the Spanish Film Academy, Ventana CineMad, Bridging the Dragon Sino-European Lab and the Torino Film Lab, among other laboratories.

Tribute to Masters

Ο Θίασος [The Travelling Players] by Theo Angelopoulos

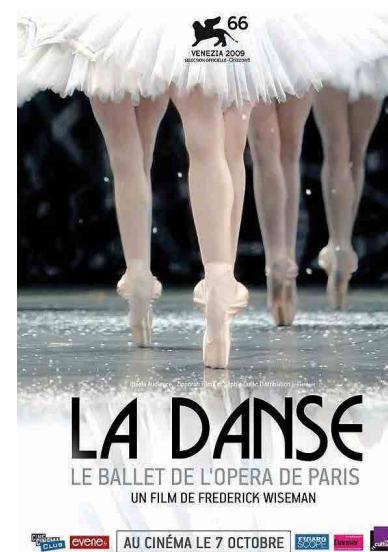
Popiół i diament [Ashes and Diamonds] by Andrzej Wajda

La danse, le ballet de l'Opéra de Paris
[La Danse: The Paris Opera Ballet] by Frederick Wiseman



Tribute to Claudia Cardinale

La ragazza con la valigia [Girl with a Suitcase] by Valerio Zurlini





Théo Angelopoulos

Théo Angelopoulos is a film director and critic born in 1935 in Greece. He exiles from his country to flee the civil war and begins studies in Paris. He studies anthropology with Claude Lévi-Strauss and trains in cinema by rubbing shoulders with Jean Rouch at the French cinemathèque. He will spend a year at the IDHEC from where he will be dismissed after a dispute with a professor about the shot/countershot principle that he keeps challenging. Despite this dismissal, he shoots with friends from IDHEC his first work *En noir et blanc* which will never be developed due to lack of resources. He returned to Greece in 1964 and continued his interest in cinema, starting as a film critic in the left-wing daily newspaper *Demokratiki Allaghi* and in the magazine *Cinéma moderne*. After his first short film *Emission* in 1968, he directed his first film *The Reconstruction* in 1970, awarded at the Thessaloniki festival. He quickly established himself with other directors like Voulgaris or Katakousinos as a major figure of the “New Greek Cinema”. He then began a trilogy of political films to denounce fascism in Greece with *Days of '36* in 1972, then *The Travelling Players* in 1975 and concluded in 1977 with *The Hunters*. He wins the Golden Lion at the Venice Film Festival in 1980 with his film *Alexander the Great*, where he explores the totalitarian tendencies within socialism. He then explores more intimate and personal registers with films like *Travel to Cythera* in 1983, *The Beekeeper* in 1986 or *Landscape in the Mist* in 1988. He directs a third trilogy with *The Suspended Step of the Stork*, *Ulysses' Gaze* and *Eternity and a Day* that obtains the Palme d'Or in 1998. With this trilogy, the filmmaker opens his cinema to the international by working with international actors like Michel Piccoli, Bruno Ganz, Willem Dafoe or Irene Jacob. After this trilogy, he takes a break from his career and returns in 2004 with *Eléni : The Weeping Meadow*, the first part of a trilogy on the 20th century through the prism of a love story. In 2008, he signed *The Dust of Time*, second installment of his trilogy *Eléni*. He died in 2014 on the set of *The other sea* following an accident while filming on set.

O Thiasos

[The Travelling Players] by Theo Angelopoulos

(Historical drama, Greece, 1975, 230', C, French subtitles)

with Eva Kotamanidou, Aliki Georgouli, Stratos Pachis, Maria Vassiliou etc.

"The trials and tribulations of a troupe of traveling actors in Greece between 1939 and 1952. The actors' fate mirrors the myth of the Atrides."

Michel Demopoulos, Greek Cinema, Centre Georges Pompidou

"The film depicts the thirteen years spanning the Metaxás dictatorship, the German occupation in 1939, and then the Liberation in 1944, which turned into a new occupation by British and then American troops, leading to the civil war (1941-1949), before Marshal Papagos seized power in 1952."

Théo Angelopoulos au fil du temps, edited by Sylvie Rollet, Presses Sorbonne nouvelle 2007



"Theo Angelopoulos established himself as one of the great filmmakers of his time. As an author too, that is to say a creator resolutely faithful to his thematic and aesthetic line, indifferent to stylistic trends, rebellious against the pressures of industry as well as those of commerce."

"But it is because he conceives History as a myth, or rather as the reincarnation of myth in human reality "for it is man who makes history and not myth" : Fascism and Revolution are myths but their confrontation lies within History." MARTIN, Marcel, « Études cinématographiques », 1985



"Actors live a thousand lives. They laugh, they cry, they love and they die, in a few acts. The reality, once they have left eyeshadows and costumes, is not so different. In a few weeks, the time to rehearse and then play, the actors meet, work together and love each other, sometimes with crazy love." ENARD, Jean-Pierre, *Le Voyage des comédiens*, Grasset, 1981.

"Cinema is simple, it must help to live. To live better. That is to say, seeing better and hearing better: seeing, hearing things, people, facts—a reality — that without this help we would not see or would see badly." BORY, Jean-Louis, « Catalogue de la 3e éditions des rencontres internationales d'art contemporains », 1975





Andrzej Wajda

Andrzej Wajda is a Polish film director, theater director, and screenwriter born in 1926 in Suwałki. The son of an officer and a schoolteacher, he joined the Polish resistance at the age of 16 in 1942 to fight against the Soviets. At the end of the war, he studied at the Academy of Fine Arts in Krakow, then at the National Film School in Łódź. After directing several short films, Aleksander Ford took him on as his assistant for his 1954 film *The Five from Barska Street*. That same year, he directed his first feature film, *Generation*. He made his mark at Cannes with his second film, *Canal*, released in 1957, which won the Jury Prize that year. With films such as *The Birch Wood* in 1970, *The Wedding* in 1973, *The Promised Land* in 1974, and *The Maids of Wilko* in 1979, Wajda established himself as an adapter of Polish literary masterpieces. Beyond his adaptations of Polish masterpieces, Wajda is one of the most important filmmakers in Polish cinema. Rejecting the codes of Soviet propaganda and socialist realism, he did not hesitate to criticize communist ideas and their excesses through a baroque and electric style of filmmaking that emphasized self-sacrifice, self-giving, and great progressive or humanist causes. His repeated statements against martial law in Poland and his harsh criticism of the policies of the government in power prompted him to film abroad to avoid censorship in his own country. In France, he shot one of his greatest historical films, *Danton*, in 1983, which served as a metaphorical canvas for his criticism of Poland under martial law at the time. The film won the César Award for Best Director in 1983 and multiple awards at several festivals. He also directed *Les Possédés* in 1988, an adaptation of Dostoyevsky's book, which allowed him to work with Isabelle Huppert and Lambert Wilson. With his 2007 film *Katyń*, he revisited this great massacre in Polish history, breaking the silence on the subject to question the legacy of communism in Poland. His last film, *The Blue Flowers* in 2016, is a biography of Władysław Strzemiński, an avant-garde painter who fought against Stalinist power. He died on October 9, 2016, in Warsaw at the age of 90.

Popiół i diament

[Ashes and Diamonds] by Andrzej Wajda

(Drame, Pologne, 1958, 103', C, French subtitles)

with Zbigniew Cybulski, Ewa Krzyżewska, Wacław Zastrzeżyński etc.

At the end of World War II, on May 8, 1945, the war took on a different form in Poland. A ruthless struggle pitted Polish nationalists against the ruling communists. Amid the chaos, a young nationalist activist was tasked with killing a local communist leader alongside his comrade. But his morals and a new romantic encounter caused him to question his intentions and wonder whether it was all necessary.

FIPRESCI prize at Venice Mostra in 1959.

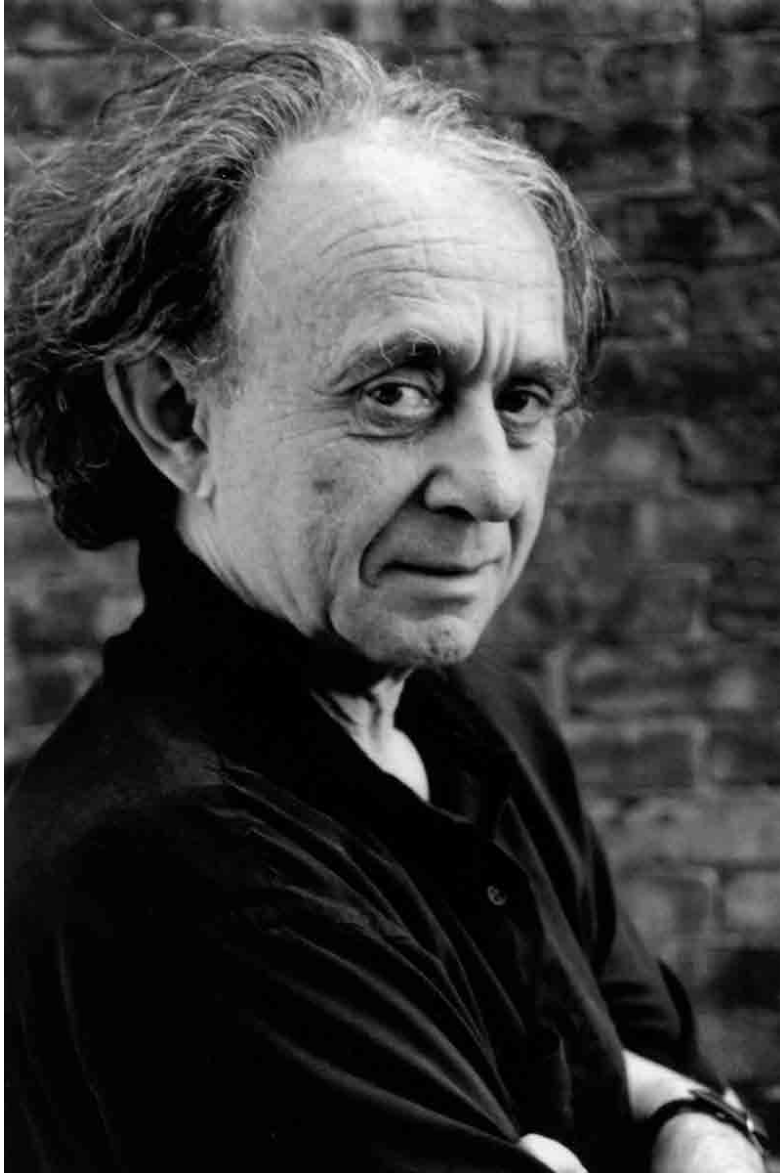


“The romantic artist must transcend himself. He must be more than a creator. He must be the conscience of the nation, a prophet, a social institution.”

“I was never a fanatic of political cinema; only, it was something that I felt the need for, because there was no other possibility of expression. There was no free expression, free elections, so there was no one who would have represented certain things besides us artists.”

Andrzej Wajda





Frederick Wiseman

Frederick Wiseman, born January 1, 1930, in Boston, was appointed a professor of law in 1956 after studying at Yale Law School. He turned to filmmaking in 1963 by producing *The Cool World* by Shirley Clarke, and in 1967 directed his first documentary, *Titicut Follies*, which already outlined his critical approach to American institutions. From then on, Wiseman directed on average one documentary per year, generally funded by the Public Broadcasting Service. In 1970 he received two Emmy Awards for *Hospital*, which denounces the difficulties faced by New York's Metropolitan *Hospital*. A year later, he founded Zipporah Films, with which he produced *Welfare* (1975), a film that questions the viability of the American welfare system. In the 1980s and 1990s, Wiseman revealed the dysfunctions of industries and public authorities, as in *Missile* (1988), which immerses its viewer in the U.S. Army's ballistic research, and he enriched his body of work with *Central Park* (1990), which presents the New York park as a complex socio-economic space concentrating distinctive institutional and political practices. Although Wiseman directed the first of his two fiction feature films, *The Last Letter*, in 2002, the 2000s and 2010s nevertheless marked his consecration as a documentary filmmaker: *Domestic Violence* (2001) was selected for the Venice Biennale, *La Danse: The Paris Opera Ballet* (2009) was nominated for the César Award for Best Documentary Film, and *Ex Libris: The New York Public Library* (2017) received the FIPRESCI Award in Venice. The filmmaker directed his second fiction film, *A Couple* (2022), a year before signing his latest documentary, *Menus-Plaisirs - Les Troisgros*, which received multiple awards and was selected at the Venice, Toronto, Busan, New York, Tokyo, and Sydney film festivals. Frederick Wiseman officially announced his retirement in 2025 and passed away on February 16, 2026, leaving behind an immense body of work striking by its sincerity.

La danse, le ballet de l'Opéra de Paris

[La Danse: The Paris Opera Ballet] by Frederick Wiseman
(Documentary, France, 2009, 159', C, English subtitles)

La Danse immerses its audience in the backstage world of the Paris Opera Ballet, offering a glimpse into the logistical and economic machinery that keeps it running. Dancers, choreographers, and ballet masters are men and women who inhabit a space where grace and power intertwine and merge. A single demand guides their commitment and precision: to continuously discover and rediscover the most beautiful things a body can do.



“As when he examined the backstage world of the Comédie-Française in 1996, or a psychiatric hospital for criminals in Ticut Follies forty years ago, the American documentary filmmaker moves—without commentary or interviews—from attics to basements, from the cafeteria to the costume workshop, from a discussion with a choreographer to a logistical meeting with administrators. As is often the case, he manages to capture striking moments, such as a meeting about the gifts to be offered to the “25,000” — the nickname for patrons donating \$25,000. And he pays a moving tribute to the ephemeral beauty of dance and to the impossible quest for perfection.”
Télérama

« La Danse, the Ballet of the Paris Opera is exceptional insofar as it resists the reductive label attached to its creator. Wiseman is not merely a sociological filmmaker obsessed with the mechanisms of micro-societies. The distance he maintains from his subjects is not that of a scientist devoid of sentiment. On the contrary, his view of dance is that of a silent lover. This film is the most pictorial—and probably the most painfully intimate—of his entire work. » Lætitia Mikles (Positif)





Claudia Cardinale

Claudia Cardinale was born in Tunis in 1938 to Sicilian immigrant parents. A restless and wild young girl, she received a strict French upbringing from her parents and did not discover cinema or the Italian language until she was 16. She initially planned to become a teacher, but was unwittingly crowned “the most beautiful Italian woman in Tunisia” in 1957 during a beauty pageant, which earned her an invitation to the Venice Film Festival, where she caused a sensation.

She made her debut in Italy in Monicelli’s cult comedy *Big Deal on Madonna Street* (1958) and discovered during filming that she was pregnant. Years later, she would reveal that she had been raped and then forced by her producer to hide the pregnancy.

At the dawn of the Italian New Wave, she starred for the first time in Pietro Germi’s *The Facts of Murder* (1959). At age 22, she starred alongside Marcello Mastroianni in Bolognini’s *Il bell’Antonio* (1960) and encountered Luchino Visconti’s cinema for the first time in *Rocco and His Brothers* (1960). The following year, her role in Valerio Zurlini’s *Girl with the Suitcase* (1961) made her “la fidanzata d’Italia” (Italy’s sweetheart).

In 1963, Claudia Cardinale reunited with Visconti in *The Leopard* alongside Alain Delon and Burt Lancaster, which won the Palme d’Or that same year. At the same time, she joined Anouk Aimée and Mastroianni in Federico Fellini’s masterpiece, *8½*. These two films, the most significant of her career, established her as one of the great actresses of her era and opened the doors to Hollywood for her.

There, she charmed American audiences in Blake Edwards’ *The Pink Panther* (1963), reunited with Burt Lancaster in *The Professionals* (1966), and then with Alain Delon in *Lost Command* (1966). Finally, she played a former prostitute in Sergio Leone’s *Once Upon a Time in the West* (1968), the only woman among Henry Fonda and Charles Bronson.

Upon her return to Europe, she joined prestigious casts and worked alongside Jean-Paul Belmondo, Michèle Morgan, Lino Ventura, and even Brigitte Bardot—with whom she had always been compared—in *The Legend of Frenchie King* (1972). In 1974, she met director Pasquale Squitieri, “her one true love” and the father of her daughter Claudia, whom she married and with whom she made about ten films. She died in 2025.

La ragazza con la valigia

[*Girl with a Suitcase*] by Valerio Zurlini

(Fiction, Italy, 1960, 121min, C, French subtitles)

with Claudia Cardinale, Jacques Perrin, Luciana Angiolillo

Aida, a sultry nightclub singer and young mother, tries to track down Marcello, a young man from a wealthy family who abandoned her after promising her the world. After finding him, she meets his younger brother, Lorenzo. Lorenzo disapproves of Marcello's behavior and feels compassion for Aida—a compassion that quickly turns into fascination, and then into love.

Zurlini creates a work that is as refined as it is incisive on the cruelty of class relations and the disillusionment of youth, to which the Perrin-Cardinale duo infuses beauty and grace.



“One day in Milan [...], I met a strange person who has since become quite famous, with whom I was to shoot a short commercial for a car brand. We spent two days filming, and this young woman, who was a model at the time, told me a lot about her life: she was truly the character of Aida.”

Valerio Zurlini - 1977

Valerio Zurlini

Born in Bologna in 1926, **Valerio Zurlini** is an Italian director and screenwriter, an important yet underappreciated figure in postwar Italian cinema. After studying law and art history, he turned to filmmaking and directed about fifteen short films between 1948 and 1955. In 1959, he directed *Violent Summer*, and the following year, he achieved critical and popular success with *Girl with the Suitcase* (1960), starring Jacques Perrin and Claudia Cardinale, to whom he offered one of her first major film roles. In 1962, he reunited with Jacques Perrin, this time joined by Marcello Mastroianni, in *Family Diary*, which won the Golden Lion for Best Director at the Venice Film Festival. These three films sensitively evoke the outpouring of love and the existential despair of individuals acutely aware of the socio-political difficulties in which they live. In 1972, he directed *Indian Summer* with Lea Massari and Alain Delon, whom he cast again for his film *The Desert of the Tartars* (1976), an ambitious work shot in Iran with an exceptional cast including Vittorio Gassman, Giuliano Gemma, Philippe Noiret, Jacques Perrin, and Jean-Louis Trintignant, and Ennio Morricone composing the score.



THEMA: Geography & Aesthetics

Ice Breath by Leonard Alecu

Wenn die Zeit Kommt [When The Time Comes]
by Pascal Bauer

Pupulus by Alexandre Bedenko

The Spectacle by Yasmin van Dorp

نيطس لف سدع [Palestine Lentils]
by Hamdi Khalil Elhousseini and Samar Taher Lulu

Ultima (prélude) by Giulia Grossmann

Obilaznice [Detours] by Vida Guzmić

Tracks by Arne Körner

Bloedband [Blood Ties] by Anaïs López

Pra/rasti pasauliai [E/rased Worlds] by Ausra Lukosiuniene

When I go to sleep by Maria Charbel Mhaweij

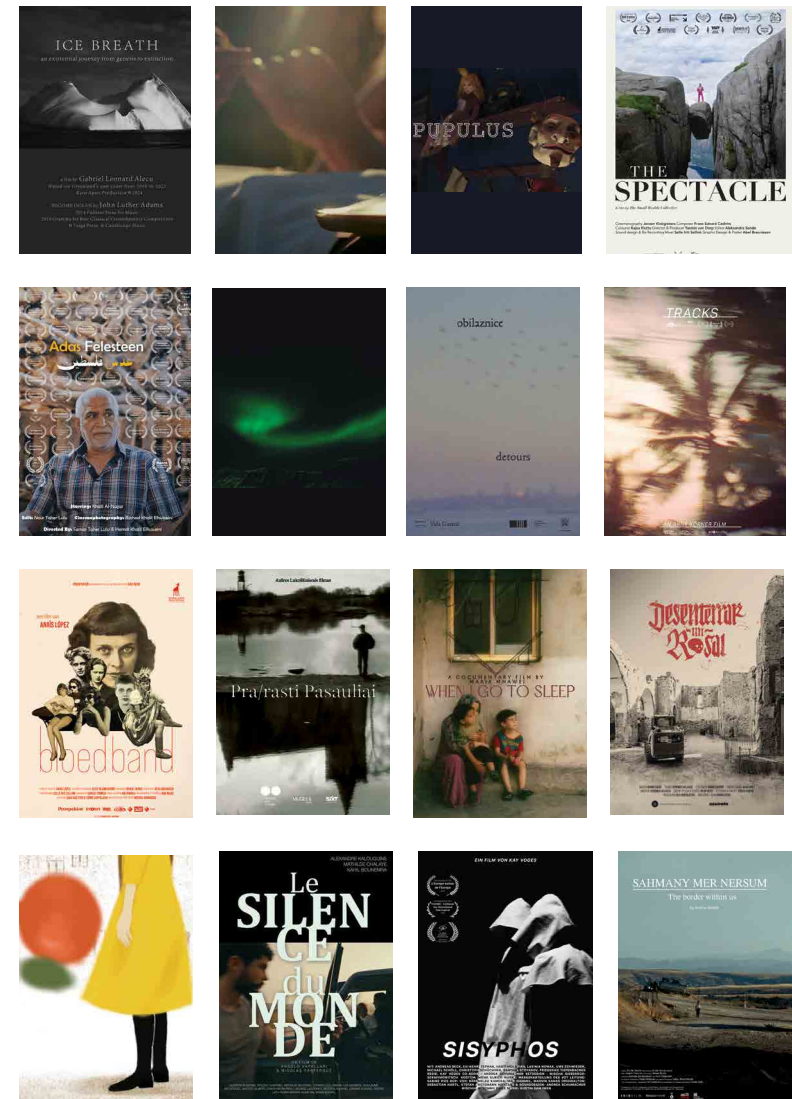
Desenterrar un Rosal [To Dig Up a Rosebush] by Bruno Ojeda

Immigrant by Nilram Ranjbar

Le Silence du monde [The Silence of the World]
by Angelo Vapellari and Nicolas Pastergue

Sisyphos by Kay Voges and Andrea Schumacher

Sahmany mer nersum [The Border Within Us]
by Knutte Wester



Ice Breath

by Leonard Alecu

(Documentary, Romania, 2024, 42', B&W, No dialogue)

Between 2015 and 2024, Leonard Alecu filmed the melting glaciers off the east coast of Greenland. This film captures the shifting drama of the ice that a still image could not fully convey. The film's hypnotic quality is heightened by the soundtrack *Become Ocean* (2015 Grammy for Best Classical Contemporary Composition), a haunting piece by John Luther Adams that evokes the melting of polar glaciers and the elevation of sea levels. Beyond an ecological report on climate, it is a black-and-white visual meditation on solitude, and our place in an ephemeral world.



“This exploration transcends a simple ecological perspective. It ventures into a spiritual and philosophical space, moving beyond the observation of human impact on nature to confront the transient beauty of life and the inevitability of disappearance. Witnessing the transformation of these ancestral frozen landscapes drew me into a dialogue with the unknown—a space where questions about meaning, time, and our role within the greater whole emerge with striking clarity. Each year of filming brought something irreplaceable: an unexpected, singular, and unique experience. Although the film is now complete (or is it?), I still feel an irresistible urge to continue this journey—a quest that is both cinematic and profoundly personal.”

Leonard Alecu

With a master's degree in microelectronics, **Leonard Alecu** is a photographer and filmmaker specializing in large-format (8x20 inches). Trained in the Edward Weston school, he pursues a quest for analog perfection in black and white. His works on the frozen lands of the North have been exhibited in prestigious institutions such as the MARE (Museum of Recent Art) in Bucharest and the George Enescu University of Arts Gallery in Iasi. An award-winner at international festivals, he has distinguished himself globally with *Ice Breath*, winning Best Documentary Feature in London (New Renaissance) and receiving multiple awards at the IndieFEST in the United States.

Wenn die Zeit Kommt

[*When The Time Comes*] by Pascal Bauer

(Fiction, Germany, 2025, 15', C, French subtitles)

with Hannah Gharib et Malene Becker

Hannah senses that war is imminent in Europe. Amidst chaos and anxiety, the young woman returns to her childhood village to visit a friend.



“With *When the Time Comes*, I want to capture the feeling that especially young people cannot escape anymore during conversations with friends or family : a certain hopelessness, a sense of being lost, and the emerging urgency to face the problems of our time, such as accelerating climate change and the growing (geo)political conflicts of the world, rather than surrendering ourselves to the course of events.” Pascal Bauer

Pascal Bauer is a German director who soon started filming with the family camcorder. At 16 years old, Pascal made his first short film, disguised as a school project and went on to form a creative collective with two friends for the production of music videos in 2016. From 2018 to 2021 he visited Screen & Filmschool in Brighton, UK, to further study film theory. In 2022 he moved to Berlin, first working as a producer, mainly on commercial campaigns and since then focused on the creation of music videos as well as narrative film projects.

Pupulus

by Alexandre Bedenko

(Fiction, France, 2014, 6'25, English subtitles)

with Elena Belova, Andrei Lebedev, Iulia Sitskaia

A loose adaptation of Eugène Ionesco's The Bald Soprano. Mr. Smith is working on his new project, but he is disturbed by the very talkative and noisy Mrs. Smith. Mr. Smith thinks it's time to repair Mrs. Smith, or maybe even replace her with a new model?



“In my opinion, the central conflict of the film lies in the attempt of a person, whoever they may be, not only to face the imminent fear of death, but above all to find that feeling, that sensation, on which they can rely during this transition.” Gregorii Kataev

Born in 1990 in the USSR, **Alexandre Bedenko** is a director, actor, screenwriter, stage director, and an academic who has lived in France since 1996. After completing a double degree in Modern Literature and History at the University of Nice in 2011, he began directing his first short film in 2014 with *Pupulus*, which was selected for the Short Film Corner at the Cannes Film Festival. He then returned to Russia, where he graduated from VGIK in 2016, the same year that his second short film, *Papillon*, was released. In 2021, he directed his first feature film, *A Typical Day in the Life of an Efficient Job Seeker*, which won multiple awards at various festivals.

The Spectacle

by Yasmin van Dorp

(Documentary, Sweden, 2025, 20', C, English subtitles)

With spectacular panoramas, filmed in Norway, Lapland and Turkey, van Dorp depicts a society for whom travel is a curated and organised mass entertainment. Wildlife is turned into a simple backdrop for social media. This film invites us to contemplate nature again.



“Social media plays a crucial role in shaping our images. [...] With this film, I want to show the other side of the picture we so desperately want to take. [...] The DOP and I challenged ourselves to avoid moving the camera once composed, allowing reality to unfold naturally. I see film as a cinematic stage where scenes are emancipatory, inviting the audience to search details.”
Yasmine van Dorp

Yasmin van Dorp is a Dutch filmmaker born in The Netherlands. She earned her bachelor's degree from the Netherlands Film Academy in 2019. Following her graduation, she worked as a documentary line producer and researcher on several documentaries. In 2022, she moved to Sweden, where she pursued the Film & Media master's program The Art of Impact at the Stockholm University of the Arts. *The Spectacle* is her short film debut as a director.

نيطسلف سدع

[Adas Falasteen | Palestine Lentils] by Hamdi Khalil Elhusseini et Samar Taher Lulu
(Documentary, Palestine, 7'55, 2025, French subtitles)

Khalil AL-Najjar is a cook at a community canteen in a Palestinian refugee camp. He talks about his daily life trying to feed the camp and how he tries to keep his hope alive.



when we saw people sleeping in the streets

“The best food is to eat when you’re hungry.” Palestinian proverb

Samar Taher Lulu is a young director born in Gaza, Palestine. She made her first documentary in 2019, *Religious Tolerance*. She went on to win two awards in 2023 and 2025 at the ConnectHer festival with *Jawaher* and *Khalil Hanaal*. Through her documentaries, she seeks to highlight the voices of the oppressed and give them an international platform.

Hamdi Khalil Elhusseini is a young director born in Gaza, Palestine. A graduate of Al-Aqsa University, he directed *Jawaher* and *Khalil Hanaal* with Samar Taher, which won two awards at the ConnectHer festival in 2023 and 2025. He dedicates his career and his films to documenting the plight of Palestinians and climate change.

Ultima (prélude)

by Giulia Grossmann
(Fiction, France/Iceland, 2024, 13', C, French subtitles)
with Anna Sigríður Ólafsdóttir

A female voice weaves the story of the world’s genesis, intertwining Norse mythology with biological and geological science. Shot in 16 mm, the film navigates between seascapes, mountainous and volcanic landscapes, and images of life on a microscopic scale.



« I am interested in scientific research for its plastic, cinematic, and speculative dimensions. Science designs scenarios based on real data, creating a space of possibilities, resonating with the work of a science fiction writer. » Giulia Grossmann

Giulia Grossmann is a French artist and filmmaker, born in Paris in 1984, whose films delve into humanity’s relationship with the Earth, combining fiction and scientific approaches.

After studying fine arts and anthropology, she quickly turned to cinema. In 2012, she directed her first short film, *Native American*, which received the Inrocks Lab Video Creation award. *Pasaïa* (2021) draws on Basque culture and mythology to explore time and its cyclical nature. In 2023, it received a special mention at the Europe by Europe Festival and was selected for the Iberian-Latin American Film Festival in Grenoble, the Beijing International Short Film Festival, and the Pantin Short Film Festival.

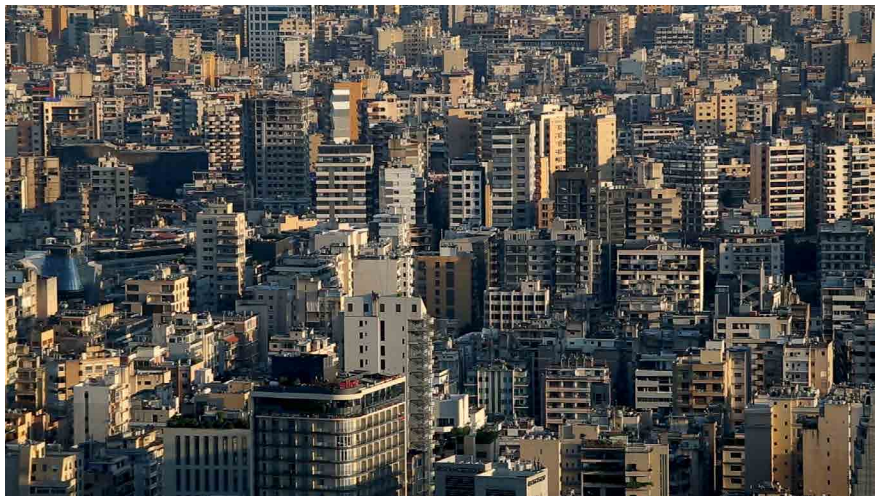
In 2024, she took part in an expedition to Iceland during which she shot the footage used in *Ultima (prélude)*.

Obilaznice

[Detours] by Vida Guzmić

(Documentaire, Croatie, 2024, 23', C, Sans dialogue)

Detours brings together footage shot in Lebanon between 2019 and 2021. Wandering among skyscrapers and worn-out buildings, Vida Guzmić's camera captures, in fragments, the contrasts of a country and its people caught in the midst of crisis and protests.



"I decided my cinematic approach would be purely observational, as the narrative of this country is in constant shift, navigating one crisis after another, where the people are locked between concrete, sea, warzones and borders that many cannot cross." Vida Guzmić

Vida Guzmić is a Croatian artist, born in Zagreb in 1986. She earned a Master of Arts in New Media from the Academy of Fine Arts at the University of Zagreb in 2012, and a degree in Gender Studies from the Center for Women's Studies in Zagreb in 2013.

Her work has been exhibited at V2_Lab for the Unstable Media in Rotterdam and at KulturKontakt Austria in Vienna. As a member of the collective Space is Tactics between 2012 and 2018, she organized audio/video workshops for young women through Studio Pangolin.

Detours, produced by the same studio, is selected for the Slow Film Festival in London in 2025.

Tracks

by Arne Körner

(Experimental, Germany, 2025, 29', C, No dialogue)

Tracks is a contemplative short film which, in a world governed by speed and efficiency, invites us to rethink our relationship with reality and travel. Using an on-board camera, Arne Körner takes the viewer on his journeys by rail or boat, on a true sensory journey through landscapes stretching from Asia to South America, via Europe, Africa and Oceania.



"*Tracks* is a film of intense observation. In a world of light, movement, and nature, the film unfolds in each image—not as a story, but as a continuous flow of impressions that connect and develop in their intensity. Light breaks, moves, reflects, sneaks through the density of landscapes and places. *Tracks* invites you to see and feel things with a new, more intense perspective. It is a journey without a goal, a dive into moments that unfold from the constant interaction of light, life, and landscape." Arne Körner

Arne Körner is a German filmmaker. He studied film with Wim Wenders and Robert Bramkamp at the Hamburg University of Fine Arts and the École Nationale Supérieure des Beaux-Arts in Paris, and graduated from Werner Herzog's 'Rogue Film School'.

The Bicycle (2015), Körner's first feature film, won the Jury Prize at the Montreal World Film Festival. His second feature film, *Gasman*, premiered at the L'Europe autour de l'Europe Festival and was screened at the 41st Cairo International Film Festival in 2021. In 2025, the L'Europe autour de l'Europe Festival awarded the Présent Prize and the E-Motion Special Prize to his third feature-length documentary, *Nonkonform*.

Bloedband

[Blood Ties] by Anaïs López

(Documentaire, Pays-Bas, 2024, 29', C, French subtitles)

Anaïs López searches for her grandmother who is said, according to the familial legend, to have fled her life in the Netherlands for her Nazi lover in Brazil and whose only trace is a faceless photo. Photos, viewed both as archives and memories, are like a red string tangling as it unravels.



“This search for my grandmother touches upon a lot of common themes like the destructive force of family secrets and the far reaching consequences that certain life choices can have, in the post-World War II era. But there are also some very recent themes that come to light, including the ethical consequences of modern technologies like DNA research in relation to the right to privacy. How far should we go in our search for the truth?” Anaïs López

Born in 1981, **Anaïs López** is a professional photographer who puts storytelling at the center of her work. Her multimedia projects focus on our interaction with the urban world and our interpersonal relations, granting her international recognition. Her previous creation *The Migrant* was notably awarded the Zilveren Camera prize. Public displays of López’s work have been organised at the Galerie Agnès B (France), the Netherlands Photo Museum and at the Lianzhou Foto Festival (China).

Pra/rasti pasauliai

[E/rased Worlds] by Ausra Lukosiuniene

(Documentary, Lithuania, 2025, 20', C, English subtitles)

E/rased Worlds weaves a dialogue between a photographer’s legacy and the contemporary gaze. Personal stories, rediscovered reels, and newly filmed documentary moments converge in a shared cinematic space where the past emerges through the present. The film unfolds the memory-scape of Kaliningrad’s borderland, inviting us to reconsider loss, impermanence, and attempts to preserve disappearing worlds.



“It is very difficult to draw a line between past and present.”
Ausra Lukosiuniene

Ausra Lukosiuniene (1964) is a Lithuanian director, producer and screenwriter working in creative documentary, moving-image archives and multimedia projects. Since 2010 she has developed an independent practice spanning documentary cinema, video installations and interdisciplinary works. She is the founder and head of the production company *Vėgėlės filmai*, conceived as a creative laboratory exploring memory, identity and archival material. Her documentary *Juoda (Dark Matter)* (2024), premiered in Vilnius and was presented at Cannes as well as other international festivals, earning a nomination for the Sidabrinė gervė (Silver Crane) awards. *Pra/rasti pasauliai (E/rased Worlds)* (2025) won best lithuanian short film at Scanorama.

When I go to sleep

by Maria Charbel Mhawej

(Documentary, Lebanon, 2024, 18'50, English subtitles)

Three Syrian refugee children in Lebanon, Aya, Mhamad, and Jomeaa, express their visions of the world and those they wish to become in the future.



"I wanted to capture the moments that reveal resilience and longing of this child, using a specific visual storytelling. The film aims to give audiences a glimpse into their world, shedding light on stories that often go untold while emphasizing the universal need for safety, belonging, and hope."

Maria Charbel Mhawej

"To escape suffering, we often take refuge in the future. On the path of time, we imagine a line beyond which the present suffering will cease to exist." Milan Kundera

Maria Mhawej, born in 2005 in Lebanon, is a young film student at the University of Arts and Architecture in Beirut. Her first film, *September*, was selected at the Beirut Short Film Festival in 2024. With her second film *When I go to sleep*, she explores the conflict between the carefree nature of childhood and the violence of reality.

Desenterrar un rosal

[To Dig Up a Rosebush] by Bruno Ojeda

(Documentary, Spain, 2024, 17', C, French subtitles)

We delve into the restoration works of the Church of San Miguel in Jaén, exploring the relationship between memory and labor. Through various encounters with construction workers and a family who once lived in the former dwellings, we glimpse what it means to earn a living in order to have a place to live.



"I want to stay here, in a beautiful field in Jaén. And I go out, do my work, and come back to my beautiful parcel to live my life. And that's it."

"In Jaén, at the beginning of the 14th century, a guild of gardeners founded the Church of San Miguel, in the center of what would later become the Magdalena's neighborhood."

"In 2023, San Miguel becomes a workplace, at the core of the province with the highest unemployment rate in Spain." Bruno Ojeda

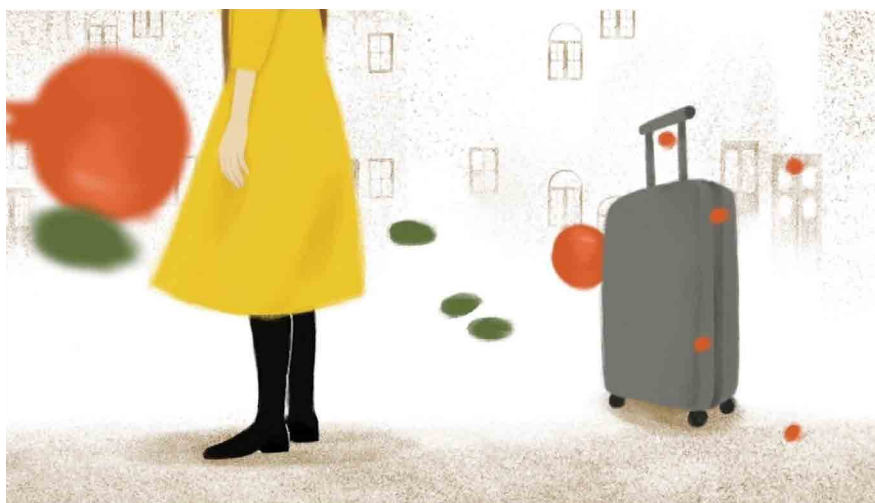
Bruno Ojeda, born in Barcelona in 1991, is a director, screenwriter, and film professor. He holds a degree in Audiovisual Communication from the University of Sevilla and a Master's degree in Creative Documentary from Pompeu Fabra University in Barcelona. He has developed, directed, and written fiction and documentary projects such as *Cuando Las Cigarras Callen*, *Del Tacto* and *Las Malditas*. His films have been selected at festivals including the Festival de Cine Europeo de Sevilla, DokumentArt, and the Málaga Film Festival.

Immigrant

by Nilram Ranjbar

(Animation, Iran, 2025, 2', C, No dialogue)

Forced to leave her country, a woman reminisces one last time before her departure, about the landscapes, the love and the memories linked to her homeland.



“A short-but-sweet series of visual metaphors about the emotional attachments we form to the landscape and culture around us.”

Indy Film library

At just 11 years old, **Nilram Ranjbar** is the director of three animated short films. Her previous film *Cat and Fish* was projected in international film festivals such as the Pápa International Historical Film Festival (Hungaria) and Sustain Film Festival (England). With her third and latest movie *Immigrant*, the young Iranian director showcases a great technical and stylistic evolution.

The Silence of the World

[*Le Silence du monde*] by Angelo Vapellari et Nicolas Pastergue

(Fiction, France, 2025, 19', C, English subtitles)

with Alexandre Kalouguine, Kahil Bounemra and Mathilde Chalaye

Leila is raising her son, Kahil, on her own. He has an autism spectrum disorder that public schools do not accommodate. He has never known his father, Bojan, who simply sends child support and refuses all contact. But one day, when Leila finally gets an appointment for a job she asks Bojan for help. She leaves the child with him for a day, during which, for the first time, father and son form a bond.



“In 2025, approximately 47,000 autistic pupils are enrolled in mainstream schools in France. 80% of these children do not have access to an appropriate educational solution that combines traditional and specialized teaching. One out of every three autistic children receives less than six hours of instruction per week. The rest of the time, parents are those who educate and rehabilitate them, sometimes acting as teachers, caregivers, and supporters. Alone.” Angelo Vapellari and Nicolas Pastergue

Trained as a psychoanalyst, **Angelo Vapellari** is a French film director. *The Silence of the World*, his first short film, which was self-produced, earned Alexandre Kalouguine the Best Actor Award at the Montpellier Independent Film Festival and was selected for the Avignon International Film Festival.

Nicolas Pastergue is a French cinematographer. He has worked on the series *Riviera* and the short film *Malfaisant*, directed in 2013 by Maxime Matray and Alexia Walther. He made his directorial debut in 2025 with *The Silence of the World*.

SISYPHOS

[The Realizations of Eternal Life and the Eternal Return of the Same]

by **Kay Voges et Andrea Schumacher**

(Fiction, Austria, 2025, 29'57, English subtitles)

with **Andreas Beck, Evi Kehrstephan, Hasti Molavian, Lavinia Nowak, Uwe Schmieder, Michael Schöll, Christoph Schüchner, Samouil Stoyanov, Friederike Tiefenbacher**

SISYPHOS is a triptych short film that explores the COVID-19 lockdown's silence. The themes of waiting and the absurdity of existence are explored through characters endlessly repeating the same gestures, while sounds and images overlap, blurring the boundaries between past, present, and future. These events trigger a strange metamorphosis. Inspired by Camus' "We must imagine Sisyphus happy", Voges asks: where does freedom begin when repetition becomes mere habit? This reflection on a significant period reveals how beauty can emerge from repetition. Kay Voges was inspired by Albert Camus, who wrote, "We must imagine Sisyphus happy." *SISYPHOS* can be presented either as an infinite loop or as a short film.



"The theater is a church for doubters. It's the perfect place for people who are searching. For those who don't know or believe everything, but who question and constantly reconsider. People who think they know how everything works might find themselves unsettled in the theater." Kay Voges, June 28th, 2022, Interview with Robert Fröwein

Born in Düsseldorf (Germany), **Kay Voges** is a director of film, theatre, and opera. He has won numerous awards for his theatrical works – e.g., *NRW-Theatertreffen*, *Artodocs International Film Festival* (St-Petersburg). He was the Artistic Director of Schauspiel Dortmund for ten years, then in 2019 became the Artistic Director of the *Volkstheater* in Vienna. He is engaged in a search for the potential, possibilities and forms of performance that lied hidden in modern technology, because theatres are machines that always present people in relation to technology. In 2025, he becomes the Artistic Director of *Schauspiel Köln*.

Andrea Schumacher is a filmmaker from Essen (Germany) whose work has been particularly influenced by her collaborations with other artists such as Kay Voges, Helge Schneider, and Werner Nekes. She works as a co-writer, assistant director, and editor.

Sahmany mer nersum

[*The Border Within Us*] by **Knutte Wester**

(Documentary, Sweden/Armenia, 2025, 21', C, French subtitles)

A hitchhiking journey along the new border in eastern Armenia transforms into a crossing of the soul's landscapes. Here, the inhabitants attempt to point to the invisible, sharing stories where the demarcation line fragments their lives. They sing of the land on the other side and mourn what has been torn away. In this region where peoples once coexisted, wars and exile have shattered the « us » to give rise to « the other. » While the border is an impassable physical reality, it remains a silent abstraction within the landscape. Where does it truly begin? And what if the deepest limit was the one we carry within ourselves?



"By curiosity I traveled along a new stretch of border that has been re-drawn many times. I was hitchhiking and asking the people who gave me lift to help out making the film. Trying to show the camera where it is, we ended up drawing a map of what the border sounds like and how it feels. And between the lines of what is told, there is echo of a dream of a different path. Perhaps, what we tried to do together was to remove the questions of where and when, and by that trying to see something else. Something about us." Knutte Wester

A 2003 graduate of the Fine Arts Academies in Umeå and Johannesburg, **Knutte Wester** (b. 1977) bridges the worlds of contemporary art and cinema. His work is exhibited in international institutions such as the Moderna Museet in Stockholm, KASA gallery in Istanbul or The showroom in London. In 2024, a retrospective titled *A City Without a Name*, presented at the Film Gallery of the L'Europe autour de l'Europe festival. On the festival circuit, Wester has gained significant acclaim, notably at IDFA in 2016 for *A Bastard Child* and DOC NYC in 2021 for *You Can't Show My Face*, alongside a Best Swedish Short win for *Dawn in a City Without Name* at the 2014 Tempo Festival.

Connections

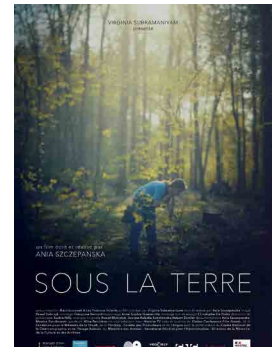
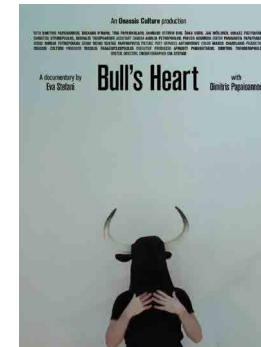
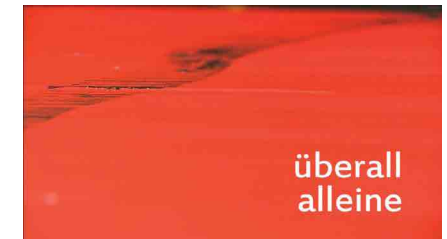
Die letzte Botschafterin
[**The Last Ambassador**] by Natalie Halla

Überall alleine - Die Malerin Soshana
[**Alone, everywhere - the painter Soshana**]
by Werner Müller, Ulrike Halmschlager et Amos Schüller

Carmiña, flor de Galicia [**Carmiña, Flower of Galicia**]
by Rino Lupo

Bull's Heart by Éva Stefaní

Sous la terre [**Unearthed the Earth**] by Ania Szczepanska



Die letzte Botschafterin

[*The Last Ambassador*] by Natalie Halla

(Documentary, 2025, Austria, 1h17, French subtitles)

with Manizha Bakhtari

This documentary portrays Manizha Bakhtari, Afghanistan's ambassador to Austria who was dismissed by the Taliban after their takeover in 2021. Despite this, she remained in Europe under risky circumstances to oppose the recognition of their regime. She embodies resistance, and advocates for the rights of Afghan women and girls, who have been deprived of education and freedom.



“Under Taliban rule, Afghanistan is a humanitarian catastrophe, especially for women and girls. Girls are systematically denied the right to education. Women are erased from public life. A deliberate system of gender apartheid is in place.” Manizha Bakhtari, *The Last Ambassador*

“From the very start I was witnessing a ship sinking – not only the embassy but the entire country.”

Natalie Halla, *The Day That Changed Everything*, Austrian Films, interview, March 2025.

Natalie Halla

Born in Austria in 1975, **Natalie Halla** studied law and translation (Russian and Spanish) at the University of Graz. She interned at the United Nations Office on Drugs and Crime in Peru, an experience that inspired her first documentary, *Drugmothers* (2021). Since 2010, she has been producing, writing, and directing documentaries focused on humanitarian issues.



Überall alleine – Die Malerin Soshana

[Alone, everywhere - the painter Soshana]

by Werner Müller, Ulrike Halmschlager and Amos Schüller

(Documentary, Austria, 2014, 45', French subtitles)

Born Susanne Schüller in Vienna in 1927, the Jewish painter Soshana fled the Nazi regime at the age of eleven. Exiled to the United States, she met the painter Beys Afroyim, who first became her mentor and later her husband. Under the name Soshana, she emerged as a major figure in modernist painting, creating portraits of famous exiles such as Thomas Mann, Otto Klemperer, and Franz Werfel. In the 1950s, she returned to Europe, where she associated with artists like Alberto Giacometti and Pablo Picasso. Her politically charged works reflect the turmoil of her time: totalitarian regimes, conflicts in the Middle East, and the war in former Yugoslavia. Soshana's life makes her an important witness to the 20th century. The documentary commemorates her by sharing her ideas of respect, openness to the world, and coexistence among all human beings, regardless of their origin, religion, or skin color.



“This is why I want to write this book, to say what a struggle I went through to be a woman and an artist and be maybe like 100 years ahead of the times we actually live in.”

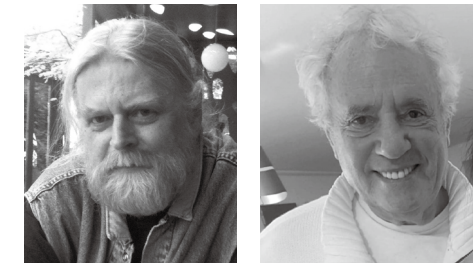
Soshana Afroyim, letter to the co-author of her autobiography. Schüller, Amos, and Angelica Bäumer, editors. *Soshana: Leben und Werk / Life and Work*. Springer, 2010.

Werner Müller, Ulrike Halmschlager and Amos Schüller

Austrian director **Werner Müller** received support from the Austrian Ministry of Education, Arts, and Culture for his documentary about Soshana. In 2014, *Überall alleine – Die Malerin Soshana* won the Silver Dolphin in the “Arts, Music, and Culture” category at the Cannes Corporate Media & TV Awards.

Born in Krems, Austria, **Ulrike Halmschlager** is a photographer, filmmaker, and abstract painter. A graduate of the Vienna Academy of Music and Performing Arts (1990), she has been honored multiple times: with the Golden Bobby for *Schlaf* (1989), the Silver Dolphin in the “Ethnology and Sociology” category at the Cannes Corporate Media & TV Awards for *Ilse, wo bist Du?* (2011), and the Cultural Fund Prize of Salzburg for *Saudade – Rendezvous in Brasilien* (2016).

Born in New York in 1946, **Amos Schüller** is the son of Soshana. Today, he actively contributes to the promotion of exhibitions dedicated to his mother's work, offering an intimate perspective on her artistic and human legacy.



Carmiña, flor de Galicia

[*Carmiña, Flower of Galicia*] by Rino Lupo
(Fiction, Spain, 1926, 95', French subtitles)

Carmiña lives under the violent authority of her stepfather, who plans to marry her off in order to escape poverty. Secretly loved by Martiño, she is captivated by the arrival of a count from the city. This sentimental drama unfolds within the landscapes of Galicia, grounding its heroine's fate in the social reality of her environment.



“The film uses landscape as a reflection of the characters psychology rather than as a mere pictorial backdrop to the story.”

“The references to harsh living conditions are direct: emigration to America appears as both hope and opportunity, but also as a heartbreaking experience. Moreover, family relations in the village are not portrayed compassionately: Carmiña lives with an abusive stepfather. In the city, the film highlights the futility of the young bourgeoisie's lives, spent conversing in clubs and remaining alert to any romantic adventure. It is therefore an atypical vision of Galicia, perhaps somewhat ahead of its time.”

“There are elements of social critique: the oppression of the Galician peasantry by the aristocratic landowners whose lands they work, with the certainty that it is impossible to escape their endemic poverty; the vast differences between the lives of these peasants and those of the young gentlemen in the city; and the presence of religious symbols as reference points for peasant attitudes.”

José Luis Castro de Paz (film historian, professor at the University of Santiago de Compostela and Director of the Film Studies Center of USC), *Historia do cine en Galicia*. Vía Láctea Editorial, 1996, pp. 88-90.

Rino Lupo

Rino Lupo (1884–1939) was an Italian filmmaker whose career unfolded across Europe. Active in Paris, Copenhagen, Moscow, Warsaw, Porto, and Lisbon, he was described as a *trotamundos* (globe-trotter) reflecting the transnational nature of his work. After securing funding in Madrid, he travelled to Galicia to shoot *Carmiña, flor de Galicia* in 1926, filming in Vigo and at the Invicta studios in Porto.



Bull's Heart

by Éva Stefaní

(Documentary, Greece, 2025, 77', C, French subtitles)

Filmmaker Éva Stefaní follows the creation and European tour of *Transverse Orientation* by renowned greek choreographer Dimitris Papaioannou. The documentary reflects on art as resistance to life's transience. Inspired by the Minotaur myth, the piece has toured 31 cities around the world.



"I've known Dimitris Papaioannou since I was seventeen, and I've always wanted to make a documentary about/with him. So, when he suggested that I film the rehearsals for the *Transverse Orientation* performance, I felt exhilarated. However, COVID-19 was still in full swing all over Europe at the time, resulting in a series of postponements of the show. With all the uncertainty brought on by the delays and the grim reality of the epidemic, the question arose once again: "What is the meaning of art in times of crisis?"

"We shot the documentary with a very tight crew, just two or three people, using the direct cinema approach to remain as unobtrusive as possible. We experimented extensively with the image itself, particularly out-of-focus shots, which we believed accurately captured the eerie vibe we felt while watching the performance." Éva Stefaní

Éva Stefaní

Éva Stefaní (1964) is a Greek filmmaker based in Athens who has directed over thirty films ranging from ethnographic to experimental. Her work has been screened at numerous international films festivals, receiving prestigious awards (Oberhausen, Cinéma du Réel, FIPRESCI, etc.). In 2024, L'Europe autour de l'Europe festival had already dedicated a retrospective to her work. Since 2000, she has participated in international visual arts exhibitions, with the most notable examples being documenta14 and the Venice Biennale. In addition to her artistic activity, Éva Stefaní is a professor of film studies at the National and Kapodistrian University of Athens and she studied in Greece, France, the UK, and the US. Her latest film, *Bull's Heart*, is a peculiar portrait of director and choreographer Dimitris Papaioannou.



Sous la terre

[*Unearthed the Earth*] by Ania Szczepanska

(Documentary, France/Poland, 2025, 63', C, French subtitles)

In 1967, Polish filmmaker Andrzej Brzozowski shot a striking short film in the area of Crematoria II and III at Auschwitz-Birkenau. There, he filmed archaeologists exhuming thousands of objects that had belonged to victims—mostly Jewish—murdered in the gas chambers. These 14 minutes were quickly forgotten, and the objects disappeared.

Fifty years later, Ania Szczepanska rediscovers this work and embarks on a deeply moving quest: how was this film possible in the midst of communist Poland? And what became of these 16,470 fragments of humanity? As her investigation unfolds, she unearths buried memories, meets with those who made this discovery possible, and explores little-known archives. Through this story, a question arises: what do we do today with this fragile memory, with these silent traces that history has passed down to us?



© Bachibouzouk & Les Poissons Volants

Ania Szczepanska

Ania Szczepanska is a filmmaker and historian. Her films, produced in France, Germany, and Poland, explore the writing of the past and its narratives. They examine history and memory from the perspective of the present. In 2013, she directed *We Are Filming the People!* about the golden age of Polish cinema in the 1970s, followed in 2019 by *Solidarity: The Fall of the Wall Begins in Poland*. Her creative work draws on academic research and a passion for archives: as a lecturer and researcher in the Department of Art History at the University of Paris 1 Panthéon-Sorbonne, she publishes books on cinema and history and collaborates as a filmmaker on exhibitions at art and history museums.



Salon experimental

Dynamics by Teo Baehler

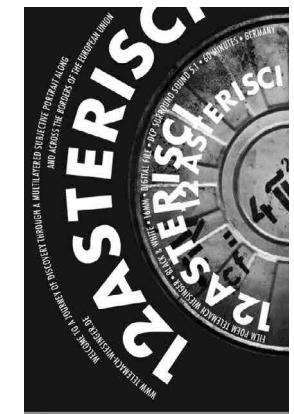
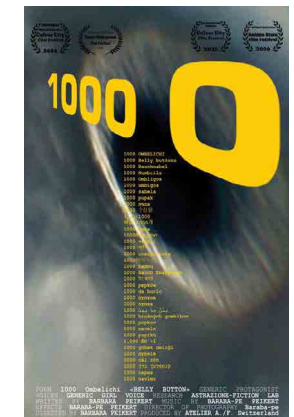
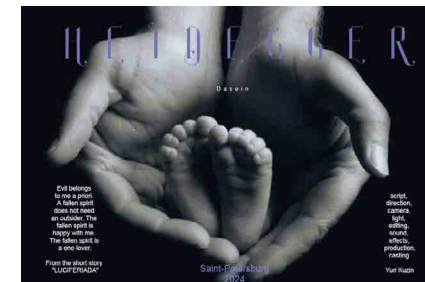
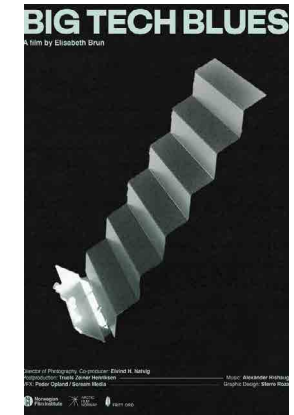
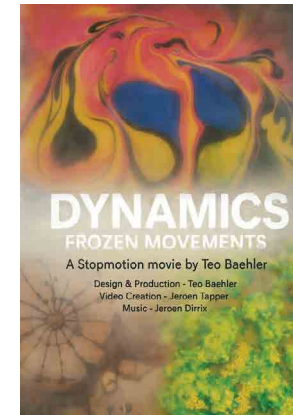
Big Tech Blues by Elisabeth Brun

Heidegger by Yuri Kuzin

1000 Ombelichi / 1000 O by Barbara Peikert

Dobrina by Hannes Rall

12 ASTERISCI by Telemach Wiesinger



Dynamics

by Teo Baehler

(Experimental, Netherlands, 2025, 14', C, No dialogue)

Following the experimental tradition of cinemoems, Baehler explores the materiality of the screen by playing with colours, textures and movements. To Jeroen Dirrix's music seventeen hypnotic segments unfold, inviting us on an organic and kaleidoscopic journey.



“By experimenting with the most everyday materials, intuitive processes emerge in which the unknown is embraced and mistakes are seen as sources of inspiration. I favor a hands-on, craft-based approach that allows me to fully express my personality and imagination.” Teo Baehler

After studying art at the CSIA in Lugano, Switzerland and architecture in Netherland, **Teo Baehler** decided to focus on his art production. In 2025, at 66, he launched his now multi-awarded-winning project DYNAMICS first started in 2009. Raised in Switzerland, Baehler takes inspiration from these landscapes. Nature and organic matters are both used as a medium and a creative resource for his sculptures, stop motion films and land art.

Big Tech Blues

by Elisabeth Brun

(Documentary, Norway, 2025, 20', C, English subtitles)

When the filmmaker's childhood school in a small village in northern Norway was bought by Elon Musk's SpaceX Starlink program, it sparked a deep reflection on the stakes of technological infiltration. Both rural and intimate, Big Tech Blues offers an insider's perspective on the subtle intrusion of the digital industry into isolated areas. It explores the complex “double bind” of technology: our growing dependence on it, even as we confront its consequences.



“Like others from my childhood village, I was existentially shaken by Big Tech's sudden intrusion into our small place. Although I no longer live there, many of us who come from the village remain deeply connected to it - keeping in touch also through social media. When Big Tech landed in this small community, it revealed a flip side of possibility and progress. The strong emotions it stirred raised questions: why were we so affected, and what was it in the companies' approach that created such a sense of powerlessness, of being overrun ?” Elisabeth Brun

An Oslo-based filmmaker and theorist, **Elisabeth Brun** (b. 1977) explores the impact of technology on perception and territory. Holding a PhD in Media Studies from the University of Oslo and a degree from the Royal Institute of Art in Stockholm, she directed documentaries for NRK for a decade before turning to the film essay. Her work, awarded the Ivan Juritz Prize for Creative Experiment, has been presented internationally at venues such as Vienna Shorts, LIAF, the Seattle Art Museum, and Grimstad. Through film, installation, and writing, she investigates the entanglement between digital tools and lived experiences, often anchoring her visual research in her Norwegian origins.

Heidegger

by Yuri Kuzin

(Experimental, Russian Federation, 2024, 73', English subtitles)

with Yuri Kuzin

Through 14 chapters inspired by Heidegger's concepts, Yuri Kuzin explores his past through his family photos in order to heal his inner child and better understand his own history.



Yuri Kuzin is a Russian director, philosopher, and writer born in 1962. He enrolled at VGIK in 1994 and released his first short film, *Levsha*, in 1999. He won the award for best student film at the Molodist Kyiv International Film Festival for this film. In 2006, he directed the series *Stolypine... Forgotten Lessons* for the NTV channel, based on the short story by Eduard Voldarsky. He then stopped making films for a few years to turn his attention to other fields such as literature, philosophy, and theology, before returning in 2024 with his film *Heidegger*.

1000 O / 1000 Nombrils / 1000 Ombelichi

by Barbara Peikert

(Experimental, Switzerland, 2025, 7', French subtitles)

Award for the best international experimental film Culver City Film Festival 2025, Award for best experimental film Kookai Film Festival

Through several abstract images and mysterious texts, Barbara Peikert explores the thoughts of a fetus.



"The poem was inspired during a piano concert where the piano strings were played as by a harpist. Baraba kept a vivid image in her mind that resembles a legendary story of 1000+1 night where stories are gathered in connected frames: Each string surrounds sound messages and an idea emerges for the poem 1000 O. O as "ombelichi" (belly button in Italian)..." Barbara Peikert

Barbara Peikert is a Swiss-born artist and director, graduated from the INA-GRM in Paris in audio engineering and digital sound design, she was an assistant of sound installations at the Music Research Center in Rome. She will also study at the University of Paris 1+8 in a Master's degree in Art, Aesthetics and Light Design where she will make her first experimental films.

Dobrina

by Hannes Rall

(Animation, Singapore/Germany, 2025, 5', Color, OV)

with Michael Rödinger, Sara Rödinger, Burkhard Steger, Edgard Waldraff

Caught in the grip of a love triangle, Dobrina is indecisive: swept away by temptation, she hesitates between fidelity and the call of the unknown. The film unfolds as a choreography of doubt, a graphic exploration of the internal struggle between loyalty and freedom. In this animated short, desire burns as intensely as the desert sun, while the musical score heightens the tension between passion and jealousy.



“From its very first frame, the influence of Lotte Reiniger’s silhouette animation is clear—yet this is no mere homage. The result is a fresh and stylized exploration of desire, jealousy, and human connection. The minimalist yet expressive character design evokes a Picasso-like abstraction, while the selective use of red as a symbol of passion and longing adds a lovely visual tension. This is a film that feels easy on the eye but carries depth and intention in every frame.” Roscommon International Film Festival

Hannes Rall is a President’s Chair Professor in Animation Studies at Nanyang Technological University (NTU) Singapore. His career as a director is marked by over 900 international festival selections and 95 awards, including the prestigious Goldener Reiter in Dresden and the Golden Sun Award in Los Angeles. He is the author of *Animation: From Concept to Production and Adaptation for Animation: Transforming Literature Frame by Frame*, both of which are held in the permanent collections of Yale and Stanford universities. His previous short, *Shakespeare for All Ages* (2022), achieved major success with 250 selections and 25 awards. His latest film, *Dobrina*, continues this global wave with 50 selections (including Martha’s Vineyard and Buffalo IFF) and 6 awards to date.

12 ASTERISCI

by Telemach Wiesinger

(Documentary, Experimental, Austria, Belgium, Bulgaria, Croatia, Cyprus, Denmark, Estonia, Finland, France, 2025, 60', C, No dialogues)

... Welcome to a journey of discovery through a multilayered subjective portrait along and across the borders of the European Union!

12 ASTERISCI takes us on a journey of discovery to several locations on the inner and outer borders of the European Union, with its 16mm camera and black-and-white imagery that transports us out of time.



Comment from the SNCCI Italian Critics’ Award at the 61st Pesaro International Film Festival for 12 ASTERISCI: “For its acute and deep ability to openly question us on the state of the European continent, by revealing the sinister echoes of closed borders and past wars, urgently putting back in our hands the singular and plural responsibility of actively fighting violence. In particular, the film innovates the relation between sounds and images through the composition of a sound track which becomes an actual essay, to be read and listened to.” (SNCCI)

Telemach Wiesinger is a German filmmaker and photographer whose work is largely based on the idea of travel. During his many travels, he collects and captures images of places where he travelled with his 16mm camera. Bordering on documentary cinema, his black-and-white films, with their breathtaking visual beauty, are sometimes accompanied by soundtracks, as a result of his collaboration with composers and musicians such as Alexander Grebtschenko or Adrian Belew.

Graduating in 1995 with a master’s degree in arts and having studied visual communication at the University of Kassel, his analog films have been screened and awarded prizes on numerous occasions as part of individual programs or performances and at many international festivals and venues linked to experimental cinema or the visual arts, notably in Chicago, Hong Kong, Geneva, Mexico or Cannes.

Events & Encounters

Rire, jouer, mourir [Laugh, Play, Die] by Claire Angelini

L'histoire reste jeune [History Is Still Young] by Claire Angelini

Belleville Baby by Mia Engberg

Théa et Fritz : les amants de Metropolis
[Thea and Fritz : the lovers of Metropolis]
by Keren Marciano and Michaël Delmar



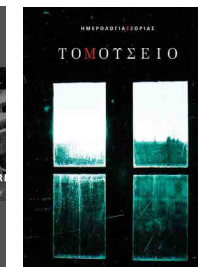
Corto spécial Grèce

Μαγκνταλένα Χάουζεν: Παγωμένος Χρόνος
[Magdalena Hausen: Frozen Time] by Yannis Karpouzis

Sklavos : Un bref commentaire dans une grande œuvre d'art
[Sklavos: A Brief Commentary on a Great Work of Art]
by Yannis Mavroeidakos

To Μουσείο [The Museum] by Nikos Theodosiou

I proti eikona [The First Image] by Olia Verriopoulou



Lilja Ingolfsdottir

Det jeg ønsker du hadde sagt til meg, som du aldri kommer til å si
[The Things I Wish You Had Told Me, But Never Will]

Det vi frykter [What We Fear]

Hong Kong

Show Me Your Original Face Before Your Mother
and Father Were Born

Som en Flamingo [Like A Flamingo]

Un homme discret [A Discreet Man] by Rafael Lewandowski

DJ Ahmet by Georgi M. Unkovski



Rire, jouer, mourir

[Laugh, Play, Die] by Claire Angelini
 (France | HD | B&W | 10 minutes | 2019, Original Version)
 Production Albanera

A montage film, *Laugh, Play, Die* reexamines the career and unique fate of Georges Coudrilliers (alias Aimos) using a collection of well-known and lesser-known films from French cinema dating back to 1912. In August 1944, Aimos will step off the screen to meet his fate—or how a supporting actor becomes the protagonist of his own life, weapons in hand.



Screenings and Exhibitions

Underdox 14 Festival, 2019. Mobile Museum of the Dordogne Valley, 2019. Espace Sothy's, Eriac, 2019. Paris-Berlin Encounters at the Goethe-Institut, Paris, 2020. Semaine Asymétrique, Marseille, 2021.

L'histoire reste jeune

[History Is Still Young] by Claire Angelini
 (Fiction, France, 2021, 44 min, C, Original Version)
 with Yolaine Gendre, Ali-Cem Kaplan, Gwenael Lamande, Maria-Stella Milani, Emile Renaudot et Khaled Zyadeh

Six young people searching for themselves in the year 2021. They are from here and elsewhere. A passion for theater brings them together; they are rehearsing plays by the German playwright, director, writer, and poet Bertolt Brecht, author of *The Threepenny Opera*. Yet history has a hold on them. It has upended the life of one of them and unsettles the others. This underlying anxiety is called war. Yet the desire remains to look toward the future at all costs, through words or music.



Claire Angelini, artist and filmmaker, explores the relationship between art and history through a critical archaeology of places and memories, using cinema, installation, performance, photography, and drawing.

She has directed seven feature films, including *Au temps des autres* (Underdox 17) and *Chronique du tiers-exclu* (SCAM Selection 2017). This *Gigantic Turning of the Earth* (Berlinale, Forum 2015) and *War Is Near* (Cinéma du Réel 2011 and Award at the Rendez-vous de l'histoire de Blois), as well as eighteen short films presented at French and international festivals, art centers, galleries, film archives, and cultural centers.

Belleville Baby

by Mia Engberg

(Documentary, Sweden, 2013, 73', C, French subtitles)

with Mia Engberg et Olivier Desautel

Belleville Baby. A phone call from a long lost lover makes her reminisce about their common past. He tells her he has been in prison for many years and asks to hear her memories from their time together. She remembers the spring when they met in Paris, the riots, the Vespa and the cat named Baby.

A film about love, time and things that got lost along the way.



“Weaving together old and new footage, the director creates a documentary essay which explores long-buried memories, our fascination with the ‘other’, and how love can transcend all class divisions.”

2013 Berlin Film Festival

“This film is about liberation. Are we free? Is freedom just an illusion or does the possibility of liberation exist? Vincent is imprisoned in his own life, in his car, in his job. The film is a tentative attempt to liberate him.” Mia Engberg

“As an original cinematic object, the film is composed as much of visual material as of audio elements. An exploration of the senses and of memory, as well as a reflection on the suburbs, Belleville Baby blends past and present in an ambitious formal construction.” Christophe Brangé

“It’s a fascinating meta-textual picture, visually filled with authentic talismans of their relationship. This skilfully and invisibly allows the viewer to become invested in them and to reflect on their sad, painful and often very kind interactions.” Scott Macdonald

Mia Engberg

Mia Engberg is a Swedish producer and director, born in Stockholm in 1970. After a childhood shaped by her parents’ political engagement and activism, she moved to Paris to study documentary filmmaking at the Ateliers Varan. In 1994 she directed her first short film, *Les Enfants du square*, about undocumented children living on the streets of the north-eastern districts of the capital. She later joined the Dramatiska Institutet in Stockholm, where she studied directing. In 1996, her second short film, *Parkside Girls*, was selected at the International Documentary Film Festival Amsterdam. Two years later, her documentary *The Stars We Are*, nominated for the Guldbagge Award for Best Short Film, follows the journey of one of her friends living with AIDS. During the 2000s, Mia Engberg led the *Sexy Film Manifesto* project, a series of short films exploring feminist pornography, including *Selma & Sofie* (2002) and *Dirty Diaries* (2009). In 2005, she filmed the suburbs of Stockholm in her first feature film, *165 Hässelby*. She began the *Belleville Trilogy* in 2013 with *Belleville Baby*, selected at the Berlin International Film Festival. The film received the Tempo Documentary Award at the Tempo Documentary Festival, a Special Mention for Nordic Documentary at the Göteborg International Film Festival, and the Guldbagge Award for Best Documentary. The trilogy was completed with *Lucky One* in 2019 and *Hypermoon* in 2023.

Théa et Fritz : les amants de Metropolis

[Thea and Fritz : the lovers of Metropolis]

by Keren Marciano et Michaël Delmar

(Docu-fiction, France, 2026, 66', C, French subtitles)

with Hanna Schygulla, Stanislas Merhar, Amandine Noworyta,
Amy Benkenstein

Fritz Lang, an Austro-Hungarian-born director who became a naturalised American citizen, remains a central figure in the history of cinema : as early as the 1919-20 period, the young director developed his own cinematic language and revolutionised film-making techniques. But what of his second wife, Thea von Harbou, the director, novelist and screenwriter behind the filmmaker's most memorable feature films, including Metropolis, M, The Testament of Dr Mabuse and Woman in the Moon ?



“Fritz Lang, a master of cinema, and Thea von Harbou, screenwriter of *Metropolis*, formed a legendary duo. Torn apart by history, united by cinema, their fate is as fascinating as their films.” La Bande Prod.

Keren Marciano and Michaël Delmar

Keren Marciano is a French director who trained at the Conservatoire national supérieur d'art dramatique and later at EICAR. As part of her studies at the CNSAD, she undertook a training course at La Fémis. Her first short film, *Mémoires d'une jeune fille dérangée*, starring Sara Giraudeau and Marie-Christine Barrault for France 2, won several awards in France (Grand Prix at the Nîmes Film Festival, the Off-Courts Festival in Trouville, and the Pierre Cardin Festival in Paris). In 2020, she set up her own production company and directed *Sentiments Distingués*, written by Michaël Delmar for the Canal Plus Hello platform. She produced and directed a feature-length documentary, *Perdues d'amour*, selected for the L'Europe autour de l'Europe festival and broadcast on LCN. She has also taken part in numerous radio readings for France Culture.

Michaël Delmar is a French astrology expert, journalist and film director. He worked with Thierry Ardisson on the magazine *Façade* in the 1980s. He went on to work for *Elle* magazine, followed by *Le Jardin des Modes*, *Dépêche Mode*, *Vogue* and *20 ans*. He wrote for *Marie-Claire* and *Cosmopolitan*, and co-wrote and co-directed a number of television documentaries, such as *L'étoile noire* (France 5, 2005), *Stars en Clair obscur* (France 3, 2006), and *Juliette Gréco*. He collaborated on the screenplay for *Elisa* (1995) and published various works on astrology: *Les Symboles de l'Astrologie* (Assouline, 2000), and *L'Astrologie Amoureuse* (1998, new edition 2004, Grancher). He published an astrological biography of *Marilyn Monroe*, *Marilyn Chérie* (Michel Lafon, 1982) and *Jeanne Moreau, portrait d'une femme* (Norma, 1994).

Μαγκνταλένα Χάουζεν: Παγωμένος Χρόνος

[Magdalena Hausen: Frozen Time] by Yannis Karpouzis

(Experimental, Germany/Greece, 2025, 24', C, English subtitles)

with Hanna Schygulla, Lina Helfrich, Andreas Pietschmann, David Bruckner, Sandra Sieber

In the form of a photo-novel-film, German photographer Magdalena Hausen explores her relationship with family, memory and the passing of time through photography and political activism. Her aim: to capture the wind.



“My projects explore areas associated with political identities, time travel, and melancholy.” Yannis Karpouzis

Yannis Karpouzis is an artist based in Athens and Reykjavik who works in the fields of photography, film and writing. He studied at the National Technical University of Athens, the Technical University of Denmark (DTU) in Copenhagen, the Athens School of Fine Arts (MA in Fine Arts) and the Athens School of Architecture (MA in Cultural Theory). He received the New Talent Award from the Greek Film Centre at the 22nd Thessaloniki Film Festival for his hybrid film, *Nikos Karouzos: Poems on Tape*. His works have been exhibited at major Greek and international institutions. He is a member of the Icelandic Artists' Association (SIM).

Sklavos : Petit commentaire sur une grande oeuvre

[Sklavos: A Brief Commentary on a Great Work of Art] by Yannis Mavroeidakos

(Documentary, France/Greece, 2022, 27 min, Color, Original Version with French Subtitles)

Gerasimos Sklavos was thirty years old when he arrived in Paris in 1957 on a scholarship. In the space of just a decade, and despite terrible economic hardships, he became the creator of an immense body of work.

In the film, the presentation of the sculptures through the gradual evolution of his work, along with brief interviews with those who knew him, allow us to understand why he was regarded worldwide as one of the greatest sculptors of the 20th century.



Yannis Mavroeidakos originally from the Peloponnese, he completed his secondary education in Piraeus before enrolling at the Athens Film School, where he specialized in directing.

After completing his military service, he worked in various roles in film production. In 1967, he moved to Paris to undertake internships with Ado Kyrou, a filmmaker, essayist, and co-founder of the magazine *Positif*.

From 1970 to 1972, he studied at the International Theater University in Paris under the direction of Jean-Louis Perinetti. He then pursued studies in history, earning a bachelor's degree in contemporary history and subsequently a DEA under the supervision of Marc Ferro.

In 1978, he became involved with the Hellenic Community of Paris, where he served on the board and was responsible for cultural events.

In 1982, he founded the *Desmos* bookstore, which is still in operation at 14 Rue Vandamme in Paris's 14th arrondissement.

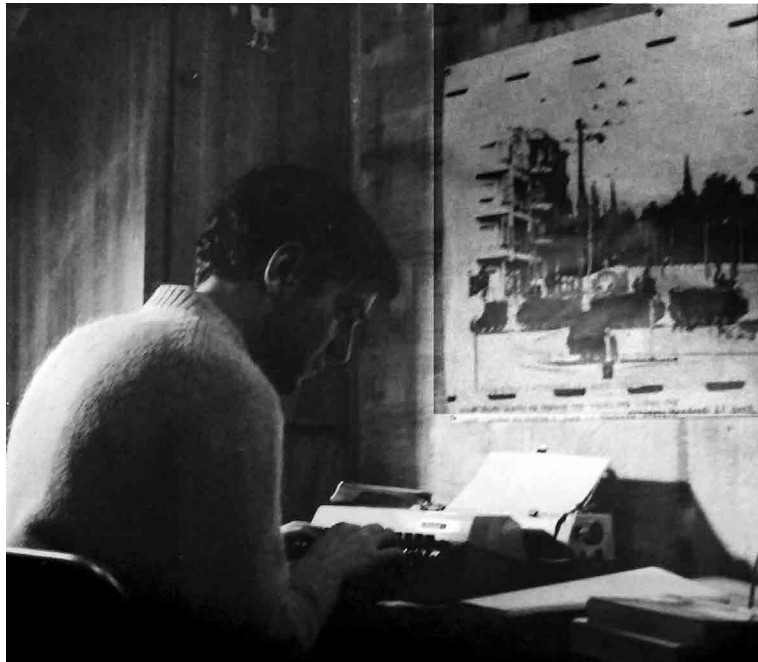
To Μουσείο

[*The Museum*] by Nikos Theodosiou

(Documentary, Greece, 2025, 29', C, French and English subtitles)

The idea of a museum with personal items, without value, without historical or cultural interest, but with heavy emotional weight. A reason for a journey into an adventurous past.

The Museum is the third part of a trilogy with the general title Diaries of Exile. The other two are *The Return* (2013) and *What Remains of Nikos Louvris* (2022).



Nikos Theodosiou was born in Athens in September 1946.

He studied cinema in Athens and afterwards the Dictatorship in 1967, he continued in Paris. There he attend the seminars of Jean Rouch on documentary, of Henri Langlois on the history of cinema, and Mark Ferro "Cinema and society".

He remained in Paris until 1974. Back in Greece he involved with cinema, journalism, photo reportage, radio, literature, and historical research. Until now 31 of his books have been published and he has directed more than 30 films.

I proti eikona

[*The First Image*] by Olia Verriopoulou

(Fiction, Greece/France, 2025, 25', C, French and English Subtitles)

Athens, April of 1967. During the first days of the military dictatorship, little Loukas is suffocating in his family's apartment, which he is not allowed to leave. He then invents a new game that connects him to the outside world: answering the telephone. But the house's phone line gets mixed up with that of the Studio cinema...

Part comedy-drama, part historical chronicle, *The First Image* is a political coming-of-age, a film about the power of the imagination and childhood in times of dictatorship.



Born in Athens, Greece in 1992, **Olia Verriopoulou** lives and works between and Athens and Paris, where she studied cinema (Paris VII-Diderot, École des Gobelins). In 2021, she directed her first short *Sacralisons*. In 2025, she finishes *The First Image*, her first fiction, and *Stories of a lie*, a feature documentary that premiered at IDFA. For the past ten years she has participated in the programming and organization of film festivals and labs.

Master class

Selection of short films by **Lilja Ingolfsdottir**, winner of the 2025 Prix Sauvage for the film *Loveable*. Screening followed by a Q&A with the director.

Det jeg ønsker du hadde sagt til meg, som du aldri kommer til å si

[*The Things I Wish You Had Told Me, But Never Will*] by Lilja Ingolfsdottir
(Fiction, Norway, 2021, 12', C, English subtitles)

In a hotel room in Oslo, a young woman meets her father. Their hesitant conversation unfolds through fragments of memory, silence and unspoken emotions, revealing the fragile intimacy and unresolved tensions that shape their relationship.

Det vi frykter

[*What We Fear*] by Lilja Ingolfsdottir
(Fiction, Norway, 2020, 15', C, English subtitles)

A film about the challenges in shared life, exploring how intimate relationships can reveal hidden fears and emotional patterns. In facing these conflicts, a woman finds a moment of self-awareness that opens the possibility of breaking free from destructive cycles.

Hong Kong

by Lilja Ingolfsdottir
(Fiction, Norway, 2015, 20', C, English subtitles)
with Jane Heltberg, Per Kjerstad

Rebekka is independent, ambitious, and full of initiative, yet behind this facade lies an insatiable need for attention and intimate relationships.

Show Me Your Original Face Before Your Mother and Father Were Born

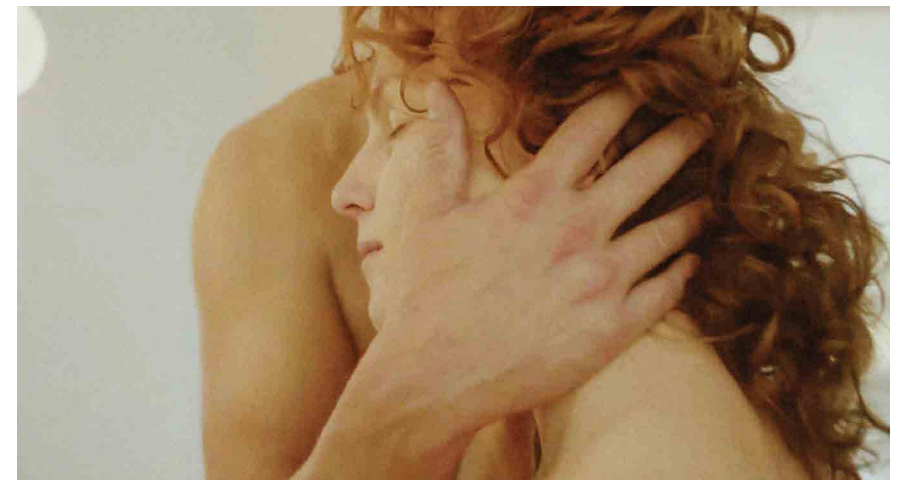
by Lilja Ingolfsdottir
(Fiction / Documentary, Norway, 2018, 12'25, C, English sutitles)

A group of randomly selected people are asked a simple question. Their answers unfold into a playful and philosophical exploration of identity, self-perception and the masks we carry.

Som en Flamingo

[*Like A Flamingo*] by Lilja Ingolfsdottir
(Documentary, Norway, 2021, 4', C, English subtitles)
with the Ingolfsdottir/Mamen family

The studio Viken Filmsenter invited filmmakers to create visual mood reports from their own isolated life. This film is the result of a simple visual concept that captures fragments from filmmaker Lilja Ingolfsdottir's everyday life in a pandemic.

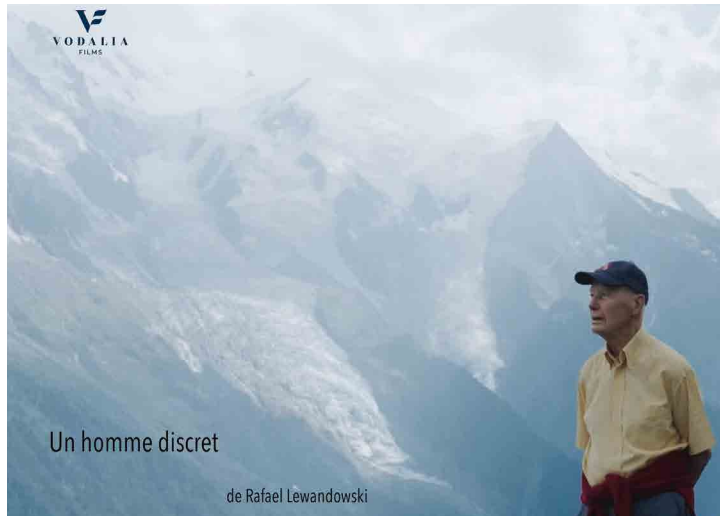


Un homme discret

[A Discreet Man] by Rafael Lewandowski

(Documentary, Poland, 2025, 79', C, French subtitles)

At over 90 years old, Romain Zaleski continues to work tirelessly, dividing his time between his office in Milan and the Metalcam steelworks in Breno, in the heart of Val Camonica. Starting from nothing, this engineer of Polish origin rose to become one of Europe's major industrial figures. Despite his achievements, Zaleski remains almost unknown to the wider public. A generous philanthropist, he has supported numerous scientific and artistic initiatives. From Poland to Lombardy, via France where he was educated, the film traces the singular journey of a multifaceted European figure.



Rafael Lewandowski

Rafael Lewandowski is a french-polish filmmaker and a graduate of La Fémis film school in Paris. He has directed around fifteen documentaries, including *Children of Solidarity* (2006), *Minkowski | Saga* (2013), *In War(s) for Algeria* (2022), and *Insurgées ! Les résistantes du Ghetto de Varsovie* (2023). His work explores the relationship between memory, history and collective consciousness. His first fiction feature, *The Debt (Kret)* (2011), was screened and awarded at numerous international film festivals. Based in Warsaw while regularly working in France, Lewandowski received the prestigious Polish Paszport Polityka award in 2012 and was named Knight of the Order of Arts and Letters by French Minister of Culture Fleur Pellerin in 2015.

DJ Ahmet

by **Georgi M. Unkovski**

(Fiction, Comedy drama, romance, North Macedonia, Czech Republic, Serbia, Croatia, 2025, 99', C, French subtitles)

Ahmet, 15, grows up in the mountains of Macedonia, where he tends his father's sheep while looking after his little brother. But what he really dreams of is music. Caught between the expectations of those around him and his desire to see the world, will Ahmet ever be able to follow his own path?



"I always deal with these characters that are struggling to find their place. I started with these really contrasting things that are very common in North Macedonia, where two generations have to coexist: one that grew up in a very traditional way, and a new generation that has the internet, TikTok and Instagram. The Yuruk ethnic minority is the most, let's say, extreme version of this contrast." (Georgi M. Unkovski - Cineuropa - 24/01/2025)

"There was one very distinct moment when we were doing scouting, and we were really high up in the mountains, in this very traditional village that's mainly inhabited by sheep herders and tobacco growers. We were walking on foot for a while, and then, among all these stone buildings, we heard this loud drum-and-bass music coming from one of the houses. At that moment, I realised the things we were trying to do were not completely fictional." (Georgi M. Unkovski - Cineuropa - 24/01/2025)

Georgi M. Unkovski

Georgi M. Unkovski is a Macedonian filmmaker whose works have been screened at over 200 international film festivals, as well as on HBO and MTV. Born in 1988 in New York, he graduated from the Rochester Institute of Technology, at the Eastman's School of Photography, in the field of the Fine Arts. Shortly after graduation, he moved to the Czech Republic in Prague to pursue his passion for film and enrolled in the graduate program at "FAMU", Film and TV School of the Academy of Performing Arts. Since his postgraduate studies, Georgi has lived in Skopje, and works as a director for one of the country's leading advertising agencies, FUTURA 2/2, and Cinema Futura, a local production company dedicated to filmmaking. Unkovski has screened at Sundance, and his most recent short film, *Sticker* (2019), has won over 50 international awards. *DJ Ahmet* (2025) is his first feature film.



Index Filmmakers

A

Marcelle Abela	48
Leonard Alecu	96
Claire Angelini	134
Théo Angéloopoulos	78

B

Sofia Babluani	28
Teo Baehler	126
Pascal Bauer	97
Alexandre Bedenko	98
Nicolay Bem	30
Vlad Bolgarin	49
Alejandro Bordier	50
Mélody Boulissière	51
Carles Bover	52
Elisabeth Brun	127

C

Elio Ciavarini Azzi	32
---------------------	----

D

Lucie De Castro-Zaleski	53
Michaël Delmar	138
Ivan Dimitrov	54
Yasmin van Dorp	99

E

Nicolas Ehrhardt	32
Jón Einarsson Gústafsson	10
Mia Engberg	137
Hamdi Khalil Elhousseini	100
Tim Ellrich	12
Andrei Epure	14

F

Yrsa Roca Fannberg	34
--------------------	----

G

Adrien Gilet	32
Till Gombert	56
Irene Gomez Emilsson	55
Ido Gotlib	57
Giulia Grossmann	101
André Guiomar	36
Vida Guzmić	102

H

Markku Hakala	16
Natalie Halla	114
Ulrike Halmschlager	116

I

Lilja Ingólfssdóttir	144
----------------------	-----

J

Kaja Jakubowska	58
-----------------	----

K

Altuğ Kaan Paçacı	59
Yannis Karpouzis	140
Pola Mika Lara Kapuste	60
Mari Kåki	16
Arne Körner	103
Martynas Kundrotas	61
Alexandra Kurt	62
Yuri Kuzin	128

L

Antonio La Camera	63
Emile Le Maître	32
Ziguy Leoni	32
Rafael Lewandowski	146
Anaïs López	104
Nikola Lorenzin	64
Ausra Lukosiuniene	105
Samar Taher Lulu	100
Rino Lupo	118

M

Keren Marciano	138
Yannis Mavroeidakos	141
Maria Charbel Mhaweij	106
Beata Migas	65
Dominika Montean-Pańków	18
Werner Müller	116
Eamonn Murphy	20

O

Bruno Ojeda	107
-------------	-----

P

Nicolas Pastergue	109
Barbara Peikert	129

R

Hannes Rall	130
Nilram Ranjbar	108

S

Amos Schüller	116
Andrea Schumacher	110
Mihály Schwechtje	22
Giacomo Scoditti	66
Adam Selo	67
Erik Semashkin	68
Iro Siafliaki	38
Kristóf Sólyom	69
Bogdan Stamatín	51
Éva Stefani	120
Andrijana Stojković	40
Ania Szczepanska	122

T

Dominika Tarinová	70
Nikos Theodosiou	142
Adem Tutić	71

U

Georgi M. Unkovski	148
---------------------------	------------

V

Paola Valentin	42
Angelo Vapellari	109
Marina Velázquez Benitez	72
Olia Verriopoulou	143
Kay Voges	110

W

Andrzej Wajda	82
Guoju Wang	73
Knutte Wester	111
Telemach Wiesinger	131
Kristin Winters	55
Frederick Wiseman	86
Oliver Würffell	74
Y	
Jiajie Yu Yan	75
Z	
Valerio Zurlini	92

Index Films

1000 Ombelichi / 1000 O	129
12 ASTERISCI	131
A	
Adas Falasteen [Palestine Lentils]	100
Anime Vive [Living Souls]	67
Anorgasmia [a.k.a. All The Things We Do To Survive]	10
B	
Belleville Baby	136
Big Tech Blues	127
Bloedband [Blood Ties]	104
Bull's Heart	120
C	
Carmiña, flor de Galicia [Carmiña, Flower of Galicia]	118
Chmyz [Foal]	58
Compost	68
Червено [Cherveno I Red]	54
D	
Der Brief [The Letter (Based on a True story)]	74
Desenterrar un Rosal [To Dig Up a Rosebush]	107
Det jeg ønsker du hadde sagt til meg, som du aldri kommer til å si [The Things I Wish You Had Told Me, But Never Will]	144
Det vi frykter [What We Fear]	144
Die letzte Botschafterin [The Last Ambassador]	114
DJ Ahmet	148
Dobrina	130
Dōng Shèn Shì [A Winter Mirage]	73
Drifting Apart	61
Dynamics	126
E	
El Color Gris [The Color Grey]	72

Index Films

E	
El ressò de la mirada [The Echo of the Gaze]	52
F	
Figlio [Son]	66
H	
Heidegger	128
Hiidenkirnu [Giant's Kettle]	16
Hong Kong	144
I	
Ice Breath	96
Il Volo della Falena [The Flight of the Moth]	64
Im Haus meiner Eltern [In My Parents' House]	12
Immigrant	108
Im Zweifelsfall [If in Doubt]	56
I proti eikona [The First Image]	143
Istenem, országom [My God, My Country]	69
K	
Котлован [Kotlovan]	30
Ku Handza	36
L	
La danse, le ballet de l'Opéra de Paris [La Danse: The Paris Opera Ballet]	88
La ragazza con la valigia [Girl with a Suitcase]	92
Le Silence du monde [The Silence of the World]	109
Les fauves ont disparu [The Wild Beasts Are Gone]	32
L'histoire reste jeune	135
Loc sub soare [Place Under the Sun]	49
Love Umbrellas	42
M	
Macht des Spiegels [The Power of the Mirror]	57
Madonnas	60
Magdalena Hausen : Temps figé	140
Mileva Einstein	40
Morena	70
Mouchenitouche	62
N	
Nu mă lăsa să mor [Don't Let Me Die]	14
O	
Obilaznice [Detours]	102
O Θάσος [The Travelling Players]	80
P	
Past Mortem	59
Popiół i diament [Ashes and Diamonds]	84
Pra/rasti pasauliai [E/rased Worlds]	105
Primo Sangue [First Blood]	63
Pupulus	98
Pur și simplu divin [Simply Divine]	51
R	
Restaged	65

R	
Rire, jouer, mourir	134
RocaJörðin undir fótum okkar [The Ground Beneath Our Feet]	34
S	
Sahmany mer nersum [The Border Within Us]	111
Show Me Your Original Face Before Your Mother and Father Were Born	145
Sisyphos	110
Sklavos : Un bref commentaire dans une grande œuvre d'art	141
Skrzyżowanie [The Crossroads]	18
Solitary	20
Som en Flamingo [Like A Flamingo]	145
Sous la terre [Beneath the Earth]	122
Steps	38
Sünvadászat [A Hunt For Hedgehogs]	22
T	
Tarik	71
Théa et Fritz : les amants de Metropolis [Thea and Fritz : the lovers of Metropolis]	138
The Children of Popodia	28
The Last Sunday in May	50
The Spectacle	99
The Wind Said	55
To Μουσείο [The Museum]	142
Tracks	103
U	
Überall alleine – Die Malerin Soshana [Alone, everywhere - the painter Soshana]	116
Ultima (prélude)	101
Une peur bleue [A Fantasy]	53
Un homme discret [A Discreet Man]	146
W	
Wenn die Zeit Kommt [When The Time Comes]	97
When I go to sleep	106
Whispers from the Core	48
X	
Xiao Wei	75

Venues

Le Balzac

1 Rue Balzac,
75008 Paris

Christine Cinéma Club

23 rue des Écoles,
75005 Paris

La Fondation Jérôme Seydoux-Pathé

73 Av. des Gobelins,
75013 Paris

Le Lincoln

14 Rue Lincoln,
75008 Paris

Le Local des Autrices

18 Rue de l'Orillon,
75011 Paris

Les 7 Parnassiens

98 Bd du Montparnasse,
75014 Paris

Pathé les Fauvettes

58 Av. des Gobelins,
75013 Paris

The Film Gallery

43 Rue du Faubourg Saint-Martin,
75010 Paris

Le Studio des Ursulines

10 Rue des Ursulines,
75005 Paris



21st edition



Paris European Film Festival 2026

Venues

- ① Le Balzac
- ② Christine Cinéma Club
- ③ La Fondation Jérôme Seydoux-Pathé
- ④ Le Lincoln
- ⑤ Le Local des Autrices
- ⑥ Les 7 Parnassiens
- ⑦ Pathé les Fauvettes
- ⑧ The Film Gallery
- ⑨ Le Studio des Ursulines





President of the Evropa Film Akt Association / L'Europe autour de l'Europe Festival: Ghislaine Masset • **Production and Artistic Direction:** Irena Bilić • **Programming:** Irena Bilić • **Shortlisting:** Aleksandr Balagura, Ghislaine Masset, Ivanka Myers • **Partner Coordination:** Irena Bilić, Ghislaine Masset • **Guest and Film Copy Coordination:** Ivanka Myers • **Catalog:** Ohane Chapuis, Samuel Decourbe, Jules Laurain, Amandine Lecacheux, Camila Navarro, Eläis Pinon-Déjean, Elena Sazonova, Lilou Thomas (under the supervision of Irena Bilić) • **Catalog proofreading:** Myra Prince • **Cinema venues and Program Coordination:** Ghislaine Masset • **Translation and Subtitling:** Irena Bilić, Fannette Bruneau, Clara Gallardo, Ivanka Myers, Michael Smith • **Technical management:** Alexandre Vincent, Bernard Pradal • **Social media:** André Raphaël Ivanov, Jules Laurain • **Website design / Webmaster:** Steven de Carvalho Dominguez • **Graphic design – festival branding, catalog, and program:** Mihajlo Cvetković • **Camera and editing:** Cécile Gras, Romuald Rocheta • **Film introductions and discussion moderation:** Irena Bilić, Clara Gallardo, Ivanka Myers.

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

Exhibition from March 30th to April 15th at the cinema Pathé Les Fauvettes
 – Highlights of the festival in photos –

Institutional partners



Private partners



Associated partners





www.evropafilmakt.com

