



26th European Film Awards

**European Animated Feature Film 2013
The Nominations**

THE CONGRESS

WRITTEN & DIRECTED BY: Ari Folman

PRODUCED BY: Ari Folman, Reinhard Brundig & Robin Wright

DIRECTOR OF PHOTOGRAPHY: Michal Englert

EDITOR: Nili Feller

PRODUCTION DESIGNER: David Polonsky

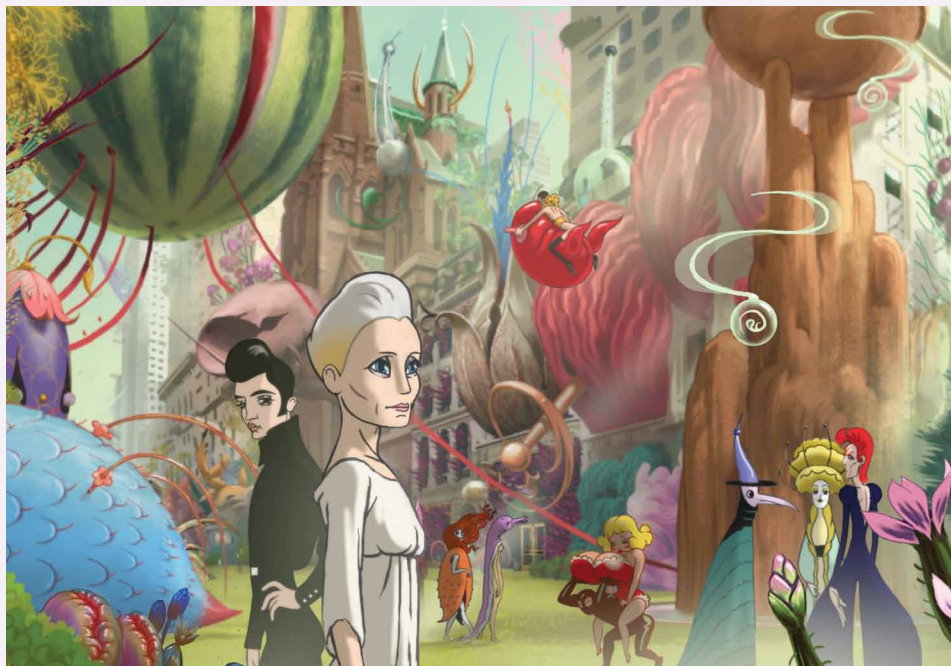
COSTUME DESIGNER: Mandi Line

SOUND DESIGNER: Aviv Aldema

ORIGINAL SCORE: Max Richter

ANIMATION: Yoni Goodman

MAIN CAST: Robin Wright (Robin Wright), Harvey Keitel (AI), John Hamm (Dylan), Paul Giamatti (Dr Barker), Kodi Smit-McPhee (Aaron)



Robin Wright, playing the role of herself, gets an offer from a major studio to sell her cinematic identity: she'll be numerically scanned and sampled so that her alias can be used with no restrictions in all kinds of Hollywood films – even the most commercial ones that she previously refused. In exchange she receives loads of money, but more importantly, the studio agrees to keep her digitalised character forever young – for all eternity – in all of their films. The contract is valid for 20 years. *THE CONGRESS* follows Robin as she makes her comeback after the contract expires, straight into the world of future fantasy cinema.

Production:

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World Sales:

The Match Factory
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50931 Köln
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tel. +49 221 539 709 0
marketing@matchfactory.de

Press:

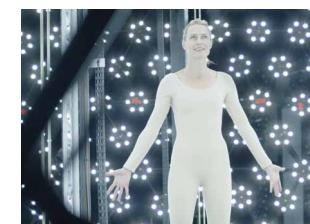
Wolf
www.wolf-con.com
tel. +49 157 7474 9724
hello@wolf-con.com

Israel/Germany/Poland/Luxembourg/France/Belgium
120 min

www.thecongress-movie.com

Director's Statement:

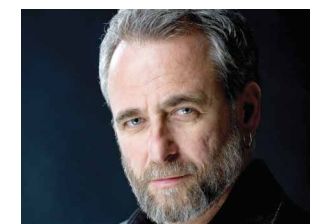
In his novel "The Futurological Congress", the great science-fiction writer Stanislaw Lem foresaw a world-wide chemical dictatorship run by the leading pharmaceutical companies. Written in the late 1960s, the book depicted drug manufacturers' complete control of our entire range of emotions, from love and longings, to jealousy and deadly fear. Lem, considered sci-fi's greatest prophet and philosopher (alongside Philip K. Dick), could not have realised how prescient he was in predicting the start of the third millennium. Into the psychochemical whirlwind foreseen by Lem, the film adaptation of his novel introduces the current cinematic technologies of 3-D and motion capture, which threaten to eradicate the cinema we grew up on. In the post-AVATAR era, every filmmaker must ponder whether the flesh-and-blood actors who have rocked our imagination since childhood can be replaced by computer-generated 3-D images. Can these computerised characters create in us the same excitement and enthusiasm, and does it truly matter? The film, entitled *THE CONGRESS*, takes 3-D computer images one step further, developing them into a chemical formula that every customer may consume through prescription pills, thereby compiling in their minds the movies they have always wanted to see, staging their fantasies, and casting the actors they adore. In this world, these beloved creatures of stage and cinema become futile relics, lacking in content, remembered by no one. Where, then, do these actors go after selling their souls and identities to the studio devil? *THE CONGRESS* comprises quasi-documentary live-action sequences that follow one such actress, Robin Wright, as she accepts an offer to be scanned and signs a contract selling her identity to the studio, then transitions into an animated world that depicts her tribulations after selling her image, up until the moment when the studio turns her into a chemical formula. Only the mesmerising combination of animation – with the beautiful freedom it bestows on cinematic interpretation – and quasi-documentary live-action, can illustrate the transition made by the human mind between psychochemical influence and deceptive reality. *THE CONGRESS* is primarily a futuristic fantasy, but it is also a cry for help and a profound cry of nostalgia for the old-time cinema we know and love.



THE CONGRESS

Festival Participation/Awards:

Cannes IFF
Karlovy Vary IFF



Ari Folman

Filmography:

1991 COMFORTABLY NUMB, doc.
1996 SAINT CLARA
2001 MADE IN ISRAEL
2008 WALTZ WITH BASHIR

JASMINE

DIRECTED BY: Alain Ughetto

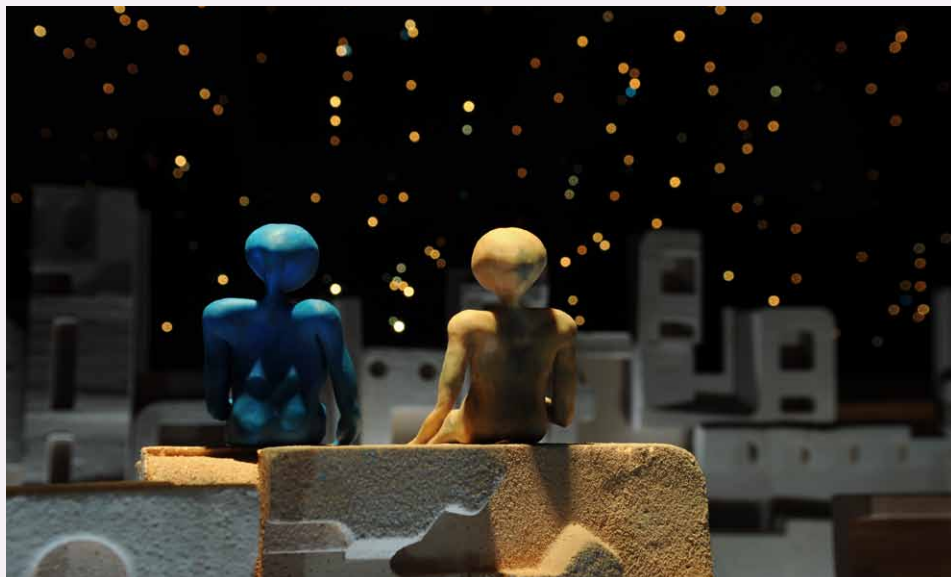
WRITTEN BY: Alain Ughetto & Jacques Reboud, with the collaboration of Chloé Inguenaud

PRODUCED BY: Alexandre Cornu, Michèle Casalta & Alain Ughetto

EDITOR: Catherine Catella

ORIGINAL SCORE: Isabelle Courroy

ANIMATION: Alain Ughetto



A story of love and revolution emerging from plasticine ...

France, end of the 70s: Alain is the author of several cartoon films. His romantic meeting with a young Iranian student, Jasmine, changes the course of his life.

Teheran, 1978: The revolution sweeps away the despised regime of the Shah. Alain has joined Jasmine, their love grows in secret, with the hope that a new life is possible. The introduction of the Islamic Republic will destroy their illusions, and separate the two lovers ... For how long?

30 years later, it is time for Alain to revisit the theatre of his memory. Several faded blue aerograms, Super-8 films ... Not much remains. With his fingertips, from the bottom of the heart, he resurrects the past, image by image. In the restitution of a mysterious and oppressive Teheran, in the helter-skelter of history, beings of paste and blood fight, like many others, for love and freedom.

Production & World Sales:

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Press:

Makna Presse
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75003 Paris
FRANCE
tel. +33 1 42 77 00 16
info@makna-presse.com

France
70 min

www.jasmine-lefilm.com

JASMINE

Festival Participation/Awards:

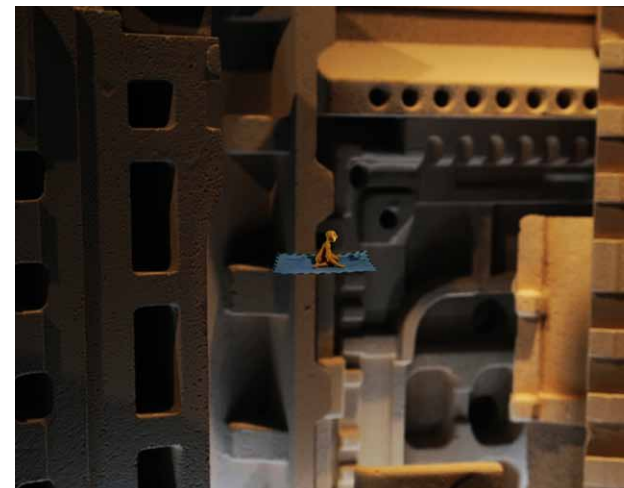
Anney Int'l Animation FF
Anima Festival (Brussels)



Alain Ughetto

Filmography:

1981 L'ECHELLE, short
1983 LA FLEUR, short
1984 LA BOULE, short
2004 LES BALADES DE BERNARD, doc
2005 UN JOURNAL DANS LA VILLE: LE
POIDS D'UNE HISTOIRE, doc



Director's Statement:

Why would one dream about an old love affair, diving into memories of events that occurred thirty years ago, in a faraway and exotic land? For the great flow of history never stops. A ripple on the distant horizon becomes a wave. Iranians now fighting for democracy are a reverberation from a revolution now thirty years old, in which the Imams overturned the Shah. At the sight of Teheran in turmoil, my mind was flooded with visions of the woman who drew me into an earlier emotional and political maelstrom: Jasmin.

After over half a century on earth, I have an impressive number of films to my name. My first animated films were made while I was in love with Jasmin. At the present moment, I want to compose an autobiographical film in which every detail is a magnificent jewel, in a gift to a woman without whom the story would not exist.

PINOCCHIO

DIRECTED BY: Enzo d'Alò

WRITTEN BY: Enzo d'Alò & Umberto Marino

PRODUCED BY: Enzo d'Alò

EDITOR: Gianluca Cristofari

ORIGINAL SCORE: Lucio Dalla

ANIMATION: Marco Zanoni



Carpenter Geppetto builds a puppet and names it Pinocchio. Upon his numerous adventures, the marionette runs into quite a bit of trouble but fortunately a fairy with turquoise hair helps him out of his many mischiefs. The fairy comes along with a crow, an owl and a talking cricket. Pinocchio later finds himself on the Island of Toys and is transformed into a donkey. After a brave escape, he ends up in the belly of a shark where he saves Geppetto who had also been swallowed by the shark while searching for Pinocchio at sea.

Production & Press:

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servicing@rezofilms.com

Italy/Luxembourg/France/Belgium
84 min

www.pinocchiofilm.it

Director's Statement:

Since the year 2000, as soon as I completed the fourth draft of the script, I've been slogging to find which would be the best and most original way to re-recount the story of Pinocchio. Abandoned. Resumed. Abandoned, then resumed, then abandoned.

For what reason could Collodi have written such a moralist story for children - he who really didn't seem to be a moralist? And why a story for children? From which point of view? Pinocchio or Geppetto, the blue fairy or the cricket? I missed the many metaphors implicit in the text and most of all the initial motivation of the author.

Then my father passed away, on a November night of the year 2004.

I tried to look in depth into a dialogue that had so often been superficial. I needed to understand and justify my behaviour as a "non-obedient" child. But I also needed to understand what had created his expectations in my regards, that so often I unattended...

My father's memory, his way of hiding in lost and far-away certainties, looking at a war photograph, seeking in his children and in me the possibility of living what he had lived and (most of all?) of what he hadn't lived, of what he had lost - looking into my eyes, through my eyes, while I, his small golem of fat, was ruthless in my systematic rebellion to his aspirations, gifted of my own will, practically a father to myself.

So I read Collodi's novel in this new light.

While Geppetto carves Pinocchio, he sees himself. He imagines what Pinocchio sees when he looks at him. He realises he's becoming a father to himself. In the child-puppet he sees his past and his lost expectations. He becomes emotional and nostalgic for the choices he never made. Perhaps Geppetto carves Pinocchio hoping to never end the carving? His objective is the path, his interior fantasy: it's this point of view of a lost child imagining the entire story. Regret, memory and expectations become Pinocchio.

Enzo d'Alò

Born in 1953 in Naples, Italy, Enzo d'Alò has been the author of several films and videos, in animation and not, and of TV series, for which he received numerous and prestigious domestic and international awards.



PINOCCHIO

Festival Participation/Awards:

Anecy Int'l Animation FF
Anima Festival (Brussels)
Gijon IFF
Cartoon Movie (Lyon)
New York FF
Holland Animation FF (Utrecht)
Venice IFF
Zagreb FF



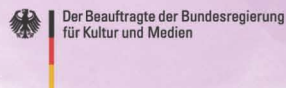
Enzo d'Alò

Filmography:

1996 LA FRECCIA AZZURRA
(The Blue Arrow)
1998 LA GABBIANELLA E IL GATTO
(Lucky and Zorba)
2001 MOMO ALLA CONQUISTA DEL
TEMPO (Momo)
2003 OPOPOMOZ



Founded in 1988, the European Film Academy (EFA) now unites 2,900 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.



Jägermeister

