

The background features several abstract red shapes. In the top left, there is a large red triangle with a white grid pattern. In the top right, another red triangle with a white grid pattern is partially visible. In the middle right, a smaller red triangle with a white grid pattern is present. At the bottom, there is a large, solid red shape that resembles a stylized arrow or a film strip edge pointing upwards and to the right.

25th
European Film Awards

EFA Selection 2012

25th European Film Awards

EFA Selection 2012

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Pascal Edelmann (editor) * graphic
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production/distribution companies

The European Film Academy is proud to present this year's EFA Selection, the list of films recommended for a nomination for the European Film Awards. Again we publish a selection catalogue with detailed information on the different films and filmmakers, and I hope you will enjoy leafing through it and will find it a useful tool to cast your votes for the European Film Awards 2012.

Within the EFA Selection 2012 you will find veterans of European cinema and EFA regulars as well as newcomers and debut films – altogether there are 47 films from 31 European countries once again vividly illustrating the great diversity in European cinema.

On the following pages you will find a summary of the regulations for the European Film Awards. As most of you will know, in the 20 countries with the most EFA Members, these members have voted one national film directly into the selection list. To complete the list, a Selection Committee consisting of EFA Board Members and invited experts Pierre-Henri Deleau (festival expert, France), Marit Kapla (Gothenburg IFF, Sweden), Stefan Kitanov (Sofia IFF, Bulgaria), Paz Lázaro (Berlin IFF, Spain), Derek Malcolm (film critic, UK), and Elma Tataragic (Sarajevo FF, Bosnia & Herzegovina) has included further films.

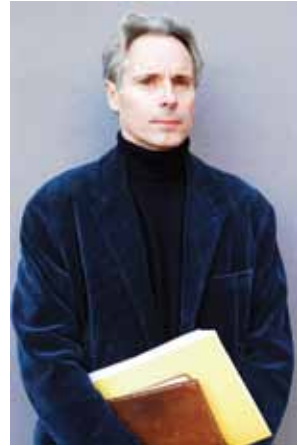
The films in the selection will now be made available to the EFA Members on DVD and/or by Video on Demand (VOD) and we would like to use this opportunity to thank all the producers, distributors and world sales companies for making their films available to the EFA Members and thus giving all films in the EFA Selection an equal chance. We would also very much like to thank our partner EGEDA for their continued support. EGEDA is the collecting society that represents and defends the interests of audio-visual producers in Spain. They are again offering the films in the EFA Selection by VOD to the EFA Members.

Thanks to the continued support of the MEDIA Programme of the European Union, we have been able to constantly improve the presentation of the EFA Selection and when you receive the DVDs of this year's films, you will again find them in especially designed sleeves, marked "EFA Selection 2012".

In the coming weeks, the 2,700 members of the European Film Academy will vote for the nominations in the different award categories. The nominations will then be announced on 3 November at the Seville European Film Festival in Spain.

The 25th European Film Awards with the presentation of the winners will take place in Malta on 1 December.

We wish you a lot of memorable film experiences!



Yves Marmion
Chairman
EFA Board

Photo: EFA/Andreas Böhmig

Regulations for the European Film Awards 2012

Eligibility

Feature films participating in the European Film Awards 2012 must be European* feature-length fiction films intended for normal theatrical release which must have had their first official screening (be it at a festival or at a regular cinema) after 1 July 2011. The EFA Board has the right in exceptional cases to refrain from this rule.

Submission deadline is 15 June 2012

Selection procedure

The selection of approx. 40 films proposed to the EFA Members to be considered for a nomination is made as follows:

- In the 20 (twenty) European countries with the highest number of EFA Members (as of 15 March 2012) these members vote directly for one film from among the national feature films released in their country or screened at festivals after 1 July 2011. With a minimal voter turnout of 25%, the film having received the highest number of votes in each of these countries will automatically be included in the selection of films, provided it corresponds to the regulations of the European Film Awards. Should the voter turnout be less than 25%, the EFA Board has the right to establish which film shall be added to the selection.

- the selection of the approx. 20 remaining films is made by a committee composed of members of the EFA Board and a group of experts appointed by the Board. These remaining films are selected from proposals submitted before 15 June by European film institutions, festivals, trade magazines, media partners, members of the European Film Academy and producers of European films.

As a result, the committee recommends to the EFA Members

- around 40 (forty) films, half of them elected directly by EFA Members, the others selected from all proposals received as explained above.

The selection of films will be announced in the beginning of September 2012.

These films recommended by the committee are made available to the EFA Members on DVD and/or by VOD for the nomination procedure.

The list of the films recommended by the committee is not exclusive. Producers of European films which are not among the recommended films may – upon payment of a fee – make their films available to the EFA Members by VOD.



Nomination procedure

Based on the selection list and/or the films made available by producers, the EFA Members vote for the nominations in the following categories:

- EUROPEAN FILM
- EUROPEAN DIRECTOR
- EUROPEAN ACTRESS
- EUROPEAN ACTOR
- EUROPEAN SCREENWRITER
- EUROPEAN CINEMATOGRAPHER
- EUROPEAN EDITOR
- EUROPEAN PRODUCTION DESIGNER

The committee has the right to add one nomination in each of the above categories. For individual achievements, these nominations may also be chosen from films nominated as EUROPEAN DISCOVERY – Prix FIPRESCI, EUROPEAN FILM ACADEMY DOCUMENTARY and EUROPEAN FILM ACADEMY ANIMATED FEATURE FILM.

Election of the winners

Based on a simple majority of votes received and the nominations added by the committee, the European Film Academy announces the following:

- EUROPEAN FILM: 6 nominations
- EUROPEAN DIRECTOR: 5 nominations
- EUROPEAN ACTRESS: 5 nominations
- EUROPEAN ACTOR: 5 nominations
- EUROPEAN SCREENWRITER: 4 nominations
- EUROPEAN CINEMATOGRAPHER: 4 nominations
- EUROPEAN EDITOR: 3 nominations
- EUROPEAN PRODUCTION DESIGNER: 3 nominations

* The criteria whereby a film qualifies as European are based upon the European Convention on Cinematographic Co-production, Appendix II, issued by the Council of Europe. European, in the sense of the European Film Academy, means geographical Europe, both EU and non-EU, and shall include Israeli and Palestinian

A PERDRE LA RAISON OUR CHILDREN

Belgium/France/
Switzerland/Luxembourg
111 min

DIRECTED BY: Joachim Lafosse

WRITTEN BY: Joachim Lafosse, Thomas Bidegain & Matthieu Reynaert

PRODUCED BY: Jacques-Henri Bronckart, Olivier Bronckart, Jani Thiltges, Sylvie Pialat, Thierry Spicher, Elena Tatti & Antonino Lombardo

DIRECTOR OF PHOTOGRAPHY: Jean-François Hensgens

EDITOR: Sophie Vercruyse

PRODUCTION DESIGNER: Anna Falgueres

MAIN CAST: Niels Arestrup (André Pinget), Tahar Rahim (Mounir), Emilie Dequenne (Murielle)

Murielle and Mounir love each other passionately. Ever since he was a boy, the young man has been living with Doctor Pinget who provides him with a comfortable life. When Mounir and Murielle decide to marry and have children, the couple's dependence on the doctor becomes excessive. Murielle finds herself caught up in an unhealthy emotional climate that insidiously leads the family towards a tragic outcome.



Production:

Versus Production
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fax +32 4 223 21 71
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World Sales:

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Director's Statement:

On learning about the "Lhermitte Affair", Thomas Bidegain, Matthieu Reynaert and myself recognized the narrative seeds of a story that would allow us to write a screenplay with a powerful plot and complex, fascinating dramatic stakes. How does an "ordinary" mother come to kill her five children? In our eyes, this climax is the symptom of dramatic issues rich in fascinating questions. A PERDRE LA RAISON is not simply the story of a modern Medea. The context of the "Lhermitte Affair" allows us to tackle the causes of the imbalance in the family cell, the challenges brought about by the social and cultural mix of a Belgian-Algerian couple, the consequences of the paralyzing power of money and the perverse effect of the mighty power of neo-colonialism concealed beneath a mask of altruism.

Wishing to find a cinematic form that does not veer toward the sensational, one obvious thing quickly imposed itself and strongly influenced our writing. We felt that it was primordial to avoid showing the crime and the slaughter. This is why we have decided to write a film that leaves a lot of space to events that occur off screen and so to the audience's subjectivity and imagination.

This tragic story allows us to observe, in a particularly acute manner, the minor weaknesses of people and their huge consequences.

After two and a half years of writing, we are more determined than ever to offer audiences an accessible and open film that will both inspire reflection and arouse intense emotion.

Joachim Lafosse

Joachim Lafosse was born in Brussels in 1975. TRIBU, his graduation film at the IAD, the Belgian cinema school, was a big hit at numerous festivals. A screenwriter, director, author and stage director, he launches one project after another at a frantic pace. His first fiction feature, FOLIE PRIVÉE (2004), was marked by its harshness and won numerous awards. 2006 was the year in which this young director was discovered internationally: ÇA REND HEUREUX, his second feature, was screened in competition at the festivals in Locarno and Angers where it won the Grand Prize. That same year, he experienced the honours of the Venice IFF competition with NUE PROPRIÉTÉ. In 2008, his fourth feature ÉLÈVE LIBRE was selected for the fortieth Directors' Fortnight at the Cannes IFF and hailed by the international press.



OUR CHILDREN

Festival Participation/Awards:

Cannes IFF 2012, Un Certain
Regard: Best Actress



Joachim Lafosse

ΑΔΙΚΟΣ ΚΟΣΜΟΣ (ΑΔΙΚΟΣ ΚΟΣΜΟΣ)

UNFAIR WORLD

Greece/Germany
107 min

DIRECTED BY: Filippos Tsitos

WRITTEN BY: Filippos Tsitos & Dora Masklavanou

PRODUCED BY: Alexandra Boussiou

DIRECTOR OF PHOTOGRAPHY: Polydefkis Kyrlidis

EDITOR: Dimitris Peponis

PRODUCTION DESIGNER: Spyros Laskaris

ORIGINAL SCORE: Jose van der Schoot

MAIN CAST: Antonis Kafetzopoulos (Sotiris), Theodora Tzimou (Dora), Christos Stergioglou (Minas), Sofia Seirri (Lena), Achilleas Kyriakidis (Frantzis)

Sotiris is a police interrogator in Athens. He has an obsession: he needs to be fair. He judges the suspects after his personal moral and against the law. With the intention to save another innocent soul, he accidentally kills a man. Dora is the only witness to the crime. She is a poor cleaning woman who leads a breathless life. The struggle to survive has made her unfair. The righteous Sotiris and the unrighteous Dora like each other. But love, honesty and justice aren't easy to combine.



Production/Press:

Wrong Men
Evvoias 55
11362 Athens
GREECE
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fax +30 210 642 25 41
alexandra@wrongmen.gr

World Sales:

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10997 Berlin
GERMANY
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fax +49 30 6953 7851
valeska@filmsboutique.com

www.wrongmen.gr



Director's Statement:

UNFAIR WORLD is a very tragic comedy about how people become unfair to others because they are unhappy. Whether by weakness like Sotiris or by need like Dora, the characters are all caught in the same trap: they lead a life that they don't appreciate and they have no idea how the life they would like to have should be.

Each one's perception of justice means injustice for someone else. As a result, everyone is right; and wrong at the same time.

The story is about the paradoxical search of happiness in wrong places, in wrong moments, and the deep existential stress once we realise such a mistake in our life. In UNFAIR WORLD we wanted to create a cinematic world that reflects reality in a way that it transmits to the audience the essence of every moment and every character. With abstraction (in colours, in settings, in acting), with very simply composed images and a very austere cinematography, we wanted to search for the honesty of feelings.

Filippos Tsitos

Born in Greece, he has been living in Berlin since 1991. He studied business administration and worked as a photographer, assistant director, music supervisor and radio producer. He studied film direction at the German Film and Television Academy, Berlin. His short film PARLEZ-MOI D'AMOUR (1994) won the Golden Prize of the German State and a student film Oscar nomination. His first feature film MY SWEET HOME was the only German participation in the Berlin IFF 2001 official competition. PLATO'S ACADEMY was awarded at the Locarno IFF 2009 with the Prize for Best Actor, the Ecumenical Prize and the Youth Prize, and was nominated for the LUX Prize in 2010 (final shortlist). His third film UNFAIR WORLD was part of the official competition at the San Sebastian IFF 2011.

UNFAIR WORLD

Festival Participation/Awards:

San Sebastian IFF 2011:
Best Actor, Best Director
Thessaloniki IFF 2011
Paraty IFF 2011
Saarbrücken 2012
Max Ophüls FF Saarbrücken 2012
Trieste FF 2012
Rotterdam IFF 2012
Gothenburg IFF 2012
Guadalajara FF 2012
FebioFest Prague 2012
Istanbul IFF 2012
Washington, DC IFF 2012
Thriller FF Liège 2012
San Francisco IFF 2011
L.A. Greek FF 2011
Innsbruck IFF 2012
Midnight Sun FF 2012
Cinema City IFF Novi Sad 2012:
Best Film
Edinburgh IFF 2012
La Rochelle IFF 2012
Five Lakes FF 2012

Greek Film Academy Awards:
Best Film, Director, Actor,
Supporting Actor



Filippos Tsitos

AZ AJTÓ

THE DOOR

Hungary/Germany
98 min

DIRECTED BY: István Szabó

WRITTEN BY: Andrea Vészits & István Szabó

PRODUCED BY: Jenő Hábermann & Sándor Soeth

DIRECTOR OF PHOTOGRAPHY: Elemér Ragályi

EDITOR: Réka Lemhényi

PRODUCTION DESIGNER: Lóránd Jávor

MAIN CAST: Helen Mirren (Emerenc), Martina Gedeck (Magda), Károly Eperjes (Tibor), Enikő Börcsök (Sutu), Gábor Koncz (Lieutenant Colonel)

A busy young writer, Magda, struggling to cope with domestic chores, hires a housekeeper, Emerenc. The housekeeper is dependable, although she is something of an oddity. Stubborn, foulmouthed and with a flagrant disregard for her employer's opinions, she may even be crazy. She allows no one to set foot inside her house; she masks herself in a veil and is equally guarded about her personal life and background. However, Emerenc is revered as much as she is feared. As the story progresses, her energy and desire to help everybody in any way she can become clear also for the writer. THE DOOR tells the story of the strange but enduring relationship between Magda and Emerenc, and the story is basically about the question: do we have the right to interfere in the life of another person?



Production:

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hilary@bankside-films.com

Director's Statement:

Turning a literary masterpiece into a film is always a difficult task as the values created by the written word have to be replaced by motion picture values. In the case of THE DOOR the most difficult task for the director is to find the two actresses whose faces are capable of representing the features of the two protagonists' characters by charismatic power and reflecting the radiation of the written work.

The power of human dignity and strength (Emerenc), the desire of love and acceptance (the authoress), understanding the other, the power of preserving the roots and tradition, the passion of helping others, the pride and the humiliation of pride, the tragedy of becoming defenceless are emotions appearing in the faces and the looks of both persons. The supporting roles are certainly important too, yet the novel's power is based on the character of Emerenc, she is the one who should be presented to the viewers so that she stands for everything the readers feel while reading the novel.

The choice of locations is significant in order to create a background suiting the social chaos and confusion, the social conditions, the exhausted world still showing the traces of WWII, and the grey and pale colours characteristic for the Budapest of the 1960s.

The film needs clear and easily perceivable pictures, and a kind of conceivable, easy to follow presentation reflecting truly the writing style of Magda Szabó.

István Szabó

Oscar winner for his film MEPHISTO, István Szabó was born in Budapest in 1938. In 1961 he graduated as a film director from the Academy of the Art of Theatre and Film in Budapest. His graduation short was shown in numerous countries around the world. As a member of the young filmmakers' Béla Balázs Studio in 1964, he directed his first feature film THE AGE OF DAYDREAMING which turned him into a leading figure of the new generation of Hungarian filmmakers. Szabó has won several awards, including the American Academy Award, the British Academy Award, the David di Donatello Award, the Visconti Award, the Silver Bear in Berlin and the Fellini Award. He was nominated four times for the Oscar (CONFIDENCE, 1981; MEPHISTO, 1983; COLONEL REDL, 1986; HANUSSEN, 1989) as well as for the Golden Globes with COLONEL REDL and SUNSHINE (2001). Szabó writes his own screenplays and his oeuvre includes shorts, television films such as OFFENBACH'S SECRET (1995) and STEADYING THE BOAT (1996), and various feature films.

**THE DOOR****Festival Participation/Awards:**

Moscow IFF
Karlovy Vary IFF

**István Szabó****Filmography:**

1961 CONCERT, short
1963 A THEME WITH VARIATIONS, short
1963 YOU, short
1964 THE AGE OF DAYDREAMING
1966 FATHER
1967 HOMAGE, short
1970 LOVE FILM
1971 BUDAPEST, WHY I LOVE IT, short
1971 CITY MAP, short
1973 25, FIREMAN'S STREET
1974 PREMIERE
1976 BUDAPEST TALES
1979 CONFIDENCE
1979 THE GREEN BIRD
1981 MEPHISTO I-II.
1982 CATSPLAY
1983 BALI
1985 COLONEL REDL I-II.
1988 HANUSSEN
1991 MEETING VENUS
1992 SWEET EMMA, DEAR BÖBE
1998 TASTE OF SUNSHINE
2001 TAKING SIDES
2004 BEING JULIA
2006 RELATIVES

ALPEIS

ALPS

Greece
93 min

DIRECTED BY: Yorgos Lanthimos
WRITTEN BY: Yorgos Lanthimos & Efthimis Filippou
PRODUCED BY: Athina Rachel Tsangari & Yorgos Lanthimos
DIRECTOR OF PHOTOGRAPHY: Christos Voudouris
EDITOR: Yorgos Mavropsaridis
PRODUCTION DESIGNER: Anna Georgiadou
ORIGINAL SCORE: Leandros Ntounis
MAIN CAST: Aggeliki Papoulia (nurse), Aris Servetalis (paramedic), Johnny Vekris (coach), Ariane Labed (gymnast)

A nurse, a paramedic, a gymnast and her coach have formed a service for hire. They stand in for dead people by appointment, hired by the relatives, friends or colleagues of the deceased. The company is called Alps. Their leader, the paramedic, calls himself Mont Blanc. Although Alps' members operate under a disciplined regime demanded by their leader, the nurse does not.



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The Match Factory GmbH
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Yorgos Lanthimos

Yorgos Lanthimos was born in Athens, where he studied directing for film and television. Since 1995, he has directed a series of videos for dance theatre companies, television commercials, music videos, short films and theatre plays. In 2011, he staged Chekhov's "Platonov" at the Greek National Theatre. His first film KINETTA (2005) screened at the festivals in Toronto and Berlin to critical acclaim. His sophomore feature KYNODONTAS (Dogtooth) won the *Un Certain Regard* prize at the 2009 Cannes IFF, followed by numerous awards at festivals world-wide. It was also nominated for the Best Foreign Language Film Oscar™ 2011.



ALPS

Festival Participation/Awards:

Venice IFF 2011:
 Osella for Best Screenplay
 Toronto IFF 2011
 Busan IFF 2011
 BFI London FF 2011
 Vancouver IFF 2011
 AFI FEST 2011
 Vienna IFF 2011
 Sevilla European FF 2011
 Gothenburg IFF 2012
 Miami IFF 2012



Yorgos Lanthimos

Filmography:

2001 URANISCO DISCO, short
 2005 KINETTA
 2009 KYNODONTAS (Dogtooth)

AMOUR LOVE

Austria/France/Germany
127 min

WRITTEN & DIRECTED BY: Michael Haneke

PRODUCED BY: Margaret Menegoz, Stefan Arndt, Veit Heiduschka & Michael Katz

DIRECTOR OF PHOTOGRAPHY: Darius Khondji

EDITOR: Monika Willi & Nadine Muse

PRODUCTION DESIGNER: Jean-Vincent Puzos

ORIGINAL SCORE: Alexandre Tharaud

MAIN CAST: Emmanuelle Riva (Anne), Jean-Louis Trintignant (Georges), Isabelle Huppert (Eva)

Georges and Anne are in their eighties. They are cultivated, retired music teachers. Their daughter, who is also a musician, lives abroad with her family.

One day, Anne has an attack.

The couple's bond of love is severely tested.



Production:

Les Films du Losange
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fax +33 1 495 206 40
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World Sales:

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www.filmsdulosange.fr



Michael Haneke

Born in 1942, he studied philosophy, psychology and theatre in Vienna. He was a playwright with Südwestfunk (ARD) from 1967 to 1970, and since 1970 has been a freelance director and screenwriter for theatre productions in Stuttgart, Düsseldorf, Frankfurt, Hamburg, Munich, Berlin and Vienna.



LOVE

Festival Participation/Awards:
Cannes IFF 2012: Palme d'Or



Michael Haneke

Filmography:

- 1989 DER SIEBENTE KONTINENT
(The Seventh Continent)
- 1992 BENNY'S VIDEO
- 1994 71 FRAGMENTE EINER
CHRONOLOGIE DES ZUFALLS
(71 Fragments of a
Chronology of Chance)
- 1997 FUNNY GAMES
- 1997 DAS SCHLOSS (The Castle)
- 2000 CODE INCONNU
(Code Unknown)
- 2001 LA PIANISTE
(The Piano Teacher)
- 2003 LE TEMPS DU LOUP
(Time of the Wolf)
- 2005 CACHÉ (Hidden)
- 2005 DON GIOVANNI
- 2007 FUNNY GAMES, U.S remake
- 2009 DAS WEISSE BAND
(The White Ribbon)

THE ANGELS' SHARE

UK/France/Belgium/Italy
102 min

DIRECTED BY: Ken Loach

WRITTEN BY: Paul Laverty

PRODUCED BY: Rebecca O'Brien

DIRECTOR OF PHOTOGRAPHY: Robbie Ryan

EDITOR: Jonathan Morris

PRODUCTION DESIGNER: Fergus Clegg

ORIGINAL SCORE: George Fenton

MAIN CAST: Paul Brannigan (Robbie), Gary Maitland (Albert), William Ruane (Rhino), Jasmin Riggins (Mo), John Henshaw (Harry), Roger Allam (Thaddeus), Siobhan Reilly (Leonie)

A bittersweet comedy about a Glasgow boy locked in a family feud who just wants a way out. When Robbie sneaks into the maternity hospital to visit his young girlfriend Leonie and hold his newborn son Luke for the first time, he is overwhelmed. He swears that Luke will not lead the same stricken life he has led.

On community service Robbie meets Rhino, Albert and Mo for whom, like him, work is little more than a distant dream. Little did Robbie imagine that turning to drink might change their lives – not cheap fortified wine, but the best malt whiskies in the world. What will it be for Robbie? More violence and vendettas or a new future with “Uisge Beatha”, the “Water of Life”? Only the angels know ...



Production:

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World Sales:

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Ken Loach

Ken Loach was born in 1936 in Nuneaton. He attended King Edward VI Grammar School and went on to study law at St. Peter's Hall, Oxford. After a brief spell in the theatre, Loach was recruited by the BBC in 1963 as a television director. This launched a long career directing films for television and the cinema, from CATHY COME HOME and KES in the sixties to LAND AND FREEDOM, SWEET SIXTEEN and THE WIND THAT SHAKES THE BARLEY in recent years.

THE ANGELS' SHARE

Festival Participation/Awards:
Cannes IFF 2012: Jury Prize



Ken Loach

Filmography:

1967 POOR COW
1969 KES
1990 HIDDEN AGENDA
1991 RIFF-RAFF
1993 RAINING STONES
1995 LAND AND FREEDOM
1996 CARLA'S SONG
1998 MY NAME IS JOE
2000 BREAD AND ROSES
2001 THE NAVIGATORS
2002 SWEET SIXTEEN
2003 AE FOND KISS
2006 THE WIND THAT SHAKES THE BARLEY
2007 IT'S A FREE WORLD...
2008 LOOKING FOR ERIC
2009 ROUTE IRISH

AVALON

Sweden
78 min

WRITTEN & DIRECTED BY: Axel Petersén

PRODUCED BY: Erika Wasserman & Jesper Kurlandsky

DIRECTOR OF PHOTOGRAPHY: Måns Månsson

EDITOR: Theis Schmidt

PRODUCTION DESIGNER: Ellen Oseng

ORIGINAL SCORE: Julian Hruza

MAIN CAST: Johannes Brost (Janne), Léonore Ekstrand (Jackie), Peter Carlberg (Klas), Migle Polikeviciute (Irina)

Conspicuous consumption, irresponsible greed and drug-taking are often thought of somehow as part of the 80s. The situation is a little different for the adult teenagers of Avalon – they've never left the eighties or their hedonistic lifestyles.

Club promoter Janne has just finished serving time with an ankle bracelet and has reunited with his former business partner Klas. He is looking forward to the launch of their new high-end night club, Avalon. Janne is constantly accompanied by his recently divorced older sister Jackie. She tries to keep up the good spirit, recounting her brother's career as a nightclub owner, realtor and general man about town. The good times seem to have returned, but when an unfortunate catastrophe occurs, Janne's new life and nightclub dreams seem to be indefinitely put on hold.



Production:

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World Sales:

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www.avalonthefilm.com



Director's Statement:

The inspiration for the film's characters has been there my whole life, through acquaintances of my parents and friends of friends [...]. I wanted to make a film about these people: the adults who never grew up, who never wanted responsibility.

Axel Petersén

Axel Petersén was trained at the Czech film school FAMU and holds a master of fine arts from the Royal Swedish Academy of Arts. AVALON, which premiered in Toronto and won the FIPRESCI Prize for Best First Feature, is Petersén's debut feature. It took shape after he made a filmed pilot with his aunt and several of the actors. Axel Petersén's latest short THE TRACKS OF MY TEARS 2 premiered in Venice's Orizzonti 2011. In 2010 his short A GOOD FRIEND OF MR WORLD was nominated for the Swedish Guldbagge awards. Axel is now writing the script for his next film UNDER THE PYRAMID.



AVALON

Festival Participation/Awards:

Toronto IFF 2011: FIPRESCI
Prize for Best First Feature
Gothenburg IFF 2012
Berlin IFF 2012
Brussels FF 2012
Sarajevo FF 2012
Midnight Sun FF 2012
Brasilia FF 2012
Taipei FF 2012
Motovun FF 2012
Voices Vologda FF 2012: Grand Prix
Best Film & Best Performance
Palic European FF 2012
Melbourne IFF 2012
Krakow FF 2012
CPH:PIX 2012
Trondheim IFF 2012
Norwegian IFF 2012
Athens IFF 2012



Axel Petersén

Filmography:

2003 BROMPTON, short
2006 SÖNDAGSMIDDAG, short
2008 SLUMBER PAST ZENITH, short
2008 DEEP FRIED DAWN, short
2009 A GOOD FRIEND OF MR
WORLD, short
2009 CLOSE TO GOD / FAR FROM
HOME, short
2011 THE TRACKS OF MY TEARS 2,
short

BARBARA

Germany
105 min

WRITTEN & DIRECTED BY: Christian Petzold

PRODUCED BY: Florian Koerner von Gustorf & Michael Weber

DIRECTOR OF PHOTOGRAPHY: Hans Fromm BVK

EDITOR: Bettina Böhler

PRODUCTION DESIGNER: K.D. Gruber

ORIGINAL SCORE: Andreas Mücke-Niestyka

MAIN CAST: Nina Hoss (Barbara), Ronald Zehrfeld (Andre), Rainer Bock (Klaus Schütz), Jasna Fritzi Bauer (Stella), Christina Hecke (Karin)

Summer 1980. Barbara, a doctor, has applied for an exit visa from the GDR (East Germany). Now, as punishment, she has been transferred from Berlin to a small hospital out in the country, far from everything. Jörg, her lover from the West, is already planning her escape. Barbara waits, keeping to herself. The new apartment, the neighbours, summertime, the countryside – none of that means anything to her. Working as a pediatric surgeon under her new boss Andre, she is attentive when it comes to the patients, but quite distanced towards her colleagues. Her future, she feels, will begin later. But Andre confuses her. His confidence in her professional abilities, his caring attitude, his smile. Why does he cover for her when she helps the young runaway Sarah? Does he have an assignment to keep track of her? Is he in love? But as the day of her planned escape quickly approaches, Barbara starts to lose control. Over herself, her plans, over love.



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Director's Statement:

In the films of recent years, East Germany has often appeared quite desaturated. No colours, no wind, only the gray of border crossings and the fatigued faces, much like those of the bleary-eyed passengers on the sleeper inter-zonal trains at Gera's railway station.

We didn't want to film a portrait of an oppressed nation and then juxtapose it with love as this innocent, pure and liberating force. We didn't want any symbols. You just end up decoding them and what's left is what you knew all along. We watched several films in preparation. One of the films that deeply impressed us was TO HAVE AND HAVE NOT by Howard Hawks. Two lovers, Bacall and Bogart, suspiciously eyeing each other, who cheat and lie, with secret police all around them and so constantly forced to speak between the lines. Strangely enough though, they can both handle it and they enjoy watching each other deal with the situation: the elegance, the intelligence, the precise skirmishes of their dialogues, as though seemingly ignited by the censored and controlled world around them. You clearly see how circumstances can produce new types of people who kiss, speak and look differently.

Christian Petzold

Born in 1960, Christian Petzold studied German and Theatre Studies at the Free University in Berlin, then graduated from the German Film & Television Academy (DFFB) in 1994.

The German Film Critics' Association has twice awarded him Best Film awards, for the urban drama GHOSTS and THE STATE I AM IN. He was twice named Best Director at the German Film Awards, for the psychological drama WOLFSBURG and THE STATE I AM IN. His first fiction feature, the political drama THE STATE I AM IN, also won Best Screenplay at the Thessaloniki IFF and the Grand Prize at the Valenciennes FF. Petzold has also received much acclaim for the made-for-TV features SOMETHING TO REMIND ME (Toter Mann, 2002), DIE BEISCHLAFDIEBIN (1998) and CUBA LIBRE (1995).



BARBARA

Festival Participation/Awards:

Berlin IFF 2012
Istanbul IFF 2012
BAFICI 2012
Karlovy Vary IFF 2012



Christian Petzold

Filmography:

1995 CUBA LIBRE
2001 THE STATE I AM IN
(Die innere Sicherheit)
2002 SOMETHING TO REMIND ME
(Toter Mann)
2003 WOLFSBURG
2005 GHOSTS (Gespenster)
2007 YELLA
2008 JERICHOW
2010 DREILEBEN – BEATS BEING
DEAD

BİR ZAMANLAR ANADOLU'DA ONCE UPON A TIME IN ANATOLIA

Turkey
157 min

DIRECTED BY: Nuri Bilge Ceylan

WRITTEN BY: Ercan Kesal, Ebru Ceylan & Nuri Bilge Ceylan

PRODUCED BY: Zeynep Özbatur Atakan

DIRECTOR OF PHOTOGRAPHY: Gökhan Tiryaki

EDITOR: Bora Gökşingöl & Nuri Bilge Ceylan

PRODUCTION DESIGNER: Dilek Yapkuöz Ayaztuna

MAIN CAST: Muhammet Uzuner (Doctor Cemal), Yılmaz Erdoğan (Commissar Naci), Taner Birsel (Prosecutor Nusret)

In the dead of night, a group of men – among them a police commissioner, a doctor and a murder suspect – drive through the Anatolian countryside, the serpentine roads and rolling hills lit only by the headlights of their cars. They are searching for a corpse, the victim of a brutal murder. The suspect, who claims he was drunk, can't remember where he buried the body. As the night wears on, details about the murder emerge and the investigators' own hidden secrets come to light. In the Anatolian steppes, nothing is what it seems; and when the body is found, the real questions begin.



Production/World Sales/Press:

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Director's Statement:

Life in a small town is like a journey in the middle of the steppes. The sense that "something brand new and different" might emerge beyond every hill, and yet the monotonous roads, all resembling each other, thinning, twisting, vanishing or stretching ... It might very well be that what moved me to make this film is primarily that the environment the story takes place in and the web of relationships seem to have the potential to explore what lies beyond the facade of the human spirit and personality.

In the film, while trailing a violent and creepy murder that takes place in a small town, it is expressed how the "common social spirit" takes command of the individual, how the darkness of each individual evolves into a "common darkness", how everyone participates consciously or not throughout the murder process, and the unpredictability of the balance and normalization which comes after the predictable ending. The individuals of small towns, while trying to find ways to satisfy their "instinctive drives," continue, on the other hand, to be influenced by every other person or group in all layers of the society they live in. Especially while the bureaucrats (district governor, prosecutor, doctor, chief of police, etc.) ruthlessly continue the "authority and power" struggle with each other, they also have to have their "authority" accepted by the locals who always consider them as "guests" and themselves as the permanent "hosts."

Nuri Bilge Ceylan

Nuri Bilge Ceylan was born in Istanbul, Turkey, in 1959. After graduating from the engineering department of Bosphorus University Istanbul, he studied filmmaking for two years at Mimar Sinan University Istanbul.

Festival Participation/Awards:

Cannes IFF 2011:
Grand Prix du Jury
Karlovy Vary IFF 2011:
NETPAC Award
Dubai IFF 2011: Special Jury Award,
Best Cinematography
Cinemanila IFF 2011: Best Director
Haifa IFF 2011:
Golden Anchor, Best Film
Jerusalem FF 2011
Toronto IFF 2011
Vienna IFF 2011
Hamburg FF 2011
BFI London FF 2011
New York FF 2011
Helsinki IFF 2011
Moscow IFF 2011
Sarajevo FF 2011
Ghent IFF 2011
Dublin IFF 2012:
Film Critics Award, Best Director
São Paulo IFF 2011

Asia Pacific Screen Awards
2011: Best Achievement in
Cinematography, Directing, Jury
Grand Prize

SIYAD Turkish Film Critics' Awards:
Best Film, Script, Cinematography,
Editing, Supporting Actor

YEFA Yeşilçam Turkish Film Academy
Awards: Best Film, Director, Script,
Cinematography, Editing, Actor,
Supporting Actor, Sound, Sound
Design, Make-up



Nuri Bilge Ceylan

Filmography:

1995 KOZA (Cocoon), short
1997 KASABA (The Small Town)
1999 MAYIS SIKINTISI
(Clouds of May)
2002 UZAK (Distant)
2006 IKLIMLER (Climates)
2008 ÜÇ MAYMUN
(Three Monkeys)

CARNAGE

France/Germany/Poland/
Spain
80 min

DIRECTED BY: Roman Polanski

WRITTEN BY: Roman Polanski & Yasmina Reza

PRODUCED BY: Saïd Ben Saïd, Martin Moszkowicz, Oliver Berben, Piotr Reisch & Jaume Roures

DIRECTOR OF PHOTOGRAPHY: Pawel Edelman

EDITOR: Hervé De Luze

PRODUCTION DESIGNER: Dean Tavoularis

ORIGINAL SCORE: Alexandre Desplat

MAIN CAST: Jodie Foster (Penelope Longstreet), Kate Winslet (Nancy Cowan), Christoph Waltz (Alan Cowan), John C. Reilly (Michael Longstreet)

The incident is both commonplace and shockingly savage: two kids, about eleven, in a showdown in a local park, one stronger and “armed with a stick,” has injured the other – blood and swollen lips and broken teeth.

Now the parents of the “victim”, Penelope (Jodie Foster) and Michael (John C. Reilly), have invited the parents of the “bully”, Nancy (Kate Winslet) and Alan (Christoph Waltz), to their apartment on the outer edge of Park Slope, Brooklyn, to sort it out.

Penelope, a forward-thinking woman who is writing a book about the Darfur tragedy, would like to settle the matter in a civilized manner, without acrimony. Michael, who sells bathroom fixtures, Nancy, the seemingly demure financial advisor, and Alan, a busy lawyer whose cell phone never stops, would all like to honour Penelope’s good intentions. But not for exactly the same reasons and not at any price. Battle lines are constantly redrawn, until each in turn reveals what lies just beneath the surface.

Riotously funny, deliciously wicked and just plain desperate, all four parents reveal their most fundamental contradictions on what will ultimately prove to be the worst day of their lives, a day of reckoning with the god of carnage.



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Director's Statement:

I first saw Yasmina Reza's play "God of Carnage" in the winter of 2008, in its original production at the *Théâtre Antoine* in Paris. The play made me laugh and impressed me no end. My desire to adapt it for the screen was born right then and there.

It was the subject matter, first and foremost: I saw a stinging and very current critique of contemporary society in the relationship between these two couples. All in the manner that these urbane and well-behaved people, generally inclined to act in enlightened and forward-thinking ways, get inexorably off-track. The hypocrisy of "politically correct" is brought out with striking contrast and focus.

Then there was the story-telling principle. I've always found it interesting to preserve the "real-time" aspect and I don't remember seeing it used, straightforwardly and unpretentiously, in a film. Getting the length of the movie to correspond exactly to the situations and dialogue, without ellipses, is a logical challenge to take on in the context of my life's work. I did not intend to film a play, but to make a film. Neither did I intend, like certain screen adaptations of theatrical works, to artificially "open up" the space. It extends all by itself into the other rooms of the apartment, on to the landing, down the hall to the elevator, and from there to various faraway glimpses of the city, but the film's atmosphere nevertheless remains intimate, limited in space and time, a form which I have loved from the very beginning of my career.

The film was shot entirely on the lot at Bry-sur-Marne, a perfect place and optimal conditions to concentrate on the work of the actors. With today's technical means, great strides have been made in making what is shot in the studio look realistic and authentic, if only in the treatment of the backgrounds. I used green screen behind all the windows on the set, so that the skin of the genuine Brooklyn streets where the action takes place can be superimposed.

These particular shooting conditions, in one unique, carefully drawn and transformable space allowed me to rehearse *in situ* with the actors Jodie Foster, Kate Winslet, Christoph Waltz and John C. Reilly. It made it possible to really get to the bottom of each of the characters, to explore in detail where each one is keen or mad and to work on their individual rhythm.

In short, a note to say that this film hopes to entertain even as it asks hard questions about our era.

**CARNAGE****Roman Polanski****Filmography:**

| | |
|------|--------------------------------------|
| 1962 | KNIFE IN THE WATER |
| 1964 | THE WORLD'S MOST BEAUTIFUL SWINDLERS |
| 1965 | REPULSION |
| 1966 | CUL-DE-SAC |
| 1967 | DANCE OF THE VAMPIRES |
| 1968 | ROSEMARY'S BABY |
| 1971 | THE TRAGEDY OF MACBETH |
| 1972 | CHE? |
| 1974 | CHINATOWN |
| 1976 | LE LOCATAIRE (The Tenant) |
| 1979 | TESS |
| 1986 | PIRATES |
| 1988 | FRANTIC |
| 1992 | BITTER MOON |
| 1994 | DEATH AND THE MAIDEN |
| 1999 | THE NINTH GATE |
| 2002 | THE PIANIST |
| 2005 | OLIVER TWIST |
| 2010 | THE GHOST WRITER |

CESARE DEVE MORIRE CAESAR MUST DIE

Italy
76 min

DIRECTED BY: Paolo & Vittorio Taviani

WRITTEN BY: Paolo & Vittorio Taviani, in collaboration with Fabio Cavalli

PRODUCED BY: Grazia Volpi

DIRECTOR OF PHOTOGRAPHY: Simone Zampagni

EDITOR: Roberto Perpignani

ORIGINAL SCORE: Giuliano Taviani & Carmelo Travia

MAIN CAST: Giovanni Arcuri (Caesar), Salvatore Striano (Brutus), Cosimo Rega (Cassius), Antonio Frasca (Marcantonio), Fabio Cavalli (stage director)

The theatre in Rome's Rebibbia Prison: a performance of Shakespeare's "Julius Caesar" has just ended amidst much applause. The lights dim on the actors and they become prisoners once again as they are accompanied back to their cells, six months earlier. Who is Giovanni who plays Caesar? Who is Salvatore-Brutus? For which crimes have they been sentenced to prison? The film does not hide this.

The wonder and pride for the play do not always free the inmates from the exasperation of being incarcerated. Their angry confrontations put the show in danger. "Since I have known art, this cell has turned into a prison".



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Directors' Statement:

A dear friend recounted to us a theatre experience she had had a few nights earlier. She cried, she said, and this had not happened in years. We went to that theatre inside Rome's Rebibbia prison, the high security section. After passing a number of gates and blockades, we reached a stage where twenty or so inmates, some of them serving life sentences, were reciting Dante's "Divine Comedy". They had chosen a few cantos of Hell and were now reliving the pain and torments of Paolo and Francesca, of Count Ugolino, of Ulysses – all in the hell of their own prison.

They each spoke in their own dialect, occasionally addressing parallels between the poetic story evoked by the cantos and their own lives. We remembered the words and tears of our friend.

We felt the need to discover through a film how the beauty of their performances was born from those prison cells, from those outcasts that live so far from culture. We suggested Shakespeare's "Julius Caesar" to Fabio Cavalli, the stage director working with the inmates.

We staged it with the collaboration of the inmates, filming in their cells, in the prison yard, the high security section and eventually on stage. We tried to contrast the darkness of their life as convicts with the poetic force of the emotions Shakespeare evokes – friendship and betrayal, murder and the torment of difficult choices, the price of power and truth. Reaching deep into a work like this means also looking at yourself.

Paolo & Vittorio Taviani

Both Paolo and Vittorio Taviani were born in San Miniato (Pisa), Paolo on 8 November 1931, Vittorio on 20 September 1929. The brothers have always worked together on their films as writer/directors. They started directing in the early 60s and have made both fiction and documentary films.

At the Cannes IFF, the Taviani brothers won the Palme d'Or for PADRE PADRONE in 1977 and the Grand Prix du Jury for LA NOTTE DI SAN LORENZO (The Night of the Shooting Stars) in 1982. They were awarded with the Golden Lion for their career at the Venice IFF in 1986.



CAESAR MUST DIE

Festival Participation/Awards:

Berlin IFF 2012: Golden Bear
Art FF Trenčianske Teplice 2012
Shanghai IFF 2012
Karlovy Vary IFF 2012
Febiofest Prague 2012
Ischia FF 2012
Transatlantyk Festival 2012



Paolo & Vittorio Taviani

Filmography:

1962 UN UOMO DA BRUCLARE
1963 I FUORLEGGE DEL MATRIMONIO
1967 SOVVERSIVI
1969 SOTTO IL SEGNO DELLO SCORPIONE
1973 SAN MICHELE AVEVA UN GALLO
1974 ALLONSANFAN
1977 PADRE PADRONE
1979 IL PRATO
1982 LA NOTTE DI SAN LORENZO
1984 KAOS
1987 GOOD MORNING BABILONIA
1990 IL SOLE ANCHE DI NOTTE (Night Sun)
1993 FIORILE
1996 LE AFFINITA ELETTIVE (Elective Affinities)
1998 TU RIDI (You Laugh)
2001 RESURREZIONE
2004 LUISA SANFELICE
2006 LA MASSERIA DELLE ALLODOLE (The Lark Farm)

CIGÁN GYPSY

Czech Republic/Slovakia
107 min

DIRECTED BY: Martin Šulík

WRITTEN BY: Marek Lescák & Martin Šulík

PRODUCED BY: Rudolf Biermann & Martin Šulík

DIRECTOR OF PHOTOGRAPHY: Martin Šec

EDITOR: Jiri Brozek

PRODUCTION DESIGNER: Frantisek Liptak

ORIGINAL SCORE: Peter Mojzís

MAIN CAST: Janko Mizigar (Adam), Martin Hangurbadzo (Marian, Adam's brother), Martinka Kotlarova (Julka, Adam's love), Miroslava Jarabekova (Adam's mother), Miroslav Gulyas (Zigo, Adam's stepfather), Ivan Mirga (Adam's father), Attila Mokos (the priest)

Adam, a boy from a Roma settlement in Eastern Slovakia, has only two joys in life: his training as a boxer and his girlfriend Julka. But when his father is killed under mysterious conditions, his mother marries her brother-in-law, the loan shark and thief Zigo. Adam's life changes from one day to the next. He suddenly grows up and does his best to protect his brothers from Zigo's influence. But his stepfather draws them into his dubious business and Adam finds himself more and more in conflict with the laws of his own community. Then, while arguing with Zigo, he realizes who is behind his father's death ...



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Martin Šulík

Born in 1962, Martin Šulík's first film experience, both as director and actor, comes from the times of his studies of film direction at the Academy of Performing Arts in Bratislava. Director Vlado Baleo entrusted him with the role of the protagonist in his feature debut POINT OF VIEW.

After finishing his film studies in Bratislava, Šulík directed several short films, documentaries and television productions. However, it was not until 1991 that he made his first feature film, TENDERNESS, which launched a very successful and prolific decade. His film THE GARDEN, a poetical, philosophical yet humorous film that has achieved cult status, was made in this period as well. Besides winning five Czech Film and Television Academy Lion Awards, it also earned a number of awards at international film festivals (Karlovy Vary IFF, Cottbus FF, Mannheim-Heidelberg IFF, Bologna FF).

After a long pause, Martin Šulík returned to fiction film with his social comedy THE CITY OF THE SUN in 2006. Refraining from his typical poetics, he employed a realistic mode to depict contemporary life. Besides winning two Czech Lion Awards (editing and music), the film also received six Sun in a Net Slovak National Film Awards, including Best Film and Best Director.

GYPSY

Festival Participation/Awards:

Karlovy Vary IFF 2011: Special Jury Award, Europa Cinemas Label, Don Quijote Prize, Special Mention
 Toronto IFF 2011
 BFI London FF 2011
 Warsaw FF 2011
 Ghent IFF 2011
 Scanorama 2011
 Art FF Trenčianske Teplice 2011
 Istanbul IFF 2011
 Beijing IFF 2011
 Busan IFF 2011
 Thessaloniki IFF 2011
 Tallinn Black Nights FF 2011
 Belgrade IFF 2011
 Palm Springs IFF 2012
 Gothenburg IFF 2012
 Hong Kong IFF 2012
 CPH:PIX 2012
 Neisse FF 2012



Martin Šulík

Filmography:

1988 THE POSITION
 1991 TENDERNESS
 1992 EVERYTHING I LIKE
 1995 THE GARDEN
 1997 ORBIS PICTUS
 2000 LANDSCAPE
 2002 THE KEY FOR DETERMINING DWARFS
 2005 THE CITY OF THE SUN
 2007 MARTIN SLIVKA, THE MAN WHO PLANTED TREES
 2010 25 FROM THE SIXTIES

CSAK A SZÉL JUST THE WIND

Hungary/Germany/France
86 min

WRITTEN & DIRECTED BY: Bence Fliegauf

PRODUCED BY: Mónika Mécs, András Muhi & Ernő Mesterházy

DIRECTOR OF PHOTOGRAPHY: Zoltán Lovasi

EDITOR: Xavier Box

ORIGINAL SCORE: Tamás Beke

MAIN CAST: Katalin Toldi (Mari), Gyöngyi Lendvai (Anna), Lajos Sárkány (Rio), Györgyi Toldi (grandpa)

Mari lives with her invalid father and two children in a shack in the woods outside the city. Their living conditions are modest, like those of their fellow Romani neighbours. For centuries, their "kind" has been commonly referred to as gypsies. Recently, more than ever, they must exist stealthily: five entire families in the area have already been murdered, gunned down in their own homes. The Romani community struggles to continue their simple daily routine amid the anxiety of the suspected racially motivated crimes. Mari juggles her two jobs. Teenager Anna tries to concentrate on her schoolwork and sketches. But young Rio is preoccupied with other things. He is getting ready ... (Inspired by real events)



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Director's Statement:

– A Series of Violence –

In 2008 and 2009 in Hungary, a group of offenders committed acts of violence against Romanies. 16 homes were attacked with Molotov cocktails and 63 shots were fired with shotguns and rifles. The crimes total a number of 55 victims. Five people were injured to various degrees. Six died in the attacks. The suspects are currently the subject of criminal proceedings. Though instigated by these criminal acts, this film is not a documentation of the publicly released information on the actual events.

– Being Hunted –

Killers are simple, everyday people: they listen to commercial radio stations, go to malls, window-shop, have some mortgage payments and maybe even kids. Murder is generally just an episode in their lives which destroys them and those in their environment. They are losers. At least that's the conclusion I came to after I conducted a few in-depth interviews with convicted murderers. For me, while filming *JUST THE WIND*, it was more important to stay with the potential victims. It is a great challenge to get the audience to feel even a little bit of what the victims experience while they are being hunted. The heroes of my film are simple Romanies: a middle-aged mother raising her kids, an eleven year-old boy and a just-blooming teenage girl. The woman cares for her invalid father and in the meantime works as a cleaning lady, while the girl goes to school and the boy roams around the area near his home. Their paths diverge during the day and the question is: will they ever see each other again?

Bence Fliegauf

Bence Fliegauf was born in 1974 in Budapest. He never attended film school, instead working as an assistant director for television as he continued on the path toward directing, screenwriting, set design and sound engineering. His debut feature *FOREST* won the Wolfgang Staudte Prize and Gene Moskowitz Critics Prize at the 2003 Berlin IFF. *DEALER* won several Best Director prizes at festivals in Mar Del Plata, Wiesbaden, Lecce. Fliegauf's 2007 feature *MILKY WAY* won Locarno's Golden Leopard for Filmmakers of the Present and Barcelona's Feature Film Prize. His previous film, *WOMB*, was in the English language starring Eva Green and Matt Smith and told the disturbing story of a woman who cannot escape the complexities of her decision to replicate her dead lover and raise him as her own child. It premiered at the Locarno IFF 2010.

Bence Fliegauf returned to his native Hungary for his fifth feature film, *JUST THE WIND*.

**JUST THE WIND****Festival Participation/Awards:**

Berlin IFF 2012: Silver Bear
 Hong Kong IFF 2012
 Istanbul IFF 2012
 CPH:PIX 2012
 Open Doek FF 2012
 Transilvania IFF 2012
 Sydney FF 2012
 Art FF Trenčianske Teplice 2012

**Bence Fliegauf****Filmography:**

2003 RENGETEG (Forest)
 2004 DEALER
 2007 TEJUT (Milky Way)
 2010 WOMB

DE ROUILLE ET D'OS

RUST AND BONE

France
120 min

DIRECTED BY: Jacques Audiard

WRITTEN BY: Thomas Bidegain & Jacques Audiard

PRODUCED BY: Pascal Caucheteux & Grégoire Sorlat

DIRECTOR OF PHOTOGRAPHY: Stéphane Fontaine

EDITOR: Juliette Welfling

PRODUCTION DESIGNER: Michel Bathélémy

ORIGINAL SCORE: Alexandre Desplat

MAIN CAST: Marion Cotillard (Stéphanie), Matthias Schoenaerts (Ali), Bouli Lanners (Martial), Céline Sallette (Louise), Corinne Masiero (Anna)

Ali suddenly finds himself in charge of Sam, his 5 year-old son whom he barely knows. Penniless and without friends, he leaves the North of France to seek shelter at his sister's in Antibes. Even though she and her husband do not have much money, they make room for them in their garage and take care of Sam.

Ali finds work as a bouncer at a local nightclub. After diffusing a fight one evening, he meets Stephanie, a beautiful, self-confident woman. He takes her home and leaves her his number. But she is a princess and he is a poor fellow.

Stephanie is a killer whale trainer at the local "Marineland". After a terrible accident one day, Ali gets an unexpected phone call from Stephanie. When he sees her again she is crammed into a wheelchair. She has lost both her legs and her dreams.

Ali will share genuine moments with her, without pity, and help her to live again.



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Press:

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Director's Statement:

There is something gripping about Craig Davidson's short story collection "Rust and Bone", a depiction of a dodgy, modern world in which individual lives and simple destinies are blown out of all proportion by drama and accident. They offer a vision of the United States as a rational universe in which the individual needs to fight to find its place and to escape what fate has in store for it. Ali and Stephanie, our two characters, do not appear in the short stories, and Craig Davidson's collection already seems to belong to the pre-history of the project, but the power and brutality of the tale, our desire to use drama, indeed melodrama, to magnify their characters, all have their immediate source in those stories.

From the very beginning of our adaptation work, we were focused on a kind of cinematography that, for want of a better word, we called 'expressionist'. We wanted the power of stark, brutal and contrasting images in order to further the melodrama: the aesthetics of the Great Depression, of county-fair films whose bizarre visual work sublimates the dark reality of a world in which God "vomits the lukewarm".

It is that kind of aesthetic that constantly guided us as we worked on the screenplay. It sustains a love story that is the true hero of the film. It shows the world through the eyes of a confused child. It underscores the nobleness of our characters in a world made violent by economic disaster. And it respects Ali and Stephanie's stubborn attempts to escape their condition.

RUST AND BONE

Festival Participation/Awards:
Cannes IFF 2012



Jacques Audiard

Filmography:

1994 SEE HOW THEY FALL
1996 A SELF-MADE HERO
2001 READ MY LIPS
2005 THE BEAT THAT MY HEART
SKIPPED
2009 A PROPHET

DIAZ: DON'T CLEAN UP THIS BLOOD

Italy/Romania/France
120 min

DIRECTED BY: Daniele Vicari

WRITTEN BY: Daniele Vicari & Laura Paolucci

PRODUCED BY: Domenico Procacci

DIRECTOR OF PHOTOGRAPHY: Gherardo Gossi

EDITOR: Benni Atria

PRODUCTION DESIGNER: Marta Maffucci

ORIGINAL SCORE: Teho Teardo

MAIN CAST: Jennifer Ulrich (Alma Koch), Claudio Santamaria (Max Flamini), Elio Germano (Luca Gualtieri), Davide Iacopini (Marco), Ralph Amoussou (Etienne), Fabrizio Rongione (Nick Janssen), Renato Scarpa (Enzo Vitali)

In 2001, on the last day of the G8 summit in Genoa, just before midnight, more than 300 police officers stormed the Diaz School, looking for black bloc demonstrators. Inside the school were 90 activists, mostly students from around Europe along with a handful of foreign journalists, preparing to bunk down for the night on the school's floors. As the police burst in, the young demonstrators raised their hands to surrender. Undeterred and unmoved, the officers unleashed a calculated frenzy of violence, beating both young and old, male and female indiscriminately.

DIAZ: DON'T CLEAN UP THIS BLOOD reconstructs the events of those terrible days from the viewpoints of the police, the protesters, the victims and the journalists who were caught up in the tragedy to analyse how frustration can explode into raw, uncontrollable violence. Vicari's visceral, dynamic filmmaking drops the viewer into the dark heart of politics and reminds you through the inclusion of original footage taken at the scene that this may be a film but it is not fiction.



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Director's Statement:

The Genoa G8 Summit, held in July 2001, was an enormous event. Involving heads of state from the G8 and Outreach Five countries, it attracted hundreds of thousands of demonstrators from around the world, and deployed numbers of law enforcement officers never seen before in Italy. Thousands of video activists, television cameramen, law enforcement video operators, photographers and film directors filmed the weekend's events: every encounter, every meeting, every broken shop window, every charge by the police. About a thousand hours of video footage and photographs are on record in the Genoa Legal Forum's archives. Everything was documented – everything except what happened in the Diaz School and in the Bolzaneto barracks.

The events at Diaz and Bolzaneto resulted in two long, dramatic trials, which as of writing this document have yet to reach their conclusions.

Reading the records (wmj.processig8.org) is upsetting – it literally keeps the reader awake at night, casting a sinister shadow over our democracy. And it throws into doubt a deeply rooted cliché that says certain things can only happen under authoritarian political regimes. This is why I immediately thought I would like to look these things right in the eye and understand them on a deeper level – because they concern me; they are part of my life as an Italian and European citizen.

It is true that a handful of the so-called “black bloc” laid waste to shops and set cars on fire, causing major damage. But on this basis, the decision was made that about a hundred people – unidentified and thus not automatically to blame for the devastation – should be rounded up in a school, legally granted to the Genoa Social Forum, to pay the price. The decision to proceed was made by methods that set our democracy 80 years back. But even if everyone there had been dyed-in-the-wool black bloc militant, based on what rules could an initiative of this kind have been taken? And based on what democratic principles? To pursue crimes against property, does the state have the right to commit such grave crimes against people? With hindsight, I also wonder: did Genoa 2001 not perhaps mark the beginning of a profound social and institutional crisis that, in a decade of “political fantasy”, brought Italy to the brink of the precipice?



DIAZ: DON'T CLEAN UP THIS BLOOD

Festival Participation/Awards:

Berlin IFF 2012: 2nd Panorama
Audience Award
Seattle IFF 2012
New York FF 2012
Karlovy Vary IFF 2012



Daniele Vicari

Filmography:

- 1998 UOMINI E LUPI, doc.
- 1998 BAJRAM
(co-directed with Luca Gasparini), doc.
- 1998 COMUNISTI
(co-directed with Davide Ferrario), doc.
- 1999 SESSO MARMITTE E VIDEOGAMES, doc.
- 1999 NON MI BASTA MAI
(co-directed with Guido Chiesa), doc.
- 2000 MORTO CHE PARLA, short
- 2002 MAXIMUM VELOCITY (V-MAX)
- 2005 L'ORIZZONTE DEGLI EVENTI
- 2006 IL MIO PAESE, doc.
- 2007 THE PAST IS A FOREIGN LAND
- 2011 LA NAVE DOLCE
(in post-production)

DJECA

CHILDREN OF SARAJEVO

Bosnia & Herzegovina/
Germany/France/Turkey
90 min

WRITTEN & DIRECTED BY: Aida Begić
PRODUCED BY: Aida Begić
DIRECTOR OF PHOTOGRAPHY: Erol Zubčević
EDITOR: Miralem Zubčević
PRODUCTION DESIGNER: Sanda Popovac
MAIN CAST: Marija Pikić (Rahima), Ismir Gagula (Nedim)

Rahima (23) and Nedim (14) are orphans of the Bosnian war. They live in Sarajevo, a transitional society that has lost its moral compass, also in the way it treats children of the people who were killed fighting for the freedom of their city. After crime-prone adolescent years, Rahima has found comfort in Islam and she hopes her brother will follow in her footsteps.

Their life of bare survival becomes even more difficult after Nedim gets into a fistfight with the son of a local strongman and breaks his expensive mobile phone. This incident triggers a chain of events leading Rahima to the discovery that her brother leads a double life.



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www.filmhouse.ba

Director's Statement:

SNOW, my first feature film, was a story about a group of women whose male family members had been killed in war-time massacres in eastern Bosnia. It followed their struggle to survive in 1997, the immediate post-war period. While working on SNOW, we talked a lot about something we called the 'Bosnian dream'. At that time, we had a dream and we believed in the reconstruction of our society.

When I was contemplating what my second feature film could be about, I was trying to find out what kind of a society we live in today, what has changed since the time we worked on SNOW. I realised that we do not believe in the reconstruction of our society anymore and that we have replaced dreams with memories.

I noticed that when my friends and I start to talk about the war, we suddenly become passionate and lively. Reflecting on how we remember the war and how we talk about it, I started to wonder whether it was the only period of our life when we had truly lived. I wonder if our life during the war was really better than our life today or if it just feels that way because the war is something that we have left behind. Were people really more humane in the most difficult period in the history of our city or did it just feel that way because we were all equally miserable? And what about those of us who have no recollection of what my generation refers to as "normal (pre-war) life"? What about those whose understanding of the world is based on "the time out of joint"?

Aida Begić

Aida Begić was born in Sarajevo in 1976. She graduated in directing from the Sarajevo Academy of Performing Arts. Her graduation film FIRST DEATH EXPERIENCE was presented at the Cinéfondation Official Selection of the Cannes IFF 2001 and won numerous awards at festivals world-wide. In 2003 she wrote and directed her second short NORTH WENT MAD. Her debut feature film SNOW was part of *L'Atelier* of the Cannes IFF 2005 and had its premiere at the *Semaine de la Critique* in Cannes 2008 where the film won the Grand Prix and after that more than 20 festival awards all around the world. SNOW was also nominated for the EFA Discovery award. In 2009, Aida Begić founded an independent production company, Film House. In 2010, she wrote and directed the short OTEL(O) as part of the omnibus project UNUTMA BENI ISTANBUL. In the same year she was featured in "Take 100", a compendium of the one hundred most promising emerging directors from around the world.



CHILDREN OF SARAJEVO

Festival Participation/Awards:

Cannes IFF 2012: Special Distinction of the Jury
 Pesaro FF 2012: Lino Micciché Prize, Pesaro "Cinema Giovane" Prize, "Cinema e diritti umani" Amnesty International Italia Prize
 Sarajevo FF 2012: Best Actress, Cineuropa Prize



Aida Begić

Filmography

2001 PRVO SMRTNO ISKUSTVO (First Death Experience), short
 2003 SJEVER JE POLUDIO (North Went Mad), short
 2008 SNIJEG (Snow)
 2010 OTEL(O), short

DUPĂ DEALURI BEYOND THE HILLS

Romania/France/Belgium
150 min

DIRECTED BY: Cristian Mungiu

WRITTEN BY: Cristian Mungiu, inspired by the non-fiction novels of Tatiana Niculescu Bran

PRODUCED BY: Cristian Mungiu, Pascal Caucheteux and Grégoire Sorlat, Vincent Maraval, Jean-Pierre Dardenne and Luc Dardenne & Bobby Păunescu

DIRECTOR OF PHOTOGRAPHY: Oleg Mutu

EDITOR: Mircea Olteanu

PRODUCTION DESIGNER: Călin Papură & Mihaela Poenaru

MAIN CAST: Cosmina Stratan (Voichița), Cristina Flutur (Alina), Valeriu Andriuță (father), Dana Tapalagă, (mother superior), Cătălina Harabagiu (nun Antonia)

Alina gets back from Germany to bring Voichița – the only person she loves and was loved by in this world – back into her life. But Voichița found God – and God is the most difficult lover one can be jealous of.



Production:

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www.dupadealuri.ro
 www.dupadealuri.com
 www.beyondthehills.eu
 www.audeladescollines.eu

Director's Statement:

For me, BEYOND THE HILLS is primarily a film about love and free will: mostly about how love can turn the concepts of good and evil into very relative ones. Most of the greatest mistakes of this world have been made in the name of faith, and with the absolute conviction that they were done for a good cause.

BEYOND THE HILLS also speaks about a certain way of experiencing religion. It has always concerned me how much attention believers place on respecting religious habits and rules and how little on applying the essence and wisdom of Christianity to their day-to-day life, for example.

Preparing for the film I carefully read the list of sins compiled by the Orthodox Church. There are quite a lot (464) and reading them, you cannot but ask yourself all kinds of questions. Still, there is a sin that is not listed but is amongst the most important things about which the film wishes to speak: the sin of indifference. Or maybe it is not a sin, since it's not listed. But then what is it? Is it dangerous or not? The film also speaks about the various ways in which evil can manipulate people, and the subtle ways in which it can manifest itself. I wonder whether indifference is not one of them.

Deep down, I hope, BEYOND THE HILLS speaks about options and choices in life deriving from education or from the lack of education, and about how many things in life derive from things you cannot influence, or which you are not guilty of: where you were brought into the world, by whom, and in the middle of which community.

Cristian Mungiu

Cristian Mungiu was born in Iași, Romania in 1968. His first feature OCCIDENT was premiered at the *Quinzaine des Réalistes* in Cannes in 2002. In 2007, his second feature, 4 MONTHS, 3 WEEKS AND 2 DAYS, was awarded with the *Palme d'Or* and two European Film Awards, Film and Director.



BEYOND THE HILLS

Festival Participation/Awards:

Cannes IFF 2012:
 Best Screenplay, Best Actress
 Herceg Novi FF 2012: Gold Premium
 Mimosa for Best Film
 Moscow IFF 2012
 Karlovy Vary IFF 2012
 Sarajevo FF 2012
 Palic European FF 2012
 Vukovar FF 2012
 Haifa IFF 2012
 Morelia IFF 2012
 New York FF 2012



Cristian Mungiu

L'ENFANT D'EN HAUT

SISTER

Switzerland/France
97 min

DIRECTED BY: Ursula Meier

WRITTEN BY: Ursula Meier, Antoine Jaccoud & Gilles Taurand

PRODUCED BY: Denis Freyd & Ruth Waldburger

DIRECTOR OF PHOTOGRAPHY: Agnès Godard

EDITOR: Nelly Quettier

PRODUCTION DESIGNER: Ivan Niclass

ORIGINAL SCORE: John Parish

MAIN CAST: Léa Seydoux (Louise), Kacey Mottet Klein (Simon), Martin Compston (Mike), Gillian Anderson (the English lady)

A luxury ski resort in Switzerland.

12-year-old Simon lives in the industrial valley below, with his jobless sister Louise. Every day, he takes the ski-lift to the opulent ski world above, stealing equipment from rich tourists to re-sell to the local kids back down.

As he partners with a crooked British seasonal worker, Simon loses his boundaries, which affects the relationship with his sister.

Confronted with a truth they had both been escaping, Simon seeks refuge up above.



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Director's Statement:

Long after I had started on the story of *SISTER*, the memory of a young boy suddenly came back to me. I grew up in the shadow of the Jura Mountains, where going up to a winter resort to ski was part of our everyday life. There was a boy who often used to come skiing on his own, whilst we were always in a group. He skied very poorly, yet blasted flat-out down the pistes, as if he was getting high from the speed and risk. He seemed to derive such pleasure from being "up there". This boy intrigued me, and then I found out that he was banned from the mountain restaurants because he was suspected of stealing from customers. The people who worked in the resort advised us to keep an eye on our things and to keep away from him. But this little thief continued to fascinate me, perhaps because he didn't really belong in such a setting, not coming from the social class that has the money to pay for ski equipment and lift passes. His stealing carried on and he ended up being permanently banned from riding up to the resort in the cable car. This young thief – without any friends, skiing like a madman on the snow-covered pistes of the Jura – remained an anonymous mystery for me. At the time, I was barely twelve years old, the same age as Simon in the film, and I still remember him.

Ursula Meier

Ursula Meier, part Swiss, part French, was born in Besançon, France. From 1990 to 1994 she studied filmmaking at the *Institut des Arts de Diffusion* (IAD) in Belgium. The success of her short fiction films *ISAAC'S DREAM* (*Le Songe d'Isaac*, 1994), *SLEEPLESS* (*Des heures sans sommeil*, 1998), and *TABLE MANNERS* (*Tous à table*, 2001) enabled her to pursue an independent career, while, at the same time, working as assistant director on two films by Alain Tanner.

After two documentaries, *AROUND PINGET* (*Autour de Pinget*, 2000) and *NOT THE COPS, NOT THE BLACKS, NOT THE WHITES* (*Pas les flics, pas les noirs, pas les blancs*, 2001), she directed *STRONG SHOULDERS* (*Des épaules solides*, 2003), a feature film produced for ARTE's "Masculin-Féminin/Petite Caméra" series, which was met with great acclaim. *HOME*, her feature debut for the big screen, premiered at the Cannes IFF Critics' Week in 2008 and was awarded at many international film festivals. She wrote her second feature film *SISTER* for the young Kacey Mottet Klein, Isabelle Huppert's son in *HOME*.



SISTER

Festival Participation/Awards:

Berlin IFF 2012: Silver Bear
 Five Lakes FF 2012:
 Fünf Seen Filmpreis
 Hong Kong IFF 2012
 Istanbul IFF 2012
 BAFICI Buenos Aires 2012
 Tribeca FF 2012
 Beijing IFF 2012
 Jeonju IFF 2012
 Indielisboa 2012
 Art FF Trenčianske Teplice 2012
 Taipei IFF 2012
 Yerevan IFF 2012
 Wrocław IFF 2012
 Espoo Cine 2012
 Helsinki IFF 2012
 Stockholm IFF 2012



Ursula Meier

FAUST

Russia
134 min

DIRECTED BY: Alexander Sokurov

WRITTEN BY: Yuri Arabov

PRODUCED BY: Andrey Sigle

DIRECTOR OF PHOTOGRAPHY: Bruno Delbonnel

EDITOR: Jörg Hauschild

PRODUCTION DESIGNER: Elena Zhukova

ORIGINAL SCORE: Andrey Sigle

MAIN CAST: Johannes Zeiler (Faust), Anton Adasinsky (money lender), Isolda Dychauk (Margarete)

Sokurov's FAUST is not a film adaptation of Goethe's tragedy in the usual sense, but a reading of what remains between the lines. What is the colour of a world that gives rises to colossal ideas? What does it smell like? It is stuffy in Faust's world: earth-shaking plans are born in the cramped space where he scurries about. He is a thinker, a mouthpiece for ideas, a transmitter of words, a schemer, a day-dreamer. An anonymous man driven by simple instincts: hunger, greed, lust. An unhappy, haunted creature – issuing a challenge to Goethe's "Faust". Why stay the moment if one can go farther? Farther and farther, pressing forward – not noticing that time stands still. And you shall pass, too.



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Director's Statement:

FAUST is the final instalment of a cinematic tetralogy on the nature of power. The main characters in the first three films are real historical figures: Adolf Hitler (MOLOCH, 1999), Vladimir Lenin (TAURUS, 2000), and Emperor Hirohito (THE SUN, 2005). The symbolic image of Faust completes this series of great gamblers who lost the most important wagers of their lives. Faust is seemingly out of place in this portrait gallery, an almost museumesque literary character framed by a simple plot. What does he have in common with these real figures who ascended to the pinnacle of power? A love of words that are easy to believe and a pathological unhappiness in everyday life. Evil is reproducible, and Goethe formulated its essence: "Unhappy people are dangerous."



FAUST

Festival Participation/Awards:

Venice IFF 2011: Golden Lion,
SIGNIS Award
Toronto IFF
BFI London FF 2011
AFI Fest 2011
Montréal Festival du nouveau
cinéma 2011
Vienna IFF 2011
Mumbai FF 2011
Busan IFF 2011
Mar del Plata IFF 2011
Tallinn Black Nights FF 2011
Gijon IFF 2011
Bucharest Experimental IFF 2011

Alexander Sokurov

Born in Russia in 1951, Alexander Sokurov studied in the director's department of the All-Union Cinematography Institute (1975-1979) and was employed by the film studio Lenfilm in 1980. Among his films are documentaries such as EVENING SACRIFICE, AND NOTHING MORE, MARIA, and the cycle of ELEGIES, and feature films like DAYS OF ECLIPSE, SAVE AND PROTECT, MOTHER AND SON, RUSSIAN ARK, ALEXANDRA, and the tetralogy MOLOCH – TAURUS – THE SUN – FAUST. Very often Alexander Sokurov acts not only as director, but also as screenwriter and director of photography in his projects and he has received various Russian and international awards: the FIPRESCI Award, the Tarkovsky Award, the Russian State Award (1997, 2001), the Freedom Award founded by Andrzej Wajda, the Vatican Award "Third Millennium" etc.



Alexander Sokurov

GRUPO 7

UNIT 7

Spain
96 min

DIRECTED BY: Alberto Rodriguez

WRITTEN BY: Rafael Cobos & Alberto Rodriguez

PRODUCED BY: Jose Antonio Felez & Gervasio Iglesias

DIRECTOR OF PHOTOGRAPHY: Alex Catalán

EDITOR: José M. G. Moyano

PRODUCTION DESIGNER: Manuela Ocón

ORIGINAL SCORE: Josh Rouse

MAIN CAST: Antonio de la Torre (Rafael), Mario Casas (Angel), Joaquin Nuñez (Mateo), José Manuel Poga (Miguel), Estefanía de los Santos (La Caoba)

As Seville prepares for the 1992 International Expo, the four plain-clothes cops of the elite "Unit 7" find themselves charged with an enormous task: to cleanse the barrio streets of drug trafficking and prostitution. For squad leader Angel, an ambitious young officer, his hopes for promotion to detective hinge upon achieving results. His partners include fast-talking Mateo, self-composed Miguel, and Rafael, the team's arrogant yet brutally efficient enforcer. However, despite initial success, complications ensue during a routine raid when Angel, wanting a piece of the action, discreetly slips a packet of cocaine under his belt. Soon, Unit 7's increasingly amoral tactics involve coercion, excessive force, and evidence tampering. As the unit draws accolades from the media, Angel's temper grows more explosive. Meanwhile, Rafael unwisely falls for the beautiful but damaged Lucia, eventually leading the two comrades down conflicting paths.



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Director's Statement:

Prior to the 1992 World Exhibition, Seville was a city with a certain air of abandonment. Defoliated areas, wetlands and poverty were common. Yet, the city was to make an enormous effort – to impress the world. One of the many tasks was to rid downtown of drugs and prostitution so tourists could feel safe and comfortable. Police pressure increased staggeringly. Slowly, crime started to move out into the outskirts. After years of economic boom, years of splurging and waste, a developing country was entering the First World and presenting its credentials internationally. Whenever an important event takes place, it is necessary to clean up, host cities must shine: a *force majeure* which must now be taking place in London or Rio. We all look the other way while the miracle of the loaves and fish takes place and those who disrupted the aesthetics of the city disappear. No one wonders where they went or how it was done. And this gave way to the film's premise: everyone looks the other way when it's "necessary".

UNIT 7 is a film that could be interpreted as the rise and fall of a band of gangsters, the only difference being that our gangsters are on the "lawful" side of the line. They carry a badge. My intention was to make the audience step out of their "comfort zone", approaching the story from the heart of the problem, from the point of view of four characters where it is not clear whether what they are doing is right or wrong.

Alberto Rodriguez

Alberto Rodriguez' first feature film THE PILGRIM FACTOR was shot in London in 1999 with money that Alberto had been saving up for four years with a reduced crew of a group of friends (most of whom continue to work together). This crazy comedy, co-directed with Santi Amodeo, is a story about anonymous characters who accidentally happen to come across something that may prove doubtful the authenticity of the world's most famous rock band.

Alberto's first solo film EL TRAJE (2002) is a fable about not judging people by appearances that was screened at the Berlin IFF. 7 VIRGINS competed at San Sebastian IFF and won the Silver Shell award, and received six nominations for the Spanish Academy Goya Awards.

Prior to GRUPO 7, Alberto co-wrote and directed AFTER (2009), a compelling portrait of three aimless Generation-X friends trapped in a comfortable world that doesn't satisfy them and their uncontrolled self-destructive impulses in an attempt to escape from themselves. AFTER was screened at the Rome IFF and was nominated for three Spanish Academy Goya Awards.



UNIT 7

Festival Participation/Awards:

Tribeca FF 2012: Special Jury
Mention for Best Cinematography
Seattle IFF 2012
Helsinki IFF 2012
Spanish FF Australia 2012
Fantastic Festival Austin 2012
London Spanish FF 2012



Alberto Rodriguez

ההתחלפות (HAHITHALFUT) THE EXCHANGE

Israel/Germany
95 min

WRITTEN & DIRECTED BY: Eran Kolirin

PRODUCED BY: Eilon Ratzkovsky, Yossi Uzrad, Guy Jacoel, Karl Baumgartner & Raimond Goebel

DIRECTOR OF PHOTOGRAPHY: Shai Goldman

EDITOR: Arik Lahav-Leibovich

PRODUCTION DESIGNER: Miguel Merkin & Yesim Zolan

MAIN CAST: Rotem Keinan (Oded), Sharon Tal (Tami), Dov Navon (Yoav), Shirili Deshe (Yael)

A man comes home at a time of day he's never been there before. A time when the light hits it differently, when the humming of the fridge is the only audible sound.

A man comes home at a time he's never come home before and for a moment it seems to him like he has walked into the house of a stranger, empty and silent at a desolate mid-day hour.

A man comes home and all of a sudden he can see fabulous and forgotten things. Dust particles swirling around in a white ray of light. An old price tag glued to the underside of the table.

A man comes home like a tourist and observes anew those things that make up his life. The parking lot, the stairs, the full mailboxes.

A man comes home and walks into his life at a time he's never been inside it, observing it with the eyes of the child he once was. And, once again, it is filled with mystery and magical hideouts. The corridors, the passageways, the boiler rooms.

A man stands by and observes his own life from the outside. But is this life still truly his own?



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Director's Statement:

THE EXCHANGE is not a movie about many things, but rather about the things themselves. Tables, doors, rooms, chairs, all these strange things that constitute our lives. Not strange in the sense that they are lurking in the shadows, or the twilight kind of strange, but the strangeness of things in broad daylight. The uncanniness of the way things really are. The way our lives are.

Eran Kolirin

Born on 4 November 1973 in Tel Aviv, Eran Kolirin's feature film debut as a director, THE BAND'S VISIT, won him world-wide critical acclaim and over 50 prestigious awards around the globe, among them, the *Un Certain Regard Jury Coup de Cœur Award* in Cannes, and the EFA Discovery Award.

Eran's first work for cinema was the screenplay for the film ZUR – HADASSIM for which he won the Upper Prize for Best Script at the Jerusalem IFF 1999. In 2004, Eran Kolirin wrote and directed the TV film THE LONG JOURNEY. THE EXCHANGE is his second feature film.



THE EXCHANGE

Festival Participation/Awards:

Venice IFF 2011
Hamburg FF 2011
BFI London 2011
Haifa IFF 2012
Zagreb FF 2012
Stockholm IFF 2012



Eran Kolirin

Filmography:

2007 BIKUR HA-TIZMORET
(The Band's Visit)

השוטר (HASHOTER)
POLICEMAN

Israel
 105 min

WRITTEN & DIRECTED BY: Nadav Lapid

PRODUCED BY: Itai Tamir

DIRECTOR OF PHOTOGRAPHY: Shai Goldman

EDITOR: Era Lapid

PRODUCTION DESIGNER: Avi Fahima

MAIN CAST: Yiftach Klein (Yaron), Yaara Pelzig (Shira), Michael Aloni (Natanel), Menashe Noy (Michael), Michael Mushonov (Oded)

The policeman Yaron stands in the centre of a group of elite policeman, belonging to the Israeli anti-terrorist unit. He and his fellow unit members are the weapon; the gun state is pointing at its opponents, the 'Arab enemy'. Yaron worships his unit, the male comradery, his muscular body, his beauty.

Yaron is excited, his wife is expecting their baby very soon; he could become a father any minute. An encounter with a radical, violent, extraordinary group will confront him with the Israeli class war as well as with the war within his own soul.



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Director's Statement:

In the 60s and 70s, when political terrorism rose in Western Europe, Israel was socialist, basically egalitarian. Today, Israel has the widest economic gaps in the Western world. Class conflicts are shadowed by the conflict with the common enemy – the Palestinians. But, below the surface, a rage and a feeling of abuse are boiling. In POLICEMAN they mature to an eruption, strangled by a force greater than itself.

I tried to create a collision between two groups, each an expression of one of the conflicts – the national and the socio-economical.

The routine of the policemen of the elite unit is the clash with the 'Palestinian enemy'. Their virility and their readiness to fight is the expression of a country in which the sidewalks and coffee houses are filled with men who have fought in wars and killed.

They are confronted with a small group of young radicals. They kidnap three Israeli billionaires during the wedding of the daughter of one of them. They are ready to kill or to be killed in order to free society from the oppression the majority sees as a normal life. Members of both groups share a combination of great naivety and great violence. Both of them lack complexity outlook and dialectic view. They are prisoners of their own values, of their own truth, of their own moral system, of their own existence. Ignoring the existence of the other enables the violence towards the other – physical violence in the policemen, rational violence in the revolutionaries.

Nadav Lapid

During his studies at the Sam Spiegel Film School Nadav Lapid directed several short films which were screened in Cannes, Berlin and Locarno. His graduation film EMILE'S GIRLFRIEND (50 min) was distributed in France.

He participated in the *Festival de Cannes Residence*, where he wrote the script for POLICEMAN. The project won the pitching price of the Jerusalem IFF and of the Thessaloniki IFF in 2008.

"Keep on dancing", a collection of novels he wrote, was published in Israel and France. Nadav Lapid studied Philosophy and History and worked as a sports and culture journalist, as a television critic and documentary cinematographer.

**POLICEMAN****Festival Participation/Awards:**

Jerusalem FF 2011: Best Cinematography, Best Israeli Screenplay, Van Leer Award for Best First/Second Feature
 Locarno IFF 2011: Special Jury Award
 Philadelphia FF 2011: Best Fiction Film
 Nantes Three Continents Festival 2011: Audience Award
 BAFICI 2012: Best Film, Best Director
 San Francisco IFF 2012: New Director's Prize

**Nadav Lapid****Filmography:**

2004 MAHUMUD WORKS IN THE INDUSTRY, short
 2005 ROAD, short
 2006 EMILE'S GIRLFRIEND

HASTA LA VISTA COME AS YOU ARE

Belgium
115 min

DIRECTED BY: Geoffrey Enthoven

WRITTEN BY: Pierre de Clercq

PRODUCED BY: Mariano Vanhoof

DIRECTOR OF PHOTOGRAPHY: Gerd Schelfhout

EDITOR: Philippe Ravoet

PRODUCTION DESIGNER: Kurt Rigolle

ORIGINAL SCORE: Meuris & Papermouth

MAIN CAST: Robrecht van den Thoren (Philip), Gilles de Schryver (Lars), Tom Audenaert (Jozef), Isabelle de Hertogh (Claude)

Three guys in their twenties love wine and women but they are still virgins. Under the guise of a wine tour they embark on a journey to Spain hoping to have their first sexual experience. Nothing will stop them. Not even their handicaps: one is blind, one is confined to a wheelchair and one is completely paralysed.



Production:

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flandersimage@vaf.be

www.hastalavistadefilm.be
www.comeasyouarethemovie.com

Director's Statement:

COME AS YOU ARE is a story about love, unconditional friendship and lust. A story about humour as the only means to overcome painful situations. A film about intense desire as the most powerful motive behind man's struggle to push back frontiers. Man is driven by desire: it creates the capacity to do things he never thought he would be able to do. The fulfilment of the desire is often secondary. It is a road movie in which the journey is more important than the destination.

Lars, Philip and Jozef go out on a particular mission, but on a higher level, their journey represents as much a fight for independence as a fight for a love and friendship on their own terms. This independence presents new restrictions and limitations. For in many instances they must depend on each other and on the paid helper Claude. In this confrontation with each other's limitations and talents, a complex interaction develops. With each mile, the experience of the journey and the bonds of friendship it brings about on the way, gain the upper hand on the visit to 'El Cielo'.

The way Lars, Philip and Jozef tease one another reveals deep affection. We don't make fun of them, but they do it among themselves. Only true friends can bear that from each other. The three friends are well aware of each other's weaknesses, and accept them. After all, disabled or not, we all have weaknesses and limitations, and aren't we all struggling to chase our dreams?

Geoffrey Enthoven

Geoffrey Enthoven graduated in 1999 with a master in Audio-visual Arts from the KASK [Royal Academy for Fine Arts]. His short THE UNDERTAKER (De aanspreker) scooped several awards and was shown in many countries. That same year he established the production company Fobic Films together with his companion and fellow film fanatic Mariano Vanhoof. In 2001 he realised their debut feature CHILDREN OF LOVE (Les Enfants de l'Amour). Both also participated in the production of the 2003 documentary VOICE ON WINGS (De Stem op vleugels) and the short A MESSAGE FROM OUTER SPACE (2004). In 2004 Geoffrey wrote, together with Jacques Boon, the script of his second feature. In 2006 THE ONLY ONE (Vidange Perdue) and in 2008 HAPPY TOGETHER were released. On a freelance basis he also directs commercials, video clips and action series. COME AS YOU ARE (Hasta la Vista) is his fifth feature film.



COME AS YOU ARE

Festival Participation/Awards:

Montreal World FF 2011:
Grand Prix des Americas,
People's Choice Award, Prize
of the Ecumenical Jury - Special
Mention
Valladolid IFF 2011:
Golden Spike, Young Jury Award
Northern FF Leeuwarden 2011:
Leeuwarder Courant Public Award
FF Perspectief Antwerpen 2011:
Best moving film
Extra & Ordinary People! IFF Namur
2011: Award Cap48, Public Award
Cannes IFF 2011: Public Award
Alpe d'Huez Int'l Comedy FF 2012:
Audience Award
Baie-Comeau IFF 2012:
TV Cogeco Prize for Best Actor
Cinequest FF 2012:
Best Feature Film: Comedy
Karlovy Vary IFF 2012:
Audience Award
Titanic IFF Budapest 2012:
Audience Award

Belgian Scriptwriters' Guild Awards
2012: Best Scenario 2012



Geoffrey Enthoven

Filmography:

2001 LES ENFANTS DE L'AMOUR
(Children of Love)
2006 VIDANGE PERDU
(The Only One)
2008 HAPPY TOGETHER
2009 OVER THE HILL BAND
(Meisjes)

IN DARKNESS (W CIEMNOŚCI)

Germany/Poland/Canada
144 min

DIRECTED BY: Agnieszka Holland

WRITTEN BY: David F. Shamoon

PRODUCED BY: Steffen Reuter, Patrick Knippel, Marc-Daniel Dichant, Leander Carell, Juliusz Machulski, Eric Jordan & Paul Stephens

DIRECTOR OF PHOTOGRAPHY: Jolanta Dylewska

EDITOR: Michał Czarnecki

PRODUCTION DESIGNER: Erwin Prib

ORIGINAL SCORE: Antoni Komasa-Łazarkiewicz

MAIN CAST: Robert Więckiewicz (Leopold Socha), Benno Fürmann (Mundek Margulies), Agnieszka Grochowska (Klara Keller), Maria Schrader (Paulina Chiger), Herbert Knaup (Ignacy Chiger)

Based on a true story: Leopold Socha, a sewerage worker and petty thief in Lvov, a Nazi-occupied city in Poland, one day encounters a group of Jews trying to escape the liquidation of the ghetto. He hides them for money in the labyrinth of the town's sewers beneath the bustling activity of the city above. What starts out as a straightforward and cynical business arrangement turns into something very unexpected, the unlikely alliance between Socha and the Jews as the enterprise seeps deeper into Socha's conscience. The film is also an extraordinary story of survival as these men, women and children all try to outwit certain death during 14 months of ever-increasing and intense danger.



Production:

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Director's Statement:

A number of new Holocaust stories, books and films, came out in 2009. One may ask if everything has now been said on this subject. But in my opinion the main mystery hasn't yet been resolved, or even fully explored. How was this crime (echoes of which continue in different places in the world from Rwanda to Bosnia) possible? Where was Man during this crisis? Where was God? Are these events and actions the exception in human history or do they reveal an inner, dark truth about our nature?

Exploring the many stories from this period you uncover the incredible variety of human destinies and adventures, revealed in the richest texture of plots and dramas, with characters that face difficult moral and human choices, exercising both the best and the worst in human nature. One of those stories is Leopold Socha and the group of Jews from Lvov's Ghetto, whom he hides in the city's sewers. The main character is ambiguous; religious and immoral at the same time, perhaps an ordinary man, living in terrible times. During the story Socha grows in many ways as a human being. There is nothing easy or sentimental in his journey. This is why it's fascinating; it's why we can make this journey with him.

The group of Jews he saves is not made of angels. The fear, the terrible conditions, their own selfishness make them complex and difficult, sometimes unbearable. But they are real and alive, and their imperfections give them a stronger claim to their right to life than any idealized version of victims could.

I immediately liked the story, liked the potential of it, the characters, and the script. The biggest challenge for me as a filmmaker was the darkness. They live in the dark, stinking and wet isolation for over a year. We wanted the audience to have the sensual feeling of being there. And to maintain tension as the viewer slowly becomes attached to the story. The dynamic of the film is built on inter-cutting the worlds of the two leads, Socha and Mundek. These two worlds come together as one, in which they must work together to survive.

Agnieszka Holland

Born in Warsaw in 1948, writer/director Agnieszka Holland studied at Prague's renowned FAMU film school, and graduated in 1971. She began her film career working as assistant director to Krzysztof Zanussi and with Andrzej Wajda as her mentor. Her TV film debut was AN EVENING AT ABDON'S (1975) and her first feature film was PROVINCIAL ACTORS (1978), one of the flagship pictures of the 'cinema of moral disquiet' and the winner of the International Critics' Prize at the Cannes IFF 1980.



IN DARKNESS

Festival Participation/Awards:

Telluride FF 2011
 Toronto IFF 2011
 Valladolid IFF 2011:
 Best Director
 AFM 2011
 Chicago Polish FF 2011: Golden
 Teeth Award, Genius Award
 Mar del Plata IFF 2011:
 Cinecolor Award
 Stockholm IFF 2011
 Windsor IFF 2011: Audience Award
 St. Louis IFF 2011
 Plus Camerimage 2011:
 Golden Frog Award
 Palm Springs IFF 2012
 Vilnius IFF 2012
 Istanbul IFF 2012
 Bucharest Jewish FF 2012
 Belgrade FF 2012
 Espoo Cine IFF 2012



Agnieszka Holland

Filmography:

1978 PROVINCIAL ACTORS
 1997 WASHINGTON SQUARE
 1990 EUROPA EUROPA
 1985 ANGRY HARVEST
 1992 OLIVIER, OLIVIER
 1993 THE SECRET GARDEN
 1995 TOTAL ECLIPSE
 1997 WASHINGTON SQUARE
 2001 SHOT IN THE HEART
 2001 JULIE WALKING HOME
 2006 COPYING BEETHOVEN

INTOUCHABLES

UNTOUCHABLE

France
108 min

WRITTEN & DIRECTED BY: Olivier Nakache & Eric Toledano

PRODUCED BY: Nicolas Duval Adassovsky, Yann Zenou & Laurent Zeitoun

DIRECTOR OF PHOTOGRAPHY: Mathieu Vadepied

EDITOR: Dorian Rigal-Anssous

PRODUCTION DESIGNER: François Emmanuelli

ORIGINAL SCORE: Ludovico Einaudi

MAIN CAST: François Cluzet (Philippe), Omar Sy (Driss), Anne Le Ny (Yvonne), Audrey Fleurot (Magalie), Clothilde Mollet (Marcelle)

After a paragliding accident, Philippe, a rich aristocrat, hires Driss, a young guy from the projects recently released from prison as his caregiver ... In other words, the person least suited for the job.

Together they will blend Vivaldi and Earth, Wind and Fire, elegant diction and street jive, suits and sweatpants ... Two worlds are going to collide and come to terms with each other to give birth to a friendship as crazy, comical and strong as it is unexpected, a unique relationship that will create sparks and make them ... untouchable.



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Directors' Statements:

Olivier Nakache

The idea for UNTOUCHABLE dates back to 2003. One evening, we watched a documentary that marked us both: A LA VIE, A LA MORT. It was all about the highly unlikely encounter between Philippe Pozzo di Borgo, who was left a quadriplegic after a paragliding accident, and Abdel, a young guy from the projects hired to take care of him. At the time, we had just finished shooting JE PREFERE QU'ON RESTE AMIS (Just Friends). We probably weren't mature enough to tackle the subject at that time, but the documentary stayed with us. We often watched it again and ... after TELLEMENT PROCHE (So Close), we felt that maybe the time had come to work on the story.

Eric Toledano

The circumstances were a little special after that film, in which Omar played the part of a doctor. It was such a pleasure for us to see him become an actor at our side in NOS JOURS HEUREUX (Those Happy Days): we naturally wanted to continue this adventure with him. We felt that Omar hadn't yet been used to his full potential on the big screen. And the relationship between Philippe and Abdel came back to us like a boomerang, like something obvious. And so we showed Omar the documentary to see if it might interest him. On obtaining a positive response from him, we at last realised that this story contained everything that we were looking for: an incredible story, a powerful subject, a great deal of humour ... And, beyond that, everything that Olivier and I admire: people who, in extreme situations, keep their sense of humour and remain positive. That's how we work in everyday life anyhow: we knew that we would have things to say on this subject.



UNTOUCHABLE

Festival Participation/Awards:

Tokyo IFF 2011:
Sakura Grand Prix, Best Actors
San Sebastian IFF 2011
San Francisco IFF 2012:
Audience Award
Seattle IFF 2012
Festival du Film Français au Japon
2012
Abu Dhabi FF 2011
New York FF 2012
Istanbul IFF 2012
Malaga French FF 2011

Italian David di Donatello Awards
2012: Best European Film of the
Year



Olivier Nakache & Eric Toledano

Filmography:

1995 LE JOUR ET LA NUIT, short
1999 LES PETITS SOULIERS, short
2002 CES JOURS HEUREUX, short
2005 JE PREFERE QU'ON RESTE
AMIS (Just Friends)
2006 NOS JOURS HEUREUX
(Those Happy Days)
2009 TELLEMENT PROCHE
(So Close)

IO SONO LI

SHUN LI AND THE POET

Italy/France
96 min

DIRECTED BY: Andrea Segre
WRITTEN BY: Marco Pettenello & Andrea Segre
PRODUCED BY: Francesco Bonsembiante & Francesca Feder
DIRECTOR OF PHOTOGRAPHY: Luca Bigazzi
EDITOR: Sara Zavarise
PRODUCTION DESIGNER: Leonardo Scarpa
ORIGINAL SCORE: François Couturier
MAIN CAST: Zhao Tao (Shun Li), Rade Sherbedgia (Bepi), Marco Paolini (Coppe), Roberto Citran (lawyer), Giuseppe Battiston (Devis)

Shun Li works in a textile factory on the outskirts of Rome in order to get her papers and enable her eight-year-old son to come to Italy. She is suddenly transferred to Chioggia, a small city-island in the Veneto lagoon, to work as a bartender in a pub. Bepi, a Slavic fisherman, nicknamed "the poet" by his friends, has been a regular at that little pub for years.

Their encounter is a poetic escape from solitude, a silent dialogue between cultures that are different, yet no more distant. It is an odyssey into the deep heart of a lagoon, which can be both the mother and cradle of identities, which never keeps still. But the friendship between Shun Li and Bepi upsets both the Chinese and local communities, who interfere with this new voyage, which they are perhaps simply too afraid of.



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Director's Statement:

My experiences in directing documentary cinema have enabled me to appreciate not only the story of what is real, but also in what is real, helping me to understand how it is possible to discover the intimate and profoundly human dimension of reality, also of the pressing and current themes in today's society.

In IO SONO LI I wanted to respect the methods and styles of documentary cinema, by also working with unprofessional actors and always choosing locations in the real world. At the same time, the precision and subtleness of the language of oriental cinema, some important examples of international independent cinema and the essential collaboration with director of photography Luca Bigazzi have been important traces in order to be able to narrate the atmospheres and places I chose for this film.

Andrea Segre

A director of film and documentaries for cinema and television, he is also a researcher in Sociology of Communication. For over ten years he has been particularly dedicated to the topic of migration and is the founder of the association ZaLab, which he develops both production projects and participatory video workshops with.



SHUN LI AND THE POET

Festival Participation/Awards:

Venice IFF 2011: Premio Fedic,
Premio Lanterna Magica, Premio
Lina Mangiacapre
Reykjavik IFF 2011:
Special Jury Mention
BFI London FF 2011:
Satyajit Ray Award
Sevilla European FF 2011:
Premio Eurimages
MedFilm Festival Roma 2011:
Premio Amore e Psiche
Asti FF 2011
Umbria FF 2011
Bari IFF 2012
European FF Lecce 2012:
Premio Mario Verdone

David Di Donatello Awards 2012:
Best Actress in a Leading Role



Andrea Segre

Filmography:

2003 MARGHERA CANALE NORD
2004 DIO ERA UN MUSICISTA
2006 CHECOSAMANCA, PIP49
episode
2006 A SUD DI LAMPEDUSA
2007 LA MAL'OMBRA
2008 COME UN UOMO SULLA
TERRA
2009 MAGARI LE COSE CAMBIANO
2010 IL SANGUE VERDE
2012 MARE CHIUSO

Photos: Simone Falso

IRON SKY

Finland/Germany/Australia
93 min

DIRECTED BY: Timo Vuorensola

WRITTEN BY: Timo Vuorensola & Michael Kalesniko

PRODUCED BY: Tero Kaukomaa, Oliver Damian, Cathy Overett, Mark Overett & Samuli Torssonen

DIRECTOR OF PHOTOGRAPHY: Mika Orasmaa

EDITOR: Suresh Ayyar

PRODUCTION DESIGNER: Ulrika von Vegesack

ORIGINAL SCORE: Laibach

MAIN CAST: Julia Dietze (Renate Richter), Götz Otto (Klaus Adler), Christopher Kirby (James Washington), Udo Kier (Wolfgang Kortzfleisch)

In the year 1945, the Nazis retreated to the Moon, where they have been preparing for their grand return for the last 70 years. Now it's 2018 and the Americans are to ruin their plans by practically landing in their backyard. The greatest war machine in history, the "Götterdämmerung", is completed. Soon the earth's sky is filled with iron.



Production:

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Director's Statement:

The first idea for IRON SKY was born about seven years ago, in the most Finnish environment possible – the sauna. We laughed about the idea of a movie with space Nazis living on the dark side of the moon, gathering strength to return to the earth looking for a conquest. We played with the thought of having Udo Kier playing Hitler's successor, Nazi leader Wolfgang Kortzfleisch, and laughed a little more because obviously we thought that was never going to happen. But here we are, many years and a gigantic amount of work later, I can finally show you this half-mad, half-genious idea come to life.

Although IRON SKY is a sci-fi comedy about Moon Nazis invading earth, there's more than just that to the film. At its core, IRON SKY is a story about the human capacity for change. And, despite the seemingly cynical view on international politics, it does leave the light on at the end of the tunnel. Man is man's wolf, but the only hope for mankind is our capability to live with and accept other people.

The main themes of IRON SKY include individuality and how readily people will give it up – and how this can be abused for selfish purposes. The film scrutinises force-fed ideology and mass movements as well as world politics.



IRON SKY

Festival Participation/Awards:

Berlin IFF 2012
 South by Southwest 2012
 Oslo FF 2012
 Brussels Int'l Fantastic FF 2012:
 Audience Award, Silver Méliés
 Moscow IFF 2012
 Karlovy Vary IFF 2012
 Palic European FF 2012
 Gold Coast FF 2012
 CPH:PIX 2012
 Transilvania IFF 2012



Timo Vuorensola

Filmography:

2005 STAR WRECK: IN THE
 PIRKINNING

JAGTEN THE HUNT

Denmark
111 min

DIRECTED BY: Thomas Vinterberg

WRITTEN BY: Thomas Vinterberg & Tobias Lindholm

PRODUCED BY: Morten Kaufmann & Sisse Graum Jørgensen

DIRECTOR OF PHOTOGRAPHY: Charlotte Bruus Christensen

EDITOR: Anne Østerud, Janus Billeskov Jansen

PRODUCTION DESIGNER: Torben Stig Nielsen

ORIGINAL SCORE: Nikolaj Egholm

MAIN CAST: Mads Mikkelsen (Lukas), Thomas Bo Larsen (Theo), Susse Wold (Grethe), Annika Wedderkopp (Klara), Lasse Fogelstrøm (Marcus)

A disturbing depiction of how a lie becomes the truth when gossip, doubt and malice are allowed to flourish and ignite a witch-hunt that soon threatens to destroy an innocent man's life. Following a tough divorce, 40-year-old Lucas has a new girlfriend and a new job, and is in the process of re-establishing his relationship with his teenage son Marcus. But things go awry. Just a story – a random lie. And as the snow falls and the Christmas lights are lit, the lie spreads like a virus. The shock and mistrust get out of hand, and the small community suddenly finds itself in a collective state of hysteria, while Lucas fights a lonely fight for his life and dignity.



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THE HUNT

Festival Participation/Awards:

Cannes IFF 2012: Best Actor,
 Vulcain Prize for the Technical
 Artist, Prize of the Ecumenical
 Jury
 Karlovy Vary IFF 2012
 New Zealand IFF 2012
 Melbourne FF 2012
 Toronto IFF 2012



Thomas Vinterberg

Filmography:

1993 LAST ROUND, short
 1995 THE BOY WHO WALKED
 BACKWARDS, short
 1996 THE BIGGEST HEROES
 1998 FESTEN
 2003 IT'S ALL ABOUT LOVE
 2005 DEAR WENDY
 2007 WHEN A MAN COMES HOME
 2010 SUBMARINO

Director's Statement:

On a dark winter night in 1999, there was a knock on my door. A renowned Danish child-psychologist stood outside in the snow with some documents, raving about children and their fantasies. He spoke about concepts such as "repressed memory", and, even more disturbing, about his theory that "thought is a virus". I didn't let him in. Didn't read the documents. Went to bed. Ten years later I needed a psychologist. I called him, and as a belated form of politeness, I read the documents. And was shocked. Spellbound. And I felt that this was a story that needed to be told. A story of a modern-day witch-hunt. THE HUNT is the result of this reading.

Thomas Vinterberg

Graduating from the Danish Film School in 1993, Thomas Vinterberg's graduation short LAST ROUND won a string of awards and was nominated for a student Oscar®. Immediately after that came the award-winning THE BOY WHO WALKED BACKWARDS (1995) which, among others, won at Clermont-Ferrand, and a Danish Robert for Best Short Film.

In 1996 Vinterberg directed his first feature THE BIGGEST HEROES. The film took home three Robert awards. In 1995 Vinterberg and Lars von Trier wrote the DOGME 95 manifesto. Vinterberg's 1998 Dogme film FESTEN (The Celebration) was the first film of the movement. It received a multitude of international awards including the special jury prize at the Cannes IFF and the Fassbinder Award at the European Film Awards, as well as the award for best foreign language film from both the Los Angeles and the New York film critics, and seven Robert awards and three Bodil awards. In 2008, Vinterberg and von Trier, along with their 'Dogme brothers' Kristian Levring and Søren Kragh-Jacobsen, received the honorary EFA award for European Achievement in World Cinema.

KAUWBOY

The Netherlands
81 min

DIRECTED BY: Boudewijn Koole

WRITTEN BY: Boudewijn Koole & Jolein Laarman

PRODUCED BY: Jan van der Zanden & Wilant Boekelman

DIRECTOR OF PHOTOGRAPHY: Daniël Bouquet

EDITOR: Gys Zevenbergen

PRODUCTION DESIGNER: Jorien Sont

ORIGINAL SCORE: Helge Slikker

MAIN CAST: Rick Lens (Jojo), Loek Peters (Ronald), Susan Radder (Yenthe), Ricky Koole (mother)

One day, 10-year-old Jojo brings home a baby jackdaw. He has to keep the jackdaw hidden from his father who doesn't like having birds in the house.

Every now and then, Jojo secretly calls his mother but doesn't tell her about his jackdaw friend. He wants to surprise her with the bird on her birthday, which is around the corner. Jojo's father is adamant that he doesn't want to celebrate the birthday of someone who is not present. Since the father suffers from violent mood swings, Jojo has to be very careful.

Through his special friendship with the bird and the adaptability that only children possess, Jojo finds a way to break down the wall surrounding his father's heart.



Foto: Daniël Bouquet

Production/Press:

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Director's Statement:

The original idea for KAUWBOY grew out of one of my childhood memories. One spring when I was young, a crow came to my window and stayed for three months. I later read somewhere that these birds can become very attached to humans if they are separated from their parents at an early age.

Because I also like to see the father-son relationship I put this together with a smart bird, which later turned out to be a jackdaw. Together with Jolein Laarman I wrote the story of KAUWBOY.

I hope you have as much fun watching the film KAUWBOY as I did making it. Enjoy!



KAUWBOY

Festival Participation/Awards:

Berlin IFF 2012: Grand Prix of the Deutsches Kinderhilfswerk
Best First Feature
Ciné-Jeune de l'Aisne IFF 2012: Prix de la ville
BAFICI 2012: Special Mention
Kristiansand Int'l Children's FF 2012: EFCA Award, Film & Kino Award
Brussels FF 2012: FedEx Cinephile Award
Brasilia IFF 2012: Best Film, Actor
European Film Academy Young Audience Award 2012



Boudewijn Koole

Filmography:

1997 THE BOXER AND THE POET, doc.
CARAVAN 2, doc.
1999 WARRIORS OF THE HEART, doc.
SCREAM OF A DAUGHTER, doc.
2000 TOMMIE, doc.
YOUNG EYES, doc.
2002 DELUSION, doc.
2004 ZOOEY, doc.
FROM HOLLAND, doc.
2005 I AM THE GREATEST, doc.
ADNAN, short

КЕЦОБЕ (KETCOVE) SNEAKERS

Bulgaria
111 min

DIRECTED BY: Ivan Vladimirov & Valery Yordanov

WRITTEN BY: Valery Yordanov

PRODUCED BY: Galina Toneva & Kiril Kirilov

DIRECTOR OF PHOTOGRAPHY: Rali Raltchev

EDITOR: Svetlana Kirilova

PRODUCTION DESIGNER: Sabina Christova

ORIGINAL SCORE: Kiril Dobrev

MAIN CAST: Ina Nikolova (Emi), Ivan Bamev (Ivo), Ivo Arakov (Wee), Philip Avramov (Blackbird), Vasil Draganov (Fatso/Ran), Valeri Yordanov (Grey)

In the beginning of summer, six young people escape from their failures – in their families, love, money, ambitions, meeting with those who are different. They escape from the city, taken over by those that are different. Each one of them escapes East of Hell to the point farthest away, the sea coast, a clean and pristine beach. The clean beach brings them together and re-opens the prospective of hope to them all. But is such an escape at all possible?



Production:

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World Sales:

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www.medialuna.biz



Directors' Statement:

SNEAKERS is a film about freedom. Freedom to live wherever and however you want, freedom to communicate, and the kind of freedom any youngster needs in order to become a mature personality.

As young directors, and this is our first film, we are interested in our generation's predicaments – inability to tackle the more and more complicated issues of our existence, the ever growing aggression inside and around us. Our ambition is, through this film, to address the issue of the more and more difficult choices we have to face. Should we give up and go on living in a world we don't want or should we get the hell out? But where to? Is there such a place? Or perhaps the only possible escape route leads into our own selves.

We believe that this is a new and apparently lasting trend establishing itself in our society. Following the great emigration exodus abroad, another great wave is now underway – escape from reality. We hope that the film will be construed as a confession of our generation.

Valery Yordanov & Ivan Vladimirov

Valery Yordanov, born in 1974 in Sofia, Bulgaria, graduated from The National Academy of Theatre and Film Arts "Krystyo Sarafov" in Sofia, in the class of Professor Stefan Danailov, and in Actor's Art at the Bulgarian National Theatre "Ivan Vazov".

Ivan Vladimirov was born in 1976 in Pernik, Bulgaria, attended the National High School for Ancient Languages and Cultures and graduated from the National Academy of Theatre and Film Arts "Krystyo Sarafov" in Sofia, majoring in Directing for Film and Television. He gained experience by working as an assistant director for seven feature films. SNEAKERS is Valery Yordanov's and Ivan Vladimirov's first feature film.



SNEAKERS

Festival Participation/Awards:

Moscow IFF 2011: Special Mention
Karlovy Vary IFF 2011
Mannheim-Heidelberg IFF 2011
Marrakech IFF 2011



Valery Yordanov & Ivan Vladimirov

EN KONGELIG AFFÆRE

A ROYAL AFFAIR

Denmark
132 min

DIRECTED BY: Nikolaj Arcel

WRITTEN BY: Nikolaj Arcel & Rasmus Heisterberg

PRODUCED BY: Louise Vesth, Sisse Graum Jørgensen & Meta Louise Foldager

DIRECTOR OF PHOTOGRAPHY: Rasmus Vibeæk

EDITOR: Mikkel E.G. Nielsen & Kasper Leick

PRODUCTION DESIGNER: Niels Sejer

ORIGINAL SCORE: Gabriel Yared & Cyrille Aufort

MAIN CAST: Mads Mikkelsen (Johan Friedrich Struensee), Alicia Vikander (Caroline Mathilde), Mikkel Boe Følsgaard (Christian VII)

A ROYAL AFFAIR is the true story of an ordinary man who wins the queen's heart and starts a revolution. Centring on the intriguing love triangle between the ever more insane Christian VII, the man of enlightenment and idealism, Struensee, and the young but strong queen Caroline Mathilda, the drama is the gripping tale of brave idealists who risk everything in their pursuit of freedom for the people, but above all it is the story of a passionate and forbidden romance that changed an entire nation.



Production:

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World Sales:

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Press:

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Director's Statement:

A ROYAL AFFAIR is based on one of the most dramatic events in Danish and indeed European history; whenever I pitched the film to foreign investors, people had a hard time believing that the story was true, that these momentous events had actually happened in the late 1700s. In Denmark, however, it is taught in school, more than 15 books have been written about it (both factual and fictional) and there is even an opera and a ballet. I feel honoured and extremely lucky to finally bring the full story to the screen.

Tonally, I was inspired by the great epics from the 40s and 50s where films would often feel like literary works, structured around characters and the passage of time, and not clearly following the obvious screenplay roadmaps.

But my creative team and I were also fired up by the idea of bringing the Scandinavian historical drama into the new century. We wanted to achieve this by adhering to a self-imposed rule; we didn't want to "show" history, didn't want to dwell pointlessly on the big official events, the fancy dresses and hairdos, or the way the food was served. Rather, we wanted people to simply experience the story through the eyes of the characters, taking the 1760s for granted. Even though the period is obviously there in the set designs and costumes, it was filmed and edited as we would have filmed and edited a film taking place in modern Copenhagen.

Finally, Gabriel Yared and Cyrille Aufort's beautiful score has brought the film full circle, and home to its epic roots.



A ROYAL AFFAIR

Festival Participation/Awards:

Berlin IFF 2012: Silver Bear - Best Actor, Silver Bear - Best Screenplay

Istanbul IFF 2012

Umbria FF 2012

Odessa IFF 2012

Telluride FF 2012

Toronto IFF 2012

Riga Baltic Pearl IFF 2012

Helsinki IFF 2012

Reykjavik IFF 2012

Haifa IFF 2012

Busan IFF 2012

Mumbai FF 2012

Lithuania Scanorama 2012

Kerala IFF 2012



Nikolaj Arcel

Filmography:

1999 MY STEPFATHER IS A MONSTER

2001 WOYZECK'S LAST SYMPHONY

2004 KING'S GAME

2007 ISLAND OF LOST SOULS

2010 TRUTH ABOUT MEN

KRIEGERIN COMBAT GIRLS

Germany
103 min

WRITTEN & DIRECTED BY: David Wnendt

PRODUCED BY: Eva-Marie Martens

DIRECTOR OF PHOTOGRAPHY: Jonas Schmager

EDITOR: Andreas Wodraschke

PRODUCTION DESIGNER: Jenny Roesler

ORIGINAL SCORE: Johannes Repka

MAIN CAST: Alina Levshin (Marisa), Jella Haase (Svenja), Sayed Ahmad Wasil Mrowat (Rasul), Gerdy Zint (Sandro), Lukas Steltner (Markus)

Marisa, a 20-year-old German girl, hates foreigners, Jews, cops, and everyone she finds guilty for the decline of her country. She provokes, drinks, fights and her next tattoo will be a portrait of Adolf Hitler. The only place where she feels at home is the neo-Nazi gang she belongs to where hate, violence, and heavy parties are the daily rules. When 14-year-old Svenja joins the group, Marisa appears like a role model to her: she fits the purest idea of a combat girl fighting for the group's ideology. But Marisa's convictions will slowly evolve when she accidentally meets a young Afghan refugee. Confronted with him, she will learn that the black and white principles of her gang are not the only way. Will Marisa ever be able to get out of this group?



Production:

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Director's Statement

In the summer of 1998 I worked for a film project in [the German region of] Lausitz. While I had conversations with adolescents, I noticed that many of them have extreme, right-wing opinions. Remarkable was the fact that many girls there have this opinion. That was the reason and point of origin for my long research to go deeper into this topic.

In the movie we get a close connection to the characters. Nevertheless the camera brings moments of distance and enables an analytical and critical point of view for the spectators. The combination of professional actors and non-professionals allows for realistic acting.

The movie is supposed to teach facts without being too educational. COMBAT GIRLS shall avoid the clichés and enable a real understanding without excusing the actions of the characters.

David Wnendt

Born in 1977 in Gelsenkirchen, Germany, David Wnendt grew up in Islamabad, Miami, Brussels, Prague and Meckenheim. After graduating from high school he worked in numerous television, film and theatre productions as intern, assistant director, gaffer, set runner, and production assistant. He has a degree in Communication and Business Administration from Berlin's Free University, took film classes at the FAMU film school in Prague and then studied directing at the Film and Television University „Konrad Wolf“ in Babelsberg. COMBAT GIRLS is his graduation project.



COMBAT GIRLS

Festival Participation/Awards:

Munich FF 2011: Young German Cinema Award for Screenwriting & Acting
 São Paulo IFF 2011: International Jury Award for Best Actress
 Lünen FF 2011: Youth Director's Award, Best Scenography
 Baden Baden TV FF 2011: MFG Star

First Steps Award 2011: Best Feature-Length Film

2 Bavarian Film Awards 2011: Best Direction - Young Film, Best Young Actor

3 German Film Awards 2012 (Lola): Film Award in Gold for Best Screenplay & Actress in a Leading Role, Film Award in Bronze for Outstanding Feature Film

Prix Europa 2011: Best Fiction Script



David Wnendt

PARADA

THE PARADE

Serbia
115 min

WRITTEN & DIRECTED BY: Srdjan Dragojević

PRODUCED BY: Biljana Prvanović

DIRECTOR OF PHOTOGRAPHY: Dušan Joksimović

EDITOR: Petar Marković

ORIGINAL SCORE: Igor Perović

MAIN CAST: Nikola Kojo (Lemon), Miloš Samolov (Radmilo), Goran Jevtić (Mirko), Hristina Popović (Pearl), Goran Navojec (Roko)

A homophobic, middle-aged Serbian gangster ends up sacrificing himself to protect gay freedom in his country. Radmilo (35) and Mirko (30) are a young and successful gay couple, and they would be a happy couple anywhere else – except in Serbia. They try to live discreetly but still, every day, they are abused by the homophobic majority. Plus, Mirko is a gay rights activist, and his dream is to organise the first successful PRIDE event in Belgrade. This is almost a “mission impossible” – a 2001 attempt to hold PRIDE in Belgrade ended up in bloodshed. One decade later the situation is not much better – nationalist and neo-Nazi organisations prepare another massacre in case of holding the gay parade, while the police refuse to provide protection for the participants. A strange couple arrives in Radmilo’s and Mirko’s life – Lemon (45), an ex-criminal and war veteran, the owner of a small security company, and his fiancé Pearl (30), the owner of a beauty parlour.



Production:

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Director's Statement:

In the late 1970s, a small park just below the Moscow Hotel in Belgrade's downtown centre was the gathering place for some twenty of us, punk rock fans. The same park was the gathering place for homosexuals, too. Not far from us, these neatly dressed family men with an impeccable socialist biography were looking for partners. Besides sharing the same location, we had just one more thing in common – both groups were repeatedly bashing targets for healthy-looking, and “healthy”-thinking young men. They couldn't stand the sight of us, with our safety pins, dyed hair and ragged clothes, as well as the other group, with their different sexual orientation.

Over the following decades, Belgrade has seen much “weirder” looks than our childish image that was just a mere revolt against the socialist life. No one gets bashed anymore because of the clothes they wear or the music they listen to. But even today, these “healthy”-looking young men go to parks and beat up men and women of a different sexual orientation.

After the fall of the Milošević regime, we thought that sexual minorities would finally gain their rights and dignity. In 2001, there was even an attempt for the first PRIDE Parade in the history of Serbia. The attempt ended in bloodshed – some thirty gay activists were brutally beaten up by football hooligans and neo-Nazis while the police just stood by doing nothing to stop this massacre. Images of this savage beating circled the globe and shattered the hope for the young Serbian democracy, and the European Union revoked 50 million Euros of financial help for Serbia.



THE PARADE

Festival Participation/Awards:

Berlin IFF 2012: Panorama
Audience Award, Prize
of the Ecumenical Jury,
Siegessäule Readers' Award
Torino GLBT FF 2012:
Audience Award

FIPRESCI Serbia award for the best
Serbian film in 2011



Srdjan Dragojević

Filmography:

1992 WE ARE NOT ANGELS
1996 PRETTY VILLAGE, PRETTY
FLAME
1998 THE WOUNDS
2005 MI NISMO ANDELI 2
2009 ST GEORGE SHOOTS THE
DRAGON

PARADIES: LIEBE

PARADISE: LOVE

Austria/Germany/France
120 min

DIRECTED BY: Ulrich Seidl

WRITTEN BY: Ulrich Seidl & Veronika Franz

PRODUCED BY: Ulrich Seidl, Philippe Bober & Christine Ruppert

DIRECTOR OF PHOTOGRAPHY: Wolfgang Thaler & Ed Lachmann

EDITOR: Christoph Schertenleib

PRODUCTION DESIGNER: Renate Martin & Andreas Donhauser

MAIN CAST: Margarethe Tiesel, Peter Kazungu, Inge Maux

PARADISE: LOVE, the first film of the PARADISE trilogy takes place on Kenya's beaches. Known there as "sugar mamas", European women seek out African boys selling love to earn a living. Teresa, a 50-year-old Austrian woman, travels to this vacation paradise. PARADISE: LOVE tells of older women and young men, of Europe and Africa, and of the exploited, who end up exploiting others.



Production:

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World Sales:

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Ulrich Seidl

Born in 1952, Ulrich Seidl lives in Vienna, Austria. He is the director of numerous award-winning documentaries such as JESUS, DU WEISST (Jesus, You Know), MODELS and TIERISCHE LIEBE (Animal Love). His work methods, achieving the greatest authenticity possible and showing people in the most solitary and private moments, have raised intense debate. His first fiction feature HUNDSTAGE (Dog Days) won the Grand Jury Special Prize at the Venice IFF 2001 and his second fiction feature film IMPORT EXPORT premiered in competition at the Cannes IFF 2007.



PARADISE: LOVE

Festival Participation/Awards:

Cannes IFF 2012
 Art FF Bratislava 2012
 Moscow IFF 2012
 Karlovy Vary IFF 2012
 La Rochelle IFF 2012
 Sarajevo FF 2012
 Yerevan IFF 2012
 Odessa IFF 2012
 Palic European FF 2012
 Zagreb FF 2012
 Melbourne IFF 2012
 Norwegian IFF Haugesund 2012



Ulrich Seidl

Filmography:

1992 LOSSES TO BE EXPECTED, doc.
 1994 THE LAST REAL MEN, doc.
 1996 BILDER EINER AUSSTELLUNG, doc.
 1996 ANIMAL LOVE, doc.
 1997 THE BOSOM FRIEND, doc.
 1998 SPASS OHNE GRENZEN, doc.
 1999 MODELS
 2001 DOG DAYS
 2002 A STATE OF THE NATION: AUSTRIA IN 6 CHAPTERS, doc.
 2003 JESUS, YOU KNOW, doc.
 2007 IMPORT EXPORT

POUPATA

FLOWER BUDS

Czech Republic
91 min

WRITTEN & DIRECTED BY: Zdeněk Jiráský

PRODUCED BY: Viktor Schwarcz, Jaroslav Kucera & Jordi Niubo

DIRECTOR OF PHOTOGRAPHY: Vladimír Smutný

EDITOR: Petr Turyňa

PRODUCTION DESIGNER: Jan Novotný

ORIGINAL SCORE: Michal David, Martin Příkryl, The Prostitutes

MAIN CAST: Vladimír Javorský (Jarda), Małgorzata Pikus (Kamila), Marika Šoposká (Agáta), Josef Láska (Honza), Aneta Krejčíková (Zuzana)

The family of Jarda Hrdina lives in a remote small town near the border. Jarda works as a signalman on the railway. His hobby is making matchstick models in bottles, and his weakness is his addiction to playing slot machines. Jarda's wife Kamila is a cleaning woman at the railway station's public toilets. It is her dream to rehearse, together with her peers, the song "Poupata" (Flower-buds) which they performed at the state-sponsored Spartakiada festival of physical culture twenty-five years previously, and then to perform it for the whole town. Their children, Agáta and Honza, who have just become of age, are without work, without money and without illusions. Honza's crowd spend their time in the local pub, and together with his friend Cyril he grows cannabis in the basement of their housing project. Agáta senses that she hardly has a chance to get out of the tedium of provincial life. Unplanned, she has become pregnant by the local dandy, Matěj. The only person she confesses her secret to is her friend Magda.



Production/World Sales/Press:

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www.poupatafilm.cz



Director's Statement:

Both the main and supporting roles were cast with actors whose style is easy-going and empathetic. The choice of actors was guided, among other things, by their social intelligence and the veracity of their acting style. A good model for directing actors was free cinema. The actors were partly given room for improvisation, and the sense of their co-authorship was enhanced by their being asked to edit dialogue, so that it fitted "coming from their mouths".

I want everyone in the crew to care about the result, and to want to be involved in the film as a creative contributor. For this reason, I wanted to organise a crew meeting before the film in order to motivate people, and make them feel that without them the film would not be as good as with their contribution. We have been approaching the best professionals in their field (among others the DP Vladimír Smutný, who has been awarded with the Czech Lion five times).



FLOWER BUDS

Festival Participation/Awards:

Karlovy Vary IFF 2012:
Fedora Award for Best Film in
the East of the West section

Czech Critics' Awards 2011:
Best Camera, Best Actor



Zdeněk Jiráský

Filmography:

- 2007 MONUMENTS OF
TRANSCIENCE, doc.
THE UNTOUCHABLES, doc.
- 2008 THE FADING-AWAY PRAGUE,
doc.
CONCERNING KITSCH, doc.
- 2009 THE DAUNTLESS AT RISK,
doc.

RÓŻA ROSE

Poland
94 min

DIRECTED BY: Wojciech Smarzowski

WRITTEN BY: Michał Szczerbic

PRODUCED BY: Włodzimierz Niderhaus, Krzysztof Zanussi, Tadeusz Chmielewski, Janusz Morgenstern, Daniel Markowicz & Wojtek Pałys

DIRECTOR OF PHOTOGRAPHY: Piotr Sobocinski Jr

EDITOR: Paweł Laskowski

PRODUCTION DESIGNER: Marek Zawierucha

ORIGINAL SCORE: Mikołaj Trzaska

MAIN CAST: Marcin Dorocinski (Tadeusz), Agata Kulesza (Rose), Kinga Preis (Amelia), Jacek Braciak (Władek), Malwina Buss (Jadwiga)

Summer 1945. Right after the end of World War II, Tadeusz, a Polish soldier whom the war has deprived of everything, arrives in Masuria, a German territory before the war but granted to Poland afterwards. There he finds Rose, the widow of a German soldier whose death he had witnessed. All alone on a large farm, she gives Tadeusz a cold reception, nevertheless she puts him up for the night. In return Tadeusz helps her around the house. Though reluctant to admit it, she needs something more: protection from the looters who pester the farm. Gradually Tadeusz finds out the causes of her solitude. Against the background of a landscape devastated by the war, where hope has become a propaganda tool, love is born between these two from two disparate worlds ... impossible?



Production/Press:

WFDIF - Documentary and Feature
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World Sales:

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Director's Statement:

The narrative of the film is a tale of love, an uneasy one, and on the rocks at that. She is a Masuria inhabitant, German or Polish maybe, which is a relative notion, dependent upon political manipulation; a woman who has suffered misfortune and basest humiliation at the hands first of the Russians and later the Poles. He is Polish; his life has been ruined by the Germans, war and occupation, a wreck of a man, a phantom.

It is a biological instinct of self-preservation that they both share, but it's soon clear that either can regenerate thanks to the other's physical closeness. Hence this is a chance of life more than of love. Yet love will finally come at the last moment.

In the background is the fundamental historical layer. The main plot develops, 1945-46, in the former Polish-Prussian borderlands, granted to Poland after WW II.

Somewhere between the story of Rose and Tadeusz, the pastor's prayer, his dispute with God and despair, a tale is spun about Masuria, a nation that fell victim to Polish and German nationalism and was consequently annihilated.

Who were the Masuria inhabitants in the mid-20th century, what was distinctive about them? In the same breath we should mention: the Polish origin, German schooling, Slavic customs, German tradition, Polish last names, German first names, Polish language, German writing, Slavic religiosity, Evangelical denomination, apolitical attitudes ...

It is my earnest desire to make this film a mouthpiece in defence of variety, regional and cultural identities, to make it help discern and accept differences of national, ethnic, and religious minorities.

I want the Masurian landscape to stay in the viewer's memory, to make him want to plunge in it, to recall, to teach, and to become enamoured of it.

I hope to elicit your emotions. To move you, that is.

Wojciech Smarzowski

Born in 1963 in Korczyna near Krosno, he studied Film Studies at the Jagiellonian University and in 1990 graduated from the camera department of the film school in Lodz (PWSFTVIT). He is the author of the photos to documentaries, "Szwajki" (1994) and "Psy totalitaryzmu" (1996). In 1998, he debuted as a director with the TV film MAŁŻOWINA which was awarded at the Young and Cinema Film Festival Koszalin with the Jury's Special Award, and on TV it was presented as a spectacle of the Theatre of the Television.

**ROSE****Festival Participation/Awards:**

Toronto IFF 2011
 Busan IFF 2011
 Mar del Plata IFF 2011
 Warsaw FF 2011: Grand Prix Best Film, Audience Award
 Tallinn Black Nights FF 2011: Special Mention of the Jury
 Palm Springs IFF 2012
 Portland IFF 2012
 Fantasporto 2012: Best Actor
 Prowincjonalia FF 2012: Best Actress, Best Music
 Sofia IFF 2012
 Istanbul IFF 2012
 Hong Kong IFF 2012
 goEast FF Wiesbaden 2012
 Minneapolis St.Paul IFF 2012
 Seattle IFF 2012
 Tarnów FF 2012: Grand Prix "Maszkaron", Audience Award
 Brussels FF 2012
 Brooklyn FF 2012: Outstanding Achievement in Cinematography
 Art FF Trenčianske Teplice FF 2012
 Edinburgh IFF 2012
 Lubuskie Film Summer 2012: Grand Prix "Złote Grono"

Polish Film Academy Awards (Eagle) 2012: Best Film, Director, Screenplay, Actress, Supporting Actor, Sound, Audience Award

**Wojciech Smarzowski****Filmography:**

2004 THE WEDDING
 2009 THE DARK HOUSE

SHAME

UK
96 min

DIRECTED BY: Steve McQueen

WRITTEN BY: Steve McQueen & Abi Morgan

PRODUCED BY: Iain Canning & Emile Sherman

DIRECTOR OF PHOTOGRAPHY: Sean Bobbitt

EDITOR: Joe Walker

PRODUCTION DESIGNER: Judy Becker

ORIGINAL SCORE: Harry Escott

MAIN CAST: Michael Fassbender (Brandon), Carey Mulligan (Sissy), James Badge Dale (David), Nicole Beharie (Marianne)

Brandon is a 30-something man living in New York who is unable to manage his sex life. After his wayward younger sister moves into his apartment, Brandon's world spirals out of control. From director Steve McQueen (HUNGER), SHAME is a compelling and timely examination of the nature of need, how we live our lives and the experiences that shape us.



Production:

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World Sales:

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UK

Director's Statement:

My first film, HUNGER, was about a man with no freedom who uses his body to make a political statement and through that act creates his own freedom. I see SHAME as the opposite partner piece, as it is a film about a person who has all the western freedoms there are, a man who is neutral both politically and historically and who uses these freedoms, and his body, to create his own prison. In a way the whole concept of the body is central to SHAME, personified in the main character of Brandon, a young man living in New York. Through him the audience experiences the reality of sex addiction as he navigates daily life and personal relationships while slipping deeper into the clutches of a desire for self-gratification that morphs into a basic need. When his wayward and damaged sister Sissy comes back into his life, Brandon is forced to confront his own life and attempt to regain control over his spiralling addiction. Finally, and inevitably, this film is also an exploration of the taboos that surround sex and sexuality. When trying to discuss sex, especially in the context of addiction, there always remains an aura of titillation and the forbidden. Even as we witness – and become in some way numb to – the continued and continual sexualisation of society, the act itself takes place out of view, rarely examined. It is this 'elephant in the room' that I wish to expose.

Steve McQueen

British video artist Steve McQueen distinguished himself by working in diverse media; though he began with film-related projects, he quickly branched out to include sculpture and still photography. He began his formal training by studying at the Chelsea School of Art and at Goldsmith College in London, where he began making student films. His early short-subject works were almost exclusively silent and black-and-white. They included the short BEAR (1993), which depicts a brief and unusual encounter between two naked men; the 1997 DEADPAN, in which a gentleman stands in the middle of a building as it repeatedly collapses around him; and DRUMROLL (1998), for which McQueen affixed cameras to a barrel and rolled the barrel through the streets of Manhattan. In 2008, McQueen shot and released HUNGER, his debut mainstream feature. Starring Michael Fassbender, it dramatizes the last painful months of Bobby Sands, a famous Irish Republican Army activist who protested his brutal treatment by guards in Belfast's Maze Prison by undergoing a debilitating hunger strike and ultimately starving himself to death.



SHAME

Festival Participation/Awards:

Venice IFF 2011: Volpi Cup,
FIPRESCI Award for Best Film
Toronto IFF 2011
Telluride FF 2011
San Sebastian IFF 2011
BFI London FF 2011
New York FF 2011
AFI Fest 2011
Seville European FF 2011:
Best Director, Best Actor
Zurich FF 2011
Stockholm IFF 2011
Inverness FF 2011
Brighton FF 2011
Leeds FF 2011
Bath FF 2011
Foyle FF 2011
Rotterdam IFF 2012



Steve McQueen

SMRT ČOVEKA NA BALKANU

DEATH OF A MAN IN BALKANS

Serbia
80 min

WRITTEN & DIRECTED BY: Miroslav Momčilović

PRODUCED BY: Miroslav Momčilović

DIRECTOR OF PHOTOGRAPHY: Miladin Čolaković

EDITOR: Ivan Vladimirov

PRODUCTION DESIGNER: Diana Lazarov

ORIGINAL SCORE: Predrag Šarović

MAIN CAST: Emir Hadžihafizbegović (Aca), Radoslav Milenković (Vesko), Bojan Žirović (undertaker), Nataša Ninković (Nada), Ljubomir Bandović (policeman I)

A lonely composer commits suicide in front of his web camera.

The whole 'big event', as one of the neighbours calls the death of his neighbour, starts when Aca enters the decedent's apartment after he heard the gunshot. He finds the dead neighbour lying on the floor and becomes 'the first witness'.

Therefore he stays in the apartment to wait for the police but, as time goes by, many other neighbours start to interfere.

The whole time is recorded by a webcam which they are not aware of. While waiting and to shorten the time, they drink, eat and play chess; they evoke memories of him, pity him, and praise his music – even though they cannot remember his name.

Since a traffic jam delays the police's arrival, they witness many unusual 'newcomers' including the undertaker, the real estate agent along with the apartment buyer, a pizza delivery guy and medical officials.

In thrilling and effective dialogue they welcome the police and forensic officers who discover the working web camera. From that moment until the end of the 'small gathering' the situation and relations between the surprised and randomly assembled group become different under the pressure of the camera and the need to justify previous statements and actions as well as a broader, satirical picture of our society.



Production/Press:

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Director's Statement:

This project builds on a tradition of successful films that have rested on the unity of time, place and action, but due to commercial content, which enables communication with the audience, this film is also a big step forward into a new, authentic form.

In this film everything takes place in an apartment in one day. In one shot. The whole story was filmed from the perspective of a web camera. During the film, cinema time and real life time are a match – they last 80 minutes. As an author, I was interested in events after someone's suicide. Since each section in the film language marks a passage of time, I recorded this story in one take in order to create an image of the hyper-realistic environment of time and place I live in.

Miroslav Momčilović

Miroslav Momčilović was born in Belgrade in 1969. He graduated in dramaturgy from the faculty of drama arts in Belgrade, Serbia (FDU). He is the author of two realised theatre plays, "Belgrade on its Knees" (1997), directed by Egon Savin, and "Life from the Beginning" (2000), directed by Stefan Sablić.

He is the author of the screenplay for the film WHEN I GROW UP I'LL BE A KANGAROO (2004), directed by Radivoje Andrić, the writer and director of the film SEVEN AND A HALF (2006) which had a rich festival life both in Serbia and abroad, and of the film WAIT FOR ME AND I WILL NOT COME (2009) which has won many awards.



DEATH OF A MAN IN BALKANS

Festival Participation/Awards:

Cinema City IFF Novi Sad 2012:
Best Director, Screenplay, Actor,
Critics' Award
Sofest FF Sopot 2012:
Best Screenplay, Critics' Award,
Audience Award
Karlovy Vary IFF 2012: Best Movie –
Forum of Independents Award



Miroslav Momčilović

SØNNER AV NORGE

SONS OF NORWAY

Norway/France/Denmark/
Sweden
88 min

DIRECTED BY: Jens Lien

WRITTEN BY: Nikolaj Frobenius

PRODUCED BY: Christian Fredrik Martin, Antoine Simkine, Bo Erhardt, Maja Dyekjær, Tomas Eskilsson & Christer Nilssen

DIRECTOR OF PHOTOGRAPHY: Morten Søborg

EDITOR: Vidar Flataukan

PRODUCTION DESIGNER: Are Sjaastad

ORIGINAL SCORE: Jan Inge (Ginge)

MAIN CAST: Åsmund Høeg (Nikolaj), Sven Nordin (Magnus), Sonja Richter (Lone), Tony Veitsle Skarpsno (Tor)

It's not easy to rebel when your father wants to join the party ... One day (in 1979), Magnus and his son Nikolaj hit the wall in their new terrace house in Rykkinn. Magnus is an architect, hippie and free spirit, a glaring exception in a community where equality and conformity is the norm. He always stands up for his son, supporting him unconditionally, even when Nikolaj decides to stop giving a damn. SONS OF NORWAY is a film about rebellion, punk rock, suburban hell and the struggle between freaks and punks. But most of all, it's the story of an unusual father-son relationship, and about the strength of the bonds we sometimes do our best to rip apart.



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World Sales:

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Press:

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www.sonner-av-norge.no



Director's Statement:

A very important thing for me was that this film should not be about a pity little boy growing up in an ugly satellite city starting with drugs and then going to hell. I have seen too many of those films (especially in Scandinavia) and I don't like them. I wanted this story to be with humour and vitality. In one moment I wanted the audience to laugh their heads off and in the next they should regret that they laughed at all. I wanted to tell a strong emotional story with absurd elements. Just like punk itself: honest, raw and fun.

Jens Lien

Educated at the London International Film School 1990-92, he started out making documentaries, commercials and industrial films along with shorts. Among his short films are SHUT THE DOOR (2000) and NATURAL GLASSES (2001), both invited for the Official Competition in Cannes. He has won numerous awards all over the world with his short films. His award-winning feature film debut JONNY VANG (2003) premiered at the Berlin IFF. His second feature THE BOTHERSOME MAN won the ACID award at the Cannes Critics' Week 2006, and the Hampton Golden Starfish award that same year. It was part of the official selection at the Toronto IFF and has won more than 30 international prizes.

Lien's films often contain surreal elements. He is inspired by a wide range of filmmakers, but Jim Jarmusch's early movies and Luis Buñuel's films had a great impact on him in his early years. His interest for music is hard to oversee in his films which often have a distinct and original use of music and soundtrack. Lien has also directed numerous commercials for TV and cinema which have received international awards.

SONS OF NORWAY

Festival Participation/Awards:

Norwegian IFF 2011
 Toronto IFF 2011
 Helsinki IFF 2011
 Tallinn Black Nights FF 2011:
 FIPRESCI Award
 Reykjavik IFF 2011
 Les Arcs European FF 2011
 Santa Barbara IFF 2012
 Gothenburg IFF 2012: Best Actor
 Cinequest FF 2012
 Discovery Zone – Luxembourg City
 FF 2012
 CPH:PIX 2012
 Chicago Int'l Movies and Music
 Festival 2012



Jens Lien

Filmography:

2000 DØREN SOM IKKE SMACK
 (Shut the Door), short
 2001 NATURLIGE BRILLER
 (Natural Glasses), short
 2003 JONNY VANG
 2006 DEN BRYSSOMME MANNEN
 (The Botheresome MAN)
 2008 EVERYDAY IS A FISH DAY,
 short

SUEÑO Y SILENCIO

THE DREAM AND THE SILENCE

Spain/France
110 min

DIRECTED BY: Jaime Rosales
WRITTEN BY: Jaime Rosales & Enric Rifas
PRODUCED BY: Jaime Rosales, José M^a Morales, Jérôme Dopffer
DIRECTOR OF PHOTOGRAPHY: Óscar Durán
EDITOR: Nino Martínez Sosa
PRODUCTION DESIGNER: Thomas Grezaud
MAIN CAST: Yolanda Galocha (Yolanda), Oriol Roselló (Oriol)

Oriol and Yolanda live in Paris with their two daughters. Oriol is an architect and Yolanda is a teacher. During a holiday at the Ebro River Delta they have an accident that changes their lives.



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Director's Statement:

I am fascinated by human reality, by what is absolutely real, a portrayal of everyday life, the precision of expression in human relations. I am interested in small gestures and the look in people's eyes: uncontrollable emotions. I am interested in observing things unhurriedly. We all have a self that we hide under several layers. We only occasionally allow our true nature to see the light. One must pay careful attention. All the decisions and the architecture of the *mise-en-scène* were designed to be able to portray that reality with great precision.

Jaime Rosales

Following his business studies at ESADE, he was given a grant to study film at the International Film and Television School in San Antonio de los Baños (EICTV) in Cuba.



THE DREAM AND THE SILENCE

Festival Participation/Awards:
 Cannes IFF 2012, Directors'
 Fortnight



Jaime Rosales

Filmography:

2003 THE HOURS OF THE DAY
 2007 SOLITARY FRAGMENTS
 2008 BULLET IN THE HEAD

TABU

Portugal/Germany/Brazil/
France
118 min

DIRECTED BY: Miguel Gomes

WRITTEN BY: Miguel Gomes & Mariana Ricardo

PRODUCED BY: Luís Urbano & Sandro Aguilar

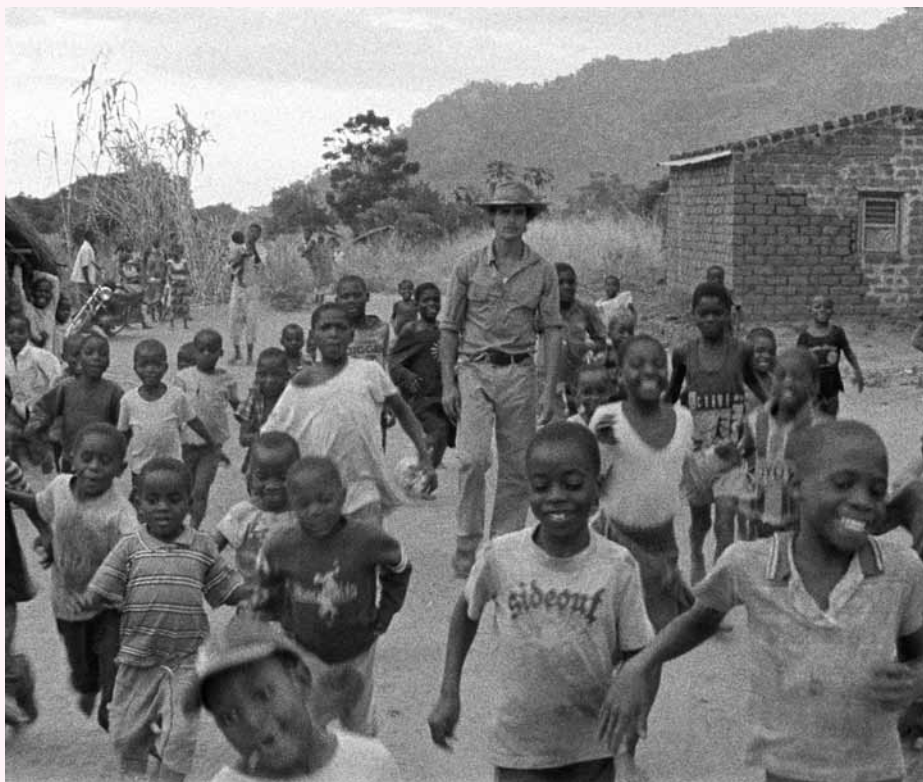
DIRECTOR OF PHOTOGRAPHY: Rui Poças AIP

EDITOR: Telmo Churro & Miguel Gomes

ORIGINAL SCORE: Vasco Pimentel

MAIN CAST: Teresa Madruga (Pilar), Laura Soveral (Aurora), Ana Moreira (young Aurora), Henrique Espírito Santo (Gian Luca Ventura), Carloto Cotta (young Gian Luca Ventura)

A temperamental old woman, her Cape Verdean maid and a neighbour devoted to social causes live on the same floor of a Lisbon apartment building. When the old lady dies, the other two learn of an episode from her past: a tale of love and crime set in an Africa straight from the world of adventure films.



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Director's Statement:

TABU is a film about the passage of time, about things that disappear and can only exist as memory, phantasmagoria, imagery – or as cinema, which summons and congregates all that. There is a massive ellipsis in the film, we go back fifty years. We go from the time of old age to youth, from the time of hangover and guilt to the time of excesses, from a post-colonial society to the time of colonialism. It's a film about things that are extinguished: a person who dies, an extinguished society, a time that can only exist in the memory of those who lived it. We also wanted to connect this to an extinct cinema. We chose to shoot the film in black and white, which is also on the verge of extinction – 35mm for the contemporary section, 16mm for the African section. I'm sometimes asked why the first part is not in colour, according to the (somewhat absurd) convention that the past is in black and white and the present in colour. If the second part of the film fits what is conventionally known as a 'period piece', I'm not sure the first part isn't as much of a 'period piece' ...

TABU

Festival Participation/Awards:

Berlin IFF 2012
 Las Palmas IFF 2012
 Hong Kong IFF 2012
 BAFICI 2012
 CPH:PIX 2012
 Jeonju IFF 2012
 Transilvania IFF 2012
 Sydney FF 2012
 Midnight Sun FF 2012,
 Karlovy Vary IFF 2012

Miguel Gomes

Miguel Gomes was born in Lisbon in 1972. He studied at the Lisbon Film and Theatre School and between 1996 and 2000 worked as a film critic for the Portuguese press. He directed several shorts awarded in festivals such as Oberhausen, Belfort and Vila do Conde, and screened at Locarno, Rotterdam, Buenos Aires and Vienna. THE FACE YOU DESERVE (2004) was his first feature film. In 2008, he presented his latest film OUR BELOVED MONTH OF AUGUST in the Directors' Fortnight at the Cannes IFF, which was subsequently selected for more than forty international festivals where it won over a dozen prizes. The Viennale (Austria, 2008), Bafici (Argentina, 2009) and the Centro de Artes e Imaxes da Corunha (Spain, 2009) included retrospectives of his films.



Miguel Gomes

Filmography:

1999 MEANWHILE, short
 2000 A CHRISTMAS INVENTORY, short
 2002 31 MEANS TROUBLES, short
 2002 KALKITOS, short
 2004 THE FACE YOU DESERVE
 2006 CANTICLE OF ALL CREATURES, short
 2008 OUR BELOVED MONTH OF AUGUST

TINKER TAILOR SOLDIER SPY

France/UK/Germany
128 min

DIRECTED BY: Tomas Alfredson

WRITTEN BY: Bridget O'Connor & Peter Straughan

PRODUCED BY: Tim Bevan, Eric Fellner & Robyn Slovo

DIRECTOR OF PHOTOGRAPHY: Hoyte Van Hoytema

EDITOR: Dino Jonsater

PRODUCTION DESIGNER: Maria Djurković

ORIGINAL SCORE: Alberto Iglesias

MAIN CAST: Gary Oldman (George Smiley), John Hurt (Control), Mark Strong (Jim Prideaux), Tom Hardy (Ricki Tarr), Colin Firth (Bill Haydon), Benedict Cumberbatch (Peter Guillam), Toby Jones (Percy Alleline), Stephen Graham (Jerry Westerby), David Dencik (Toby Esterhase), Ciaran Hinds (Roy Bland), Simon McBurney (Oliver Lacon), Kathy Burke (Connie Sachs), Svetlana Khodenchkova (Irina)

TINKER TAILOR SOLDIER SPY is based on the John Le Carré cold war spy novel. Set in the 1970s, George Smiley, a recently retired MI6 agent, is doing his best to adjust to a life outside the secret service. However, when a disgraced agent re-appears with information concerning a mole at the heart of the Circus, Smiley is drawn back into the murky field of espionage.



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www.studiocanal.co.uk

Director's Statement:

When I first met John le Carré he was very clear about his wishes regarding the film version of his novel "Tinker Tailor Soldier Spy": "Please don't shoot the book or re-make the TV mini-series. They already exist. I'm not going to interfere, but you can call me any time if there is anything you wonder about."

I think we have obeyed him to the letter.

Of course, you cannot encompass every detail in a book of 349 pages at the movies. But you can take themes and strands and moments, and try to describe what you see.

With TINKER TAILOR SOLDIER SPY I think we've made a film about loyalty and ideals, values that are extremely relevant – perhaps mostly because they are so rare these days?

Tomas Alfredson

Tomas Alfredson came to prominence in the world film community when he directed the much-beloved 2008 feature LET THE RIGHT ONE IN, which John Ajvide Lindqvist adapted from his novel of the same name. The film screened at over 30 international film festivals and won several dozen awards world-wide; received a BAFTA award nomination for Best Foreign-Language Film; and was released theatrically in the U.S. to great acclaim.

Tomas Alfredson started his career as an assistant at Svensk Filmindustri, before moving on to the start-up Swedish television channel TV4. There, he was a key part of building the entertainment department and initiating such long-term successes as "Fort Boyard".

After his time at TV4, he spent the next few years at SVT, the Swedish public broadcaster. In the early 1990s, he directed his first television series for SVT's drama department, "Bert". When the popular title character migrated to the big screen in 1995, in BERT – DEN SISTE OSKULDEN (Bert – The Last Virgin), Tomas Alfredson was nominated for the Swedish Guldbagge Award for Best Director.

By the close of the 1990s, he had become part of *Killinggänget* (a comedy group consisting of Sweden's most prominent comedians) when he worked on their FYRA SMÅ FILMER (Four Little Films).

The collaboration with *Killinggänget* continued with the stage production "Glenn Killing på Grand – lite sång, lite dans, lite naket" and the website "Spermaharen". In 2004, he directed *Killinggänget's* first feature film, FOUR SHADES OF BROWN which won four Guldbagge Awards, including Best Director. During 2007, Tomas Alfredson directed the television concert filming of "Hur tänker hon?", featuring comedian Johan Rheborg in a one-man show. In the fall of 2009, he made his stage debut as a director at the Royal Dramatic Theatre in Stockholm together with *Killinggänget*.



TINKER TAILOR SOLDIER SPY

Festival Participation/Awards:

Venice IFF 2011
Ghent IFF 2011
Stockholm IFF 2011
Tallin Black Nights FF 2011
Sofia IFF 2011

BAFTA Awards 2012: Best Adapted Screenplay, Outstanding British Film

British Independent Film Awards 2011: Best Technical Achievement (Production Design)

London Critics Circle Film Awards 2012: Technical Achievement of the Year (Production Design)



Tomas Alfredson

B TYMAHE (V TUMANE) **IN THE FOG**

Germany/Russia/Latvia/
the Netherlands/Belarus
127 min

WRITTEN & DIRECTED BY: Sergei Loznitsa

PRODUCED BY: Heino Deckert

DIRECTOR OF PHOTOGRAPHY: Oleg Mutu

EDITOR: Danielius Kokanauskis

PRODUCTION DESIGNER: Kirill Shuvalov

ORIGINAL SCORE: Vladimir Golovnitski

MAIN CAST: Vladimir Svirski (Sushenya), Vlad Abashin (Burov), Sergei Kolesov (Voitik), Vlad Ivanov (Grossmeier)

Western frontiers of the USSR, 1942. The region is under German occupation, and local partisans are fighting a brutal resistance campaign.

A train is derailed not far from the village where Sushenya, a rail worker, lives with his family. Innocent Sushenya is arrested with a group of saboteurs, but the German officer makes a decision not to hang him with the others and sets him free. Rumours of Sushenya's treason spread quickly, and partisans Burov and Voitik arrive from the forest to get revenge.

As the partisans lead their victim through the forest, they are ambushed, and Sushenya finds himself one-to-one with his wounded enemy.

Deep in an ancient forest, where there are neither friends nor enemies, and where the line between treason and heroism disappears, Sushenya is forced to make a moral choice under immoral circumstances.



Production:

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Press:

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Director's Statement:

The Second World War. Western frontiers of the Soviet Union. Forest. Two partisans are on their way to kill a civilian. They are on a mission. Their comrades, resistance fighters, have decided that this civilian is a traitor. Traitors have to be killed. This is how our story begins.

The civilian, condemned to death by the partisans, is a decent man. He found himself in this position due to unfortunate circumstances, but he is not able to prove his innocence.

The story ends tragically for all the protagonists.

There are hopeless situations, which do not have a way out, simply because there is a breakdown of understanding; the stream of events defies any reasoning and there is no possibility for a dialogue. We are dealing with such a situation. The protagonist gradually realises that he is doomed. He is finally able to see the real state of affairs. This is the plot of the film.



Sergei Loznitsa

Sergei Loznitsa was born on 5 September 1964 in Baranovichi (Belarus, former USSR). He grew up in Kiev, and in 1987 graduated from the Kiev Polytechnic with a degree in Applied Mathematics. From 1987 to 1991 he was employed at the Kiev Institute of Cybernetics, working on artificial intelligence research. He also worked as a translator from Japanese.

In 1997 Sergei Loznitsa graduated from the Russian State Institute of Cinematography (VGIK) in Moscow with a degree in feature film making.

Sergei Loznitsa has been making documentary films since 1996 and has directed 11 documentaries. He has received numerous international and national awards, including festival prizes in Karlovy Vary, Leipzig, Oberhausen, Paris, Madrid, Toronto, Jerusalem, St-Petersburg, as well as the Russian National Film Awards NIKA and LAUREL.

IN THE FOG

Festival Participation/Awards:

Cannes IFF 2012
 Karlovy Vary IFF 2012
 Jerusalem IFF 2012
 Yerevan IFF 2012
 Odessa IFF 2012
 Palic European FF 2012
 New Zealand IFF 2012



Sergei Loznitsa

LA VOZ DORMIDA

THE SLEEPING VOICE

Spain
128 min

DIRECTED BY: Benito Zambrano

WRITTEN BY: Benito Zambrano, based on the novel by Dulce Chacón

PRODUCED BY: Benito Zambrano & Antonio Pérez Pérez

DIRECTOR OF PHOTOGRAPHY: Alex Catalán

EDITOR: Fernando Pardo

PRODUCTION DESIGNER: Javier Fernandez

ORIGINAL SCORE: Carmen Agredano 'La Nana de la Hierbabuena'

MAIN CAST: Inma Cuesta (Hortensia), Maria Leon (Pepita), Marc Clotet (Paulino), Daniel Holguín (Felipe), Ana Wagener (Mercedes)

Hortensia, inmate of a women's prison, is pregnant. She has been sentenced to death for helping her husband Felipe who is still fighting in the resistance movement against Franco. The execution will not be carried out until she has given birth. Her sister Pepita has come from Cordoba to be by her side. During her stay in Madrid she – unintentionally and against her will – becomes a bridge between the prisoners and the resistance fighters. She struggles with this new role, but eventually accepts it and, moreover, she falls in love with Paulino, one of Felipe's underground comrades. Soon Pepita – frank and open-hearted – has to fight not only for her sister's life but also for those of Paulino and her unborn niece, ultimately risking her own life. This is the story about two sisters, their hopes, love and injustice in wartime.



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Director's Statement:

I was buried in the script of HAVANA BLUES when a friend told me about a fantastic book she was reading. Overcome by curiosity while taking a break from writing, I ventured to read a few pages of this supposedly amazing novel. In effect, I only needed to read a few pages to realise that I had before me a truly extraordinary work. To prevent it from interfering with my work in progress, I forced myself, with great effort, to stop reading. I purchased the novel but left it untouched for several months until one day, or more precisely, one night, I found myself sleepless and decided to start reading again. And that is when I fell in love with Dulce Chacón's novel. Each paragraph filled me with emotion, every page abounded with cinematographic images. I have rarely felt anything like this before. Until that night, I had never considered adapting a novel. Ever since I read the novel, I felt with absolute clarity that this was an extraordinary story, an incredible tale full of truth and feeling. Overflowing with compassion and suffering. Of hate and love.



THE SLEEPING VOICE

Festival Participation/Awards:

San Sebastian IFF 2011:
Silver Shell for Best Actress
BFI London 2011
Global FF Santo Domingo 2012:
Golden Ciguapa
Spanish FF Nantes 2012:
Audience Award
Istanbul IFF 2012



Benito Zambrano

Filmography:

1993 LOS QUE QUEDARON, doc.
1999 SOLAS
2005 HAVANA BLUES

VUOSAARI

NAKED HARBOUR

Finland
118 min

DIRECTED BY: Aku Louhimies

WRITTEN BY: Aku Louhimies, Mikko Kouki & Niina Repo

PRODUCED BY: Pauli Pentti & Liisa Penttilä

DIRECTOR OF PHOTOGRAPHY: Tuomo Hutri

EDITOR: Benjamin Mercer

PRODUCTION DESIGNER: Sattva-Hanna Toiviainen

MAIN CAST: Laura Birn (Iiris), Mikko Kouki (Pertti), Lenna Kuurmaa (Viivi), Metleena Kuusniemi (Sara), Deogracias Masomi (Make), Amanda Pilke (Milla), Jasper Pääkkönen (Anders), Alma Pöysti (Marika), Sean Pertwee (Robert), Pekka Strang (Lauri)

NAKED HARBOUR is a film about Finnish love in 2011. It is a story of people seeking love and approval at any cost. During one winter week all the characters in the film are faced with something irreversible.

Sara and Lauri have a flaw in their equation, the shared life intended to be perfect is in a crisis. Milla thinks she has found a supporter and the way to stardom, but the truth is different. Pertti tries to whip himself and his son into shape, but the result is a catastrophe. Walt is pushed to the extreme by his bullies. Aleksis's mother doesn't understand what their dog means to her son. American Robert gets to experience Finnish winter and Marika has to face her fears alone with her little daughter. All the characters in the film are imperfect, weak and lost but they are driven by the same need to be loved, seen and touched. People don't see eye to eye and may hurt each other, but in the background hope resides.



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www.vuosaarielokuva.fi



Director's Statement:

VUOSAARI is a film about how difficult it is to love, about relationships where love leaves a scar.

Aku Louhimies

Aku Louhimies became known to audiences with his breakthrough *RESTLESS* (Levottomat, 2000), a generational film marking the end of the 1990s. It was followed by *LOVERS & LEAVERS* (Kuutamolla, 2002) and the award-winning and highly popular TV-series "Fragments" (Irtiottoja, 2003). Also a success among critics and audiences was his dark-toned *FROZEN LAND* (Paha maa, 2005), which received 8 Finnish Jussi Awards.

In 2006 Louhimies directed the comedy *MAN EXPOSED* (Riisuttu mies) and the film *FROZEN CITY* (Valkoinen kaupunki) which was based on the TV-series "Fragments". They were followed by the drama *TEARS OF APRIL* (Käsä, 2008), set in the days of the Finnish Civil War. In *NAKED HARBOUR* Louhimies returns to the tones of *FROZEN LAND*, but with a more merciful touch. Louhimies was elected chairman of the Association of Finnish Film Directors in 2011. He has received Jussi Awards for Best Director with *FROZEN LAND* and *FROZEN CITY*, and a Jussi Award for Best Script.



NAKED HARBOUR

Festival Participation/Awards:
Moscow IFF 2012



Aku Louhimies

Photos: Heikki Siäen (1) Aku Louhimies (2-5). Portrait: Heikki Siäen

ZENATA KOJA GI IZBRISA SOLZITE

THE WOMAN WHO BRUSHED OFF HER TEARS

FYR Macedonia/Belgium/
Slovenia/Germany
102 min

WRITTEN & DIRECTED BY: Teona Strugar Mitevska

PRODUCED BY: Labina Mitevska

DIRECTOR OF PHOTOGRAPHY: Matyas Erdely

EDITOR: Nicolas Gaster

PRODUCTION DESIGNER: Vuk Mitevskii & Stephan von Tresckow

MAIN CAST: Victoria Abril (Helena), Labina Mitevska (Ajsun), Jean Marie Galey (Emil), Arben Bajraktaraj (Lucian)

In Paris, Helena witnesses her son's suicide. Noah confesses the horrible truth of his father's abuse, but Helena refuses to believe him. Her son falls over the balcony railing into the night. From this moment on, Helena's world is turned upside down as her struggle for survival transforms into a hunt for revenge.

Ajsun is a dreamer who lives with her father and her son Ilkin. In the high mountains of Macedonia, their existence is simple and harsh. Life has a different pace and purpose there, the daily survival is what drives them all. Ajsun dreams to be reunited with Lucien, the father of her son.

This is a story of two very different mothers: one that needs to punish in order to get by and the other that is forced to accept daily punishment in order to exist. This is a story of inner rage and of suffering a silent violence and of one woman's need to externalise it in order to justify her own existence. The other woman has to fight against traditions, patriarchy, religious and ethnic barriers just to be with the man she loves and to reunite her family. These two women from different parts of the world will end up affecting each other's lives in the most unexpected ways.

THE WOMAN WHO BRUSHED OFF HER TEARS tells a story about the various types of imprisonment we create for ourselves or are forced into. Helena's path is precisely traced; a path she is unable to change. Ajsun wants to live. Both aspire to be free.

This is a story of two destinies coming into one, of two women coming into one, and of two worlds becoming one.



Production:

Sisters and Brother Mitevski
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Director's Statement:

– Two Parts Make a Whole –

THE WOMAN WHO BRUSHED OFF HER TEARS is a film in search of humanity. The story told is of people out of place, of individuals who defy their society's chains in the attempt to free themselves.

The two parts of the film – France and Macedonia – are interdependent. They complete the puzzle and hold together the essence of the story of two very different women. The Macedonian part of the story is inspired by the Flaherty documentary approach, where ethnicity is not a novelty or a spectacle. By careful observation of everyday tasks, the true nature of characters is revealed. Visually, the entirely directional/interior treatment of the French part contrasts with the poetic observational treatment of the Macedonian part in order to create a hybrid of the two.

It was definitely a challenge to tell two stories and make them feel as one. Helena's story was always about emotion, while Ajsun's was more about action. Even when Helena takes action, she does it in the name of both women. This idea helped me throughout the writing as if I was dealing with one character and not two. From the beginning I knew that the two stories would be complete opposites in all possible ways: visually, but, even more importantly, in philosophy, in the way the two women view the world. In a way, I am referring to myself, these two parts of me: a Macedonian woman now living in the West.

Teona Strugar Mitevska

Teona Strugar Mitevska was born in 1974 into an artistic family in Skopje, Macedonia. Between the ages of six to twelve, Teona was a child actor. Later on she trained as a painter and obtained her BA in Graphic Design. She ditched a successful career as art director for internationally renowned companies for filmmaking. In 1998, she enrolled in the MFA film program at New York University's Tisch School of Arts. She made her debut as short film director in 2001 with VETA which received the Special Jury Award at the Berlin IFF. HOW I KILLED A SAINT, her first feature film, which was made under the auspices of SISTERS AND BROTHER MITEVSKI, a company she established together with her brother and sister. The film premiered at the Rotterdam IFF 2004 and won numerous prizes around the world. Her penultimate film I AM FROM TITOV VELES has been theatrically distributed in 15 countries, was invited to more than 80 festivals around the world and won over 20 international awards.



THE WOMAN WHO BRUSHED OFF HER TEARS

Festival Participation/Awards:

Berlin IFF 2012
Sarajevo FF 2012
Busan IFF 2012



Teona Strugar Mitevska

ЖИЛА-БЫЛА ОДНА БАБА
(ZHILA-BYLA ODNA BABA)

Russia
150 min

**ONCE UPON A TIME THERE
LIVED A SIMPLE WOMAN**

WRITTEN & DIRECTED BY: Andrey Smirnov

PRODUCED BY: Elena Smirnova & Andrey Smirnov

DIRECTOR OF PHOTOGRAPHY: Nikolay Ivasiv & Yuri Shaygardonov

EDITOR: Alla Urazbaeva

PRODUCTION DESIGNER: Vladimir Gudilin

ORIGINAL SCORE: Olga Yukecheva

MAIN CAST: Darya Ekamasova (Varvara, simple woman), Vlad Abashin (Ivan), Maxim Averin (Alexander), Alexey Serebryakov (Lebeda), Alexey Shevchenkov (Malafey)

Russia, Tambov Province, 1909-1921. The Russian village is experiencing the most difficult of times: World War I, the Russian Revolution, civil war, and famine. Peasants who refuse to obey the new authorities find themselves dispossessed of their land or property, or even murdered. ONCE UPON A TIME THERE LIVED A SIMPLE WOMAN tells the story of Russia's destiny during the darkest pages of its history through the life, loves and tragic fate of Varvara, a simple Russian woman.



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www.baba-film.ru

Director's Statement:

Once people started talking about the annihilation of censorship in 1987, I decided that it was my duty to get back to this topic and try to tell what the Russian catastrophe is. And in this organic way, the idea of using the Tambov Rebellion material, also known in Russian history as the 'Antonov Uprising', was born.

Peasants were antagonistic towards the Soviet regime. In 1918, Lenin, who hated Russia, its villages and priests, declared a 'class struggle' in the countryside. As a result, 'Poor Peasants Committees' were created that carried out atrocities throughout the territories subordinate to the Soviet regime.

My work on the script started with a visit to the KGB. Over there I got a few scarce reports and papers. Antonov's case, which I requested, was never shown to me even in the 1990s. We still do not know what papers are actually kept inside the top secret files. But fortunately, a large number of documents related to the Antonov Uprising were published in the book "Antonovshina" and that was quite enough for me to write the script.

Andrey Smirnov

Andrey Smirnov was born on 12 March 1941 in Moscow. In 1962, he graduated from the director's faculty of VGIK (in the workshop of Mikhail Romm). He has won numerous prizes for his work in films at both international and national film festivals.



ONCE UPON A TIME THERE LIVED A SIMPLE WOMAN

Festival Participation/Awards:

Montreal World FF 2011
Russian FF "Window to Europe"
2011: prize of the festival
president

Russian Film Academy Award (NIKA)
2011: Best Film, Screenwriter,
Actress, Actor in a Supporting Role,
Production Designer, Costume
Designer



Andrey Smirnov

Filmography:

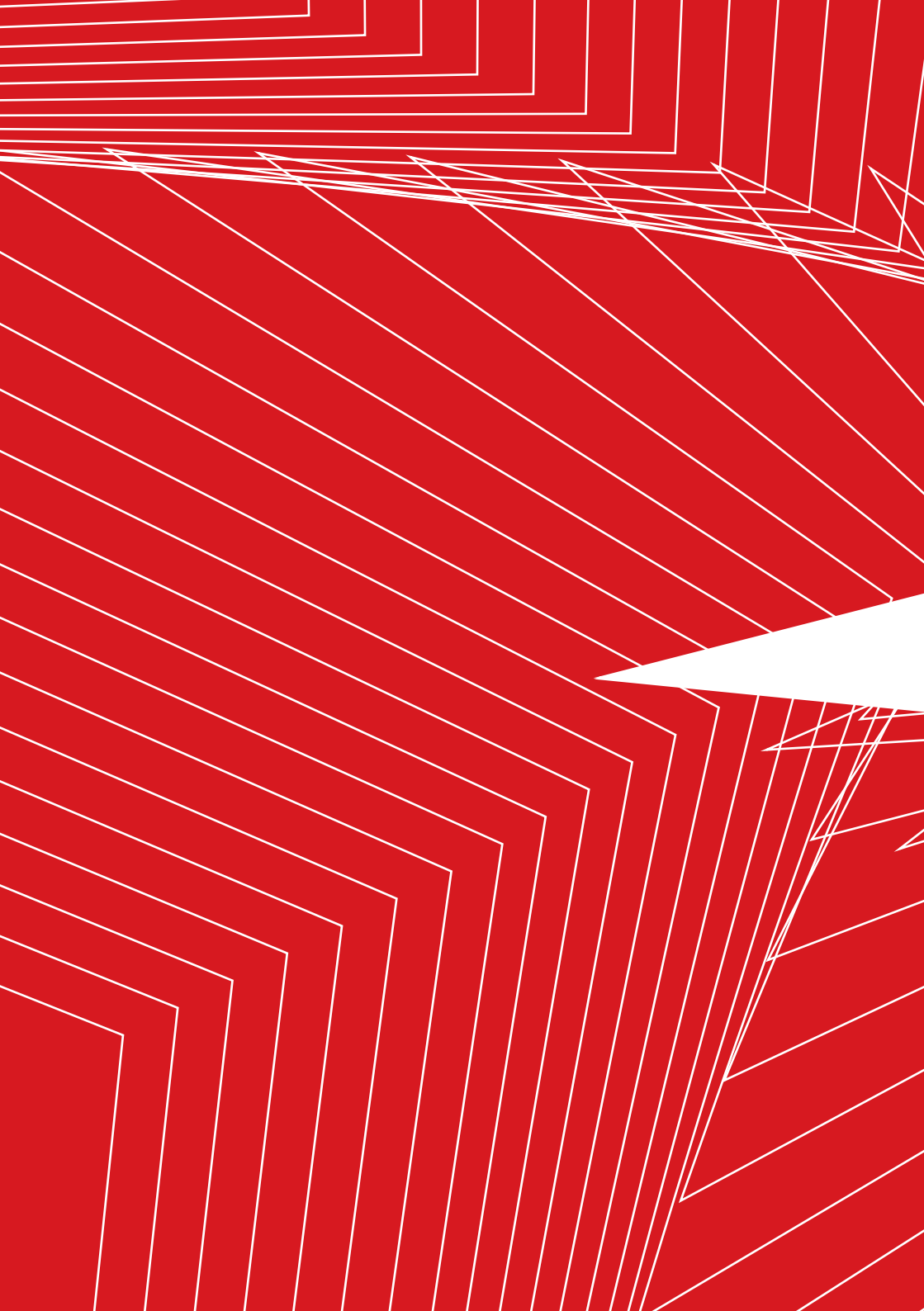
1964 INCH OF LAND (co-directed
with Boris Yashin)
1967 ANGEL
1970 BELORUSSIAN STATION
1974 AUTUMN
1979 FAITH AND FIDELITY

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The background is a vibrant red color. A large, white, five-pointed star is centered on the page. The star's points are sharp and extend towards the corners. The red background is filled with a complex pattern of thin, white, geometric lines. These lines form various shapes, including triangles, rectangles, and irregular polygons, creating a sense of depth and movement. The lines are arranged in a way that they appear to be receding or converging, giving the overall composition a dynamic and architectural feel.

See you next year in **Berlin!**



Founded in 1988, the European Film Academy (EFA) now unites 2,700 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.

