



FESTIVAL CATALOGUE

14—22 October 2021

THE FIFTH EDITION

ELGOUNA 
FILM FESTIVAL
مهرجان الجونة السينمائي
14-22 OCT 2021 — 5TH EDITION

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El Gouna Film Festival was founded in 2017 by Engineer **Naguib Sawiris**, in collaboration with actress and producer **Bushra Rozza**, international event organizer and CEO of I-Events **Amr Mansi**, and film producer **Kamal Zadeh**. The initiative gained strength and momentum with the support of El Gouna founder Engineer **Samih Sawiris**, and support of many private sector sponsors. The festival is presented under the auspices of the Egyptian Ministry of Culture.

El Gouna Film Festival aims to showcase a wide variety of films for a passionate and knowledgeable audience; while fostering better

communication between cultures through the art of filmmaking. Its goal is to connect filmmakers from the region with their international counterparts in the spirit of cooperation and cultural exchange. The festival is committed to the discovery of new voices and strives to be a catalyst for the development of cinema in the Arab world, particularly through its industry segment, **CineGouna Platform**. The 5th edition of **GFF** will present a selection of the newest films from around the globe.

The festival's program consists of the three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection out of Competition and Special Presentations. A total of over 75 films will screen at the festival, which will proudly be awarding US \$224,000, along with certificates and trophies, to the winners of the competitive sections. Feature-length films with a humanitarian theme across all section will be eligible for **GFF's** special **Cinema for Humanity Audience Award**. Films that raise awareness on issues related to the environment will be eligible to win the festival's **El Gouna Green Star Award**. In its Special Presentations section, the festival showcases iconic films from the past that continue to be cherished by film-loving audiences.

The festival will also be presenting the 5th edition of **CineGouna Platform**, an industry-oriented event created to support and empower Arab filmmakers, helping them find artistic and financial support among Arab and international professionals.

CineGouna Platform presents program initiatives such as **CineGouna SpringBoard** and **CineGouna Bridge** that not only provide several financial awards, but also learning opportunities through filmmaking workshops, panel discussions and masterclasses with experts in the field of cinema.

CineGouna Platform is expected to award a total of US \$250,000 to the winning projects in development and films in post-production. The prizes are funded by **El Gouna Film Festival** along with its sponsors and partners.

With the exciting film screenings and activities planned for the 5th edition, **El Gouna Film Festival** is certain to maintain its unique function as the meeting point for filmmakers, critics and audiences who will gather to celebrate the art, craft and business of cinema.



It has always been a pleasure to welcome you all to **El Gouna Film Festival (GFF)** and with its milestone 5th edition. In the five years since its inception, **El Gouna Film Festival** has enforced its position as an important cosmopolitan hub for culture and cinema.

As we celebrate our **5th edition**, we are sure that El Gouna Film Festival will continue to offer a top-notch platform for the cinematic industry and where filmmakers from around the world can connect and interact at our beloved El Gouna.

Despite last year's global conditions, **GFF** has managed to fight the global health situation through holding its edition at **El Gouna Conference and Culture Center (GCCC)**, it was a statement and a wish that the situation will recover!

El Gouna is continuously ready with the essential experience that its hotels possess to ensure quality conditions for its guests and audiences.

The recipe of success of **El Gouna Film Festival** is the remarkable efforts of the team and our partners as well as the relentless efforts of the **Orascom Development** team in making **El Gouna** the blueprint of Egyptian touristic destinations.

I would also like to thank the Egyptian Ministry of Interior, Red Sea Governorate, Ministry of Health and our Partners this year Ministry of Culture and Ministry of Tourism for their invaluable and continuous support of our efforts in making **GFF** an unmissable experience.

Once again, I welcome you all to join us in celebrating the art of cinema and the equally important art of living.

Samih Sawiris



Since its inauguration in 2017, **El Gouna Film Festival** has grown to become a prominent film festival that not only acts as a bridge connecting filmmakers and film lovers all around the world, but also provides a unique cinematic experience. As always, I'm delighted to welcome you to **El Gouna Film Festival's** landmark 5th edition.

As we celebrate five years of **GFF**, it's important to recognize our festival's mark on the cinematic landscape by showcasing the best films that international and regional cinema has to offer—a mark it will continue to uphold through adding more quality works to its extensive film portfolio.

After last year's global conditions, **El Gouna Film Festival** is returning as a beacon of hope that highlights cinema's importance to our humanity, through a wonderfully rich program that contains an abundance of activities, panels, masterclasses, and 75 carefully curated films.

Growing more relevant as the world grows infinitely more convoluted, **El Gouna Film Festival's Cinema for Humanity Audience Award** is a chance to draw attention to films that stimulate our humanity and aid us in remembering what life is truly about.

GFF is also delighted to announce the inauguration of the **Green Star Award**, which aims to shine the light on films that raise awareness and share knowledge on particularly timely issues related to the environment. With this award, we hope to pave the way for important conversations that must be had concerning overlooked environmental issues.

Through our industry arm, **CineGouna Platform**, we're still on our mission of empowering aspiring Arab filmmakers in their journey to secure creative guidance and proper funding, with **20 projects** participating in this year's edition.

In addition to encouraging the filmmakers of the future, **El Gouna Film Festival** will also continue to commemorate the cinematic legends that shaped up our present through the **Career Achievement Award**, which celebrates these inspiring figures and their enduring cinematic efforts and achievements in a way that suits them and the mark they continue to leave on us all.

I invite you all to indulge in the irresistible spirit of **El Gouna Film Festival** as well as the undeniable magic of all that is cinema.

Naguib Sawiris



It is my absolute pleasure to welcome you all to the 5th edition of **El Gouna Film Festival**. As we look forward to celebrating five years of **GFF**, it is of extreme importance that we look back and acknowledge, with immense pride, the festival's evolution into a cornerstone of Egyptian cinematic culture as well as the way it highlighted **El Gouna** as an unmissable cultural and touristic destination.

Despite last year's unfortunate global circumstances, we are thrilled with the footprint that **GFF** has left not only in the realm of international film festivals, but on the town of **El Gouna** as a whole. This footprint culminated in the inauguration of the **Gouna Conference and Cultural Center (GCCC)**, in which the 4th edition was held—a center that cemented **El Gouna**'s reputation as an international hub for all that is artistic and cultural and has contributed to placing Egypt on the map of both regional and international film festivals.

Building on our previous successes will always be our goal, but indulging in our shared humanity and remembering the hope life instills in us through awards, like the **Cinema for Humanity Audience Award**, is our North Star, guiding us along the way. In addition to this vital award, we are also delighted to announce the inauguration of the **Green Star Award**, which will be presented to works that raise awareness on important environmental issues.

With the **Cinema for Humanity Audience Award** and the **Green Star Award**, we hope that audiences everywhere will be inspired to not only humanitarily engage with the world, but to also enact positive change within their circles.

As it is more vital than ever to embrace the hope that **GFF** makes a point of inspiring, **Orascom Development Holding** is pleased to continue to grow **El Gouna Film Festival**, dedicating its resources to ensure an event of a lifetime and renewing our mission towards growing aspiring young talents and cinema enthusiasts.

On behalf of **GFF** and **Orascom Development Holding**, I would like to thank the Egyptian Ministry of Interior, the Ministry of Culture, the Ministry of Tourism, and the Red Sea Governorate for their continuous and much appreciated support, aiding us in upholding a world class experience.

Lastly, I would like to also express my gratitude to the tremendous efforts of the **GFF** and **the Orascom Development Holding** teams with the aid of our partners in bringing the vision that is **El Gouna Film Festival** into the real world.

I encourage you all to join us in celebrating **GFF** and all that it represents.

Omar El Hamamsy



Five Years...a foundation for the future

Marking the 5th edition of **GFF** is both an opportunity for celebration and pride, an occasion to look to the future, and a time to embrace the accomplishments of the past editions as a firm foundation on which to build what comes next.

Achievements, obstacles, and difficulties overcome, then success – much work and passion sum up the process we go through to provide a top-notch film festival experience.

We are delighted in the position that **GFF** has reached as well as the great appreciation for it locally, regionally, and internationally. This is the foundation for **GFF**'s upcoming activities as it seeks to implement new ideas and strengthen its role in Egypt, the MENA region, and internationally.

The **GFF** team is one of the hidden secrets behind the festival's brilliance as their learning, training, and high performance is what has enabled **GFF** to so successfully carry out its artistic mission within Egypt and the Arab world at large.

From the very beginning, the resort town of **El Gouna** embraced **El Gouna Film Festival** and its audience as it grew and flourished. The day **GFF** came into being, **El Gouna** was already twenty-five years old. The occasion of this quarter-century milestone happily coincided with the inauguration of **GFF**.

The press coverage that **GFF** has received was a primary factor in its success. Since the inauguration of Carthage Film Festival, the first Arab film festival, 50 years ago, no other film festival has witnessed anything similar to the widespread coverage which highlighted **GFF**'s films, workshops, panels, masterclasses, and exhibitions – the very factors that add artistry and delight to the festival's events, including red carpets, opening and closing ceremonies, and much more.

We are delighted to present this year's **GFF** program to you. We know that you will discover new artistic voices, and we wish you a fruitful and enjoyable stay in El Gouna.

Intishal Al Timimi

About El Gouna Film Festival 7

Welcome Letters..... 8

International Advisory Board 13

GFF Team 16

Career Achievement Awards 20

Program Overview 24

GFF Competitions & Awards 25

Feature Narrative Competition Jury 28

Feature Documentary Competition Jury 29

Short Film Competition Jury 30

FIPRESCI and NETPAC Jury 31

El Gouna Green Star Jury 32

Feature Narrative Competition 35

Feature Documentary Competition 53

Short Film Competition 65

Official Selection Out of Competition 79

Special Presentations 103

Honorees 111

CineGouna Platform 119

Ticketing Info 124

Index by Director 127

Index by Country 128

Index by Film 129

Print Source & Contact Information 130

Special Thanks 133

Map & Contact Info 134

El Gouna Film Festival is deeply honored that the stellar group of industry professionals listed here are members of our advisory board. Their support continues to guide and inspire us as we strive to produce a unique festival experience of the highest quality.



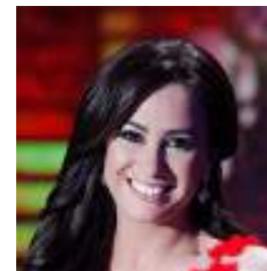
YOUSRA

Youssra is one of Egypt's biggest and most celebrated cinematic icons. The internationally acclaimed actress and singer has been associated with almost 90 films, winning awards and accolades through her illustrious career. Among them: the 2001 Egyptian National Film Festival prize for her role in Khaled Youssef's *The Storm*, a Marrakech International Film Festival Honorary Award in 2003, the Award for Excellence at the Turin Film Festival in 2007, and the Arte Award at the Taormina Film Festival in the same year. She starred in several films that participated in the official competitions of international festivals, such as *Egyptian Story* by Youssef Chahine, screened at the 1982 Venice International Film Festival, and Yousry Nasrallah's *Mercedes*, selected for the 1993 Locarno Film Festival. Among her other notable films are Raafat El-Mihi's *The Lawyer* (1984); Chahine's *Alexandria Again and Forever* (1991), *The Emigrant* (1994), and *Alexandria... New York* (2004); Sherif Arafa's *Terrorism and BBQ* (1992), *El-Mansy* (1993), and *Birds of Darkness* (1995); Khairy Beshara's *Strawberry War* (1994), and Marwan Hamed's *The Yacoubian Building* (2006). Youssra has served as a jury member at numerous international film festivals, and headed the jury of Carthage Cinema Days in 1994. She also became the first Egyptian actress to head the international jury of the Cairo International Film Festival in 2014. In 2006, Youssra was chosen to be a Goodwill Ambassador for the United Nations Development Program.



YOUSRY NASRALLAH

One of Egypt's most highly regarded filmmakers, Yousry Nasrallah was born in Cairo in 1952. He studied economics and political science before moving to Lebanon, where he worked as a journalist. His career in film began as an assistant to Volker Schlöndorff on his film *Die Fälschung*, followed by him assisting Youssef Chahine on his well-known works *Al-Dhakira* and *Adieu Bonaparte*, which he also co-wrote. Nasrallah's films have been screened at festivals around the world since his 1988 debut *Summer Thefts*. Produced by Youssef Chahine, the film made a significant contribution to the revival of Egyptian cinema. He carried on his collaboration with Chahine as co-director of *Alexandria Again and Forever* (1990) and *Cairo as Seen by Chahine* (1991). Both *Mercedes* (1993) and *El Medina* (1999) competed at Locarno Film Festival. The latter was awarded the Special Jury Prize. *The Gate to the Sun* (2004) was presented at Cannes Film Festival. *The Aquarium* (2008) at Berlin International Film Festival, and *Scheherazade, Tell Me a Story* (2009) at Venice International Film Festival. He competed for the Palme d'Or with *After the Battle* in 2012 and in 2016 with *Brooks, Meadows and Lovely Faces*. The last one, a wedding-themed comedy-drama, was invited to Locarno Film Festival as well as Toronto International Film Festival. His much-celebrated films are known for depicting Egypt's social and political complexities.



HEND SABRY

Hend Sabry is a Cairo-based Tunisian actress who has a huge following in the Arab world and has been recognized, awarded and applauded internationally. In 1994, she won the Best Actress awards at both the Carthage Film Festival and the Valencia Festival of Mediterranean Cinema for her role in *The Silence of the Palace* by Moufida Tlatli. She was also awarded the Best Actress prize at the 2001 Francophone Film Festival in Belgium for her role in Nouri Bouzid's *Clay Dolls*, and in the same year she won the Best Actress award at the Egyptian National Film Festival for her performance in *A Citizen, a Detective and a Thief* by Daoud Abdel Sayed. In addition, Sabry received the Best Actress award at the National Catholic Center for Egyptian Cinema and from the Rabat Film Festival for Hala Khalil's *The Best of Times* (2004), as well as the Best Actress award at the 2008 Rotterdam Arab Film Festival for Yousry Nasrallah's *Aquarium*. Among her other remarkable works are Sherif Arafa's *The Island* (2007) and Rida Al Bahi's *The Flower of Aleppo* (2010). In 2010, she was chosen to be a UN World Food Programme Ambassador, and has been working diligently for years to raise awareness about hunger in the region. In 2014, the Government of France granted her the honorary title of Chevalier de l'Ordre des Arts et des Lettres.



TARAK BEN AMMAR

Tarak Ben Ammar, often described as a cultural entrepreneur, is a graduate of the prestigious Georgetown University. He and his studio Carthago Films, launched in 1975, were instrumental in promoting Tunisia as a shooting destination. He provided production services to high-profile films such as *Star Wars* (1977) and *Raiders of the Lost Ark* (1981). Ben Ammar also produced prominent works like Jean Yanne's *Quarter to Two Before Jesus* (1982) and Roman Polanski's *Pirates* (1986). In the early 90s, he started to transition from servicing and production to media business. In 2000, he founded Émotion, a European alternative for film projects that have difficulty finding 100% of their budget with the American majors. In 2004, he launched Quinta Distribution and acquired distribution rights for Mel Gibson's *The Passion of the Christ*. Under his leadership, Quinta entered into an agreement with Technicolor and Thomson, and acquired seven television channels in Italy with TF1:D-Free, a TNT platform. At the 2008 Berlin International Film Festival, Ben Ammar announced his new Europe-wide film distribution strategy, in partnership with the bank Goldman Sachs. He has produced or co-produced more than 70 movies and has developed a group presence in several countries, including France, Italy, the United States, and North African countries.



ABDERRAHMANE SISSAKO

Born in Mauritania in 1961, Sissako grew up in Mali and moved to Moscow to study at the Federal State Film Institute, VGIK. His early work *October* (1993), a medium-length black-and-white film, was screened in Un Certain Regard at the 1993 Cannes Film Festival. After moving to France in the early 90s, he directed *Life on Earth* (1998), which was invited to Cannes Film Festival's Directors' Fortnight. *Waiting for Happiness* (2002) won the FIPRESCI Prize at Un Certain Regard. He returned to Cannes with *Bamako* (2006), an outdoor courtroom drama, in which the Malian people accuse the World Bank and the International Monetary Fund (IMF) of harming their economy. *Timbuktu* (2014), screened in the competitive section of the Cannes Film Festival, is described as a brilliant portrait of a people traumatized by division. It was Mauritania's first entry to be nominated for Best Foreign Language Film at the 2015 Academy Awards, and it won seven César Awards in France, including Best Director and Best Film. Sissako, whose work offers serious narratives about the realities facing Africa, is one of the few film personalities from the Sub-Saharan Africa to be considered as one of the world's leading filmmakers.



FOREST WHITAKER

American actor Forest Whitaker is the recipient of more than 50 international acting performance awards, among them an Academy Award, a Golden Globe, a BAFTA and a New York Film Critics Circle Award for his portrayal of former Ugandan president Idi Amin in Kevin Macdonald's *The Last King of Scotland* (2006). He also won the Best Actor Award at the 1988 Cannes Film Festival for his performance in Clint Eastwood's *Bird*, and was given the Creative Achiever Award at the 2013 Abu Dhabi Film Festival. He played distinctive roles in more than 120 films and TV series; *The Color of Money* (1986) by Martin Scorsese, *Platoon* (1986) by Oliver Stone, *The Crying Game* (1992) by Neil Jordan and *Ghost Dog: The Way of the Samurai* (1999) by Jim Jarmusch. In addition to his outstanding repertoire as an actor, Whitaker is also the director of six feature and short films. Whitaker is committed to supporting humanitarian causes, and is the founder of the International Institute for Peace and the Whitaker Peace and Development Initiative. He is also a UNESCO Goodwill Ambassador for Peace and Reconciliation, and a UNESCO Special Envoy working to combat poverty and hunger. He is the recipient of a Crystal Award from the 2017 World Economic Forum in Davos for his philanthropic efforts in youth empowerment.



HIAM ABBASS

Hiam Abbass was born and raised in a village in northern Galilee. After studying photography in Haifa, Abbass moved to France in the late 1980s and embarked on a career as an actress. She earned fame in the role of a mother who takes up belly dancing in *Red Satin* by Tunisian director Raja Amari. Other prominent directors she has worked with include acclaimed filmmakers such as Yousry Nasrallah in *The Gate to the Sun* (2004), Hany Abu-Assad in *Paradise Now* (2005), Najawa Najjar in *Pomegranates and Myrrh* (2008), Patrice Chéreau in *Persecution* (2009), Jean Becker in *Conversations with My Gardener* (2007), Nicolas Saada in *Spy(ies)* (2009), Jim Jarmusch in *The Limits of Control* (2009), Thomas McCarthy in *The Visitor*, Julian Schnabel in *Miral* (2010) and *The Diving Bell and the Butterfly* (2007); and Radu Mihăileanu in *The Source* (2011). Hiam Abbass was an adviser to Steven Spielberg during the filming of *Munich* and to Alejandro G. Iñárritu for his film *Babel* (2006). She has directed three short movies; *Bread*, in which she acts as well, *The Eternal Dance* and *Le Donne della Vucciria* (2013), which she also co-wrote. Her first feature-length movie as director and writer, *Inheritance* (2012), was highly acclaimed.



MARGARETHE VON TROTТА

Actress, writer and film director Margarethe von Trotta began her career in cinema as an actress. Shortly thereafter, she began co-scripting works with Volker Schlöndorff with whom she co-directed *The Last Honour of Katharina Blum* (1975). Her first solo feature was *The Second Awakening of Christa Klages* (1977), a film that confirmed von Trotta's unique directorial voice by introducing many of the themes that recur in her later work: the complexities of female bonding and the uses and effects of violence. She followed this up with a trilogy of films, which contributed to the development of mainstream feminist cinema. The first, *Sisters*, or the *Balance of Happiness* (1979), is perhaps the most personal of all her films and has drawn favorable comparisons to Bergman's *Persona* (1966). In 1981, von Trotta gained international acclaim with *Marianne and Juliane*, also known as *The German Sisters*, her calling card to the world and arguably her masterpiece. It was the first film directed by a woman to win the Golden Lion at Venice International Film Festival since Leni Riefenstahl's *Olympia* (1938). Psychologically insightful and politically complex, von Trotta's work, which includes more than 20 directing credits and 34 prestigious awards, is noted for its focus on women's relationships.



MOHAMAD MALAS

Born in 1945 in the town of Quneitra in the Golan, Mohamad Malas represents the Syrian cinéma d'auteur. The turmoil and conflict he witnessed while growing up is something that was to play a major role in his later work. After having worked as a teacher in Damascus while studying at the Faculty of Philosophy, Malas received a scholarship to study filmmaking at the VGIK. He returned to Syria in 1974 and soon acquired the reputation of a socially engaged filmmaker. He received international acclaim for his feature and documentary films and won several awards at film festivals around the world. Among his most important films that are themed on personal freedom and oppression are *Dreams of the City* (1983), *The Night* (1992), and *Passion* (2005). His film *Ladder to Damascus* (2013) premiered at Toronto International Film Festival and was invited for screenings at more than 50 international film festivals. Malas has authored *The Dream: A Diary of the Film*, a haunting chronicle of life of the Palestinian refugee camps in Lebanon. An English-language book titled *The Cinema of Muhammad Malas (Visions of a Syrian Auteur)*, written by Samirah Alkassim and Nezar Andary, presents Malas' work and gives dimension and humanity to a country currently defined by ruin and catastrophe.



ATIQ RAHIMI

Atiq Rahimi, born in Kabul in 1962, is a French-Afghan writer and filmmaker. In the mid 80s, he sought political asylum in France. He completed his PhD in audio-visual communications at the Sorbonne, and began writing *Earth and Ashes* in 1996. In 2004, he won the Prix du Regard vers l'Avenir at the Cannes Film Festival, for his debut film *Earth and Ashes*, based on his own book. In 2008, he was awarded the Prix Goncourt, the highest literary honor in France, for *The Patience Stone*. In 2012, Rahimi directed the film adaptation of the book from a screenplay he co-authored with Jean-Claude Carrière. The film won several awards including the FACE Award at the Istanbul International Film Festival and the SIGNIS Award at the Hong Kong International Film Festival. Rahimi also authored novels *A Thousand Rooms of Dream and Fear* (2011), in which he uses his tight, spare prose to send the reader deep into the fractured mind and emotions of a country caught between religion and the political machinations of the world's superpowers. In his novel, *A Curse on Dostoevsky* (2014), he not only flirts with literature but also ponders the roles of sin, guilt, and redemption in the Muslim world. In 2019, his movie *Our Lady of The Nile* (2019) won the Crystal Bear at the 2020 Berlin International Film Festival.

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Jennifer Spears
Electronic Subtitles
Youssef Mandour - Film House
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Managing Director
Mai Azmy
Executive Creative Director
Mohamed Fouad
Executive Director
Sally Ezzat
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Youssef Hammad
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Adham Taweela
Aly Goede
Ahmed Shoukry
Tarek Afia
Karima Soussa
Mahmoud Abo El Abbas
Hassan Yassin
Karma Elott
Mohamed Adel
Mohamed Khaled
Anas Soliman
Hassan Hussein
Mohamed Tarek

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Haitham M. Abdelatty
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Head Of Production
Mohamed Essam
Ahmed AbdelMawgod

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Dina Nadeem
Editing
The Cell Creative
Media Solutions

VFX
Mercury Visual
Solutions
Sound and Light
Nacelle Studios
Light Designer/DP
Michel Suk
Prolite
Baher George
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Hospitality Supervisor
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Ibrahim Abdulghani
Hospitality Coordinator
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Database Coordinators
Mohamed Galal
Sherief Oraby
Flight Reservation Manager
Asser Youssef
Flight Ticketing Coordinator
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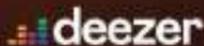
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HR Manager
Nevine Zarif
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El Gouna Office Manager
Sara Hisham
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AHMED EL SAKA

An Egyptian actor with a unique artistic mark, **Ahmed El Saka** has painted a modern image of Egyptian cinema alongside peers in his generation. Over three decades, he headlined dozens of blockbuster films, TV series, shows, and plays, showcasing his acting prowess.

Following the footsteps of the indelible stars of the golden era of Egyptian cinema like Farid Shawqi and Rushdy Abaza, who portrayed heroes fighting for justice, **El Saka** became an A-lister after playing the lead role in *Shorts, T-shirt, and a Cap* (2000), becoming Egypt's beloved action star that appeal to his vast audience base.

Ahmed El Saka was born into an artistic family: his father is the renowned Salah El Saka, Egypt's pioneer of the puppet theatre, and his grandfather is singer Abdou El-Sorogy. Following his graduation from the Higher Institute of Theatrical Arts in 1993, he began his career in television. He was nominated by scriptwriter Osama Anwar Okasha for a major role in Mohamed Fadel's *The Gale* (1991), in which he demonstrated his remarkable acting talent, which qualified him for his next roles until he starred in *Who Doesn't Love Fatima?* (1996), *Rabie's Other Half* (1996) with renowned star Yehia El-Fakharany, *Taming of the Shrew* (1996), and *The Ladies of Garden City* (1997) with an Egyptian stellar cast, which catapulted his acting career. In 1998 he landed his first leading role in the TV film *Marriage on Sullivan Paper*.

In 1994, he made his first foray into the silver screen with minor roles in *Huda and the Minister* (1994) and *The Ferryman* (1995), before starring with his friend and peer Mohamed Henedy in *An Upper Egyptian in the American University* (1998), marking the start of a new wave of Egyptian comedy films.

His cinematic repertoire includes blockbuster films such as *Africano* (2001), *Mafia* (2002), *Tito* (2004), the blockbuster series *El Gezira* (2007), and *El Gezira 2* (2014), *Ibrahim Labyad* (2009), *A Forced Escape* (2017), among others. He has several high viewership Ramadan drama series under his belt, including *The Black Horse* (2018), *Son of the Poor* (2019), and *Outsider's Lineage* (2021). He also starred in remarkable comedy plays along with A-list stars in *Afroto* (1999), and *That's Okay* (2003).

El Saka is best known for doing his own stunts in his high intensity films to maintain his performance's authenticity despite sustaining multiple injuries. He developed a reputation of being devoted to his craft, to the point where he would cut his own wage to ensure high-quality productions.

For his contributions to Egyptian cinema, **Ahmed El Saka** received awards, such as Best Actor in the 2002 National Feature Film Festival for Egyptian Cinema.

Filmography

2021 200 POUNDS	2002 MAFIA
2017 A FORCED ESCAPE	2001 AFRICANO
2016 30 YEARS AGO	2001 SADAT DAYS
2014 EL GEZIRA 2	2001 ATLANTIS: THE LOST EMPIRE
2012 EL-MASLAHA	2000 SHORTS, T-SHIRT, AND A CAP
2012 FATHER	1999 HAMMAM IN AMSTERDAM
2010 THE CONSUL'S SON	1998 AN UPPER EGYPTIAN IN THE AMERICAN UNIVERSITY
2010 THE DEALER	1998 HARMONICA
2009 IBRAHIM AL-ABYAD	1997 GUARD DUTY
2007 EL GEZIRA	1995 THE FERRYMAN
2007 TAYMOUR AND SHAFIKA	1995 A HOT NIGHT
2006 ABOUT LOVE AND PASSION	1994 HUDA AND THE MINISTER
2005 HARB ATALIA	
2004 TITO	
2003 ATLANTIS 2: MILO'S RETURN	



MOHAMMAD BAKRI

A Palestinian actor, director, and producer, **Mohammad Bakri** was born in 1953 in the town of Bi'na in the region of Galilee, receiving his secondary education in the city of Acre. He has six children, including actors Saleh Bakri, Ziad Bakri, and Adam Bakri. In 1973, he studied Theater, launching his acting career with a number of local plays, including his directorial debut play *The Pessioptimist*, which has been presented over 200 times. **Bakri** had his acting debut in director Costa Gavras's *Hanna K*. Notably, he also had a role in Paolo and Vittorio Taviani's *The Lark Farm*.

As a producer, director, and an actor, he has been involved in over 70 films, including *Beyond the Walls* (1984), *The Milky Way* (1994), and *Haifa* (1996).

In addition, **Bakri** has worked on several documentaries such as *Jenin, Jenin* (2003), which won the Best Documentary Award at the 2002 Ismailia International Film Festival.

He also directed the films *1948* (1998), which uncovered the Palestinian suffering 50 years after the Nakba, *Since You've Been Gone* (2005), which showcases the average Palestinian's life under the Occupation, as well as *Zahara* (2009), about the resilience of the Palestinian minority post-Nakba.

Garnering international acclaim through his participation in films in countries like Belgium, France, Canada, and the Netherlands, **Bakri** won multiple international awards, including the Leopard for Best Actor at the 2004 Locarno International Film Festival for his role in the film *Private* (2004). At the 2005 Cairo International Film Festival, he won an award for the same role.

For his crucial and illuminating films, **Bakri** received the Free Speech Award at the 2010 Berlin International Film Festival. In 2018, he won the Arab Critics Award at the 2018 Cannes Film Festival for *Wajib* (2017), as well as four additional awards from the International Arab Film Festival of Oran, Mar del Plata International Film Festival, and the MedFilm Festival in Rome.

He also received four Tanit d'Or awards from the Carthage Film Festival for all his plays and three of his films: *Jenin, Jenin* (2003), *Since You've Been Gone* (2005), and *Laila's Birthday* (2008).

In 2020, **Mohammad Bakri** was chosen as the Cultural Personality of the Year by the Palestinian Ministry of Culture.

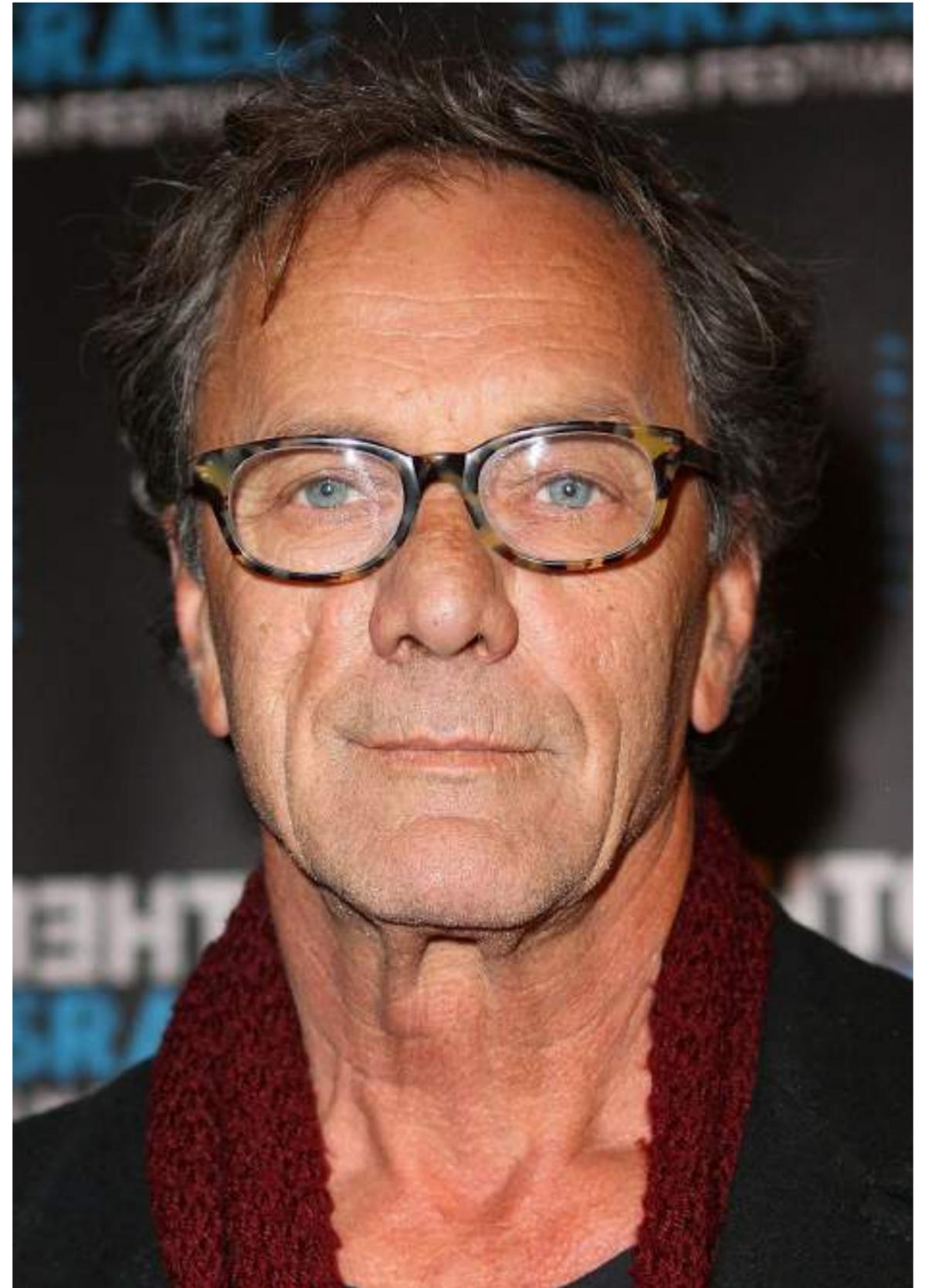
In addition, he received the 2021 Mahmoud Darwish Prize for Creativity by the Mahmoud Darwish Foundation, adding to previous honors such as the 1999 Palestinian Prize for Cinema, for his work and efforts in representing the Palestinian struggle through feature films and documentaries, especially *Jenin, Jenin*, which documented the Jenin Camp Massacre of 2002.

The Mahmoud Darwish Prize for Creativity recognized **Bakri's** artistic and cultural efforts and legacy throughout the course of his career and his solidarity with the Palestinian cause as well as his own struggle with constant harassment, threats, and military prosecution by the Occupation.

Mahmoud Bakri's filmography includes works such as *Foreign Nights* (1989), *The Body* (2001), *The Olive Harvest* (2003), *Laila's Birthday* (2008), *American Assassin* (2017), and *The Stranger* (2021).

Filmography

2021 THE STRANGER	1998 1948
2018 THE TOWER	1997 THE MILKY WAY
2017 AMERICAN ASSASSIN	1997 DESPERADO SQUARE
2017 WAJIB	1996 HAIFA
2015 INERTIA	1995 UNDER THE FEET OF WOMEN
2014 THE SAVIOR	1994 TALE OF THE THREE JEWELS
2013 STAY HUMAN - THE READING MOVIE	1994 SCAR
2013 GIRAFFADA	1994 BEYOND THE WALLS II
2013 PLACEBO	1993 THE MUMMY LIVES
2012 WATER	1992 DOUBLE EDGE
2010 THE FLOWERS OF KIRKUK	1991 CUP FINAL
2010 WEDDINGS AND OTHER DISASTERS	1991 HELD HOSTAGE: THE SIS AND JERRY LEVIN STORY
2009 ZINDEEQ	1989 FOREIGN NIGHTS
2009 ZAHARA	1988 RAMI AND JULIE
2008 LAILA'S BIRTHDAY	1987 DEATH BEFORE DISHONOR
2007 THE LARK FARM	1986 ESTHER
2006 NUZHAT AL-FUAD	1984 BEYOND THE WALLS
2005 SINCE YOU'VE BEEN GONE	1984 ON A CLEAR DAY YOU CAN SEE DAMASCUS
2004 PRIVATE	1983 FELLOW TRAVELERS
2003 THE OLIVE HARVEST	1983 THE HOUSE OF MEMORY
2003 JENIN, JENIN	1983 HANNA K.
2002 THE CHILD OF BETHLEHEM	
2001 THE BODY	



El Gouna Film Festival's program consists of three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out of Competition and Special Presentations. In the Special Presentations section the festival presents iconic films from the past that continue to be cherished by film-loving audiences.

FEATURE NARRATIVE COMPETITION

This competitive section presents narrative films that tell original stories by filmmakers from all parts of the world.

FEATURE DOCUMENTARY COMPETITION

This competitive section presents cutting-edge non-fiction films by international directors.

SHORT FILM COMPETITION

This competitive section presents short narrative films directed by emerging or established international filmmakers.

OFFICIAL SELECTION OUT OF COMPETITION

This section showcases highly acclaimed and awarded feature narratives or feature documentaries from around the world.

SPECIAL PRESENTATIONS

This section presents gems from the past or present times, which continue to attract the interest of film-loving audiences.

CINEMA FOR HUMANITY AUDIENCE AWARD

Feature-length films across all sections are eligible for **El Gouna Film Festival**'s Cinema for Humanity Audience Award, which is bestowed to a film that exemplifies humanitarian themes. Nominated feature-length films are indicated with El Gouna Star on the top corner of the film still.

EL GOUNA GREEN STAR AWARD

Films that share knowledge and/or raise awareness on issues related to the environment, ecology or wildlife, as well as their sustainability and importance are eligible for El Gouna Green Star Award.

**SUBTITLES

GFF screens all non-English language films with English subtitles. Selected non-Arabic language films are screened with English and Arabic subtitles.

More than 75 films will be screened at the 5th edition of **El Gouna Film Festival**, and awards totaling US \$224,000, along with trophies, will be presented to the winners of the competitive sections, as well as GFF's special Cinema for Humanity Audience Award and El Gouna Green Star Award.

FEATURE NARRATIVE COMPETITION:

El Gouna Golden Star for Narrative Film (Trophy, Certificate and US \$50,000)

El Gouna Silver Star for Narrative Film (Trophy, Certificate and US \$25,000)

El Gouna Bronze Star for Narrative Film (Trophy, Certificate and US \$15,000)

El Gouna Star for Best Arab Narrative Film (Trophy, Certificate and US \$20,000)

El Gouna Star for Best Actor (Trophy and Certificate)

El Gouna Star for Best Actress (Trophy and Certificate)

FEATURE DOCUMENTARY COMPETITION:

El Gouna Golden Star for Documentary Film (Trophy, Certificate and US \$30,000)

El Gouna Silver Star for Documentary Film (Trophy, Certificate and US \$15,000)

El Gouna Bronze Star for Documentary Film (Trophy, Certificate and US \$7,500)

El Gouna Star for Best Arab Documentary Film (Trophy, Certificate and US \$10,000)

SHORT FILM COMPETITION:

El Gouna Golden Star for Short Film (Trophy, Certificate and US \$15,000)

El Gouna Silver Star for Short Film (Trophy, Certificate and US \$7,500)

El Gouna Bronze Star for Short Film (Trophy, Certificate and US \$4,000)

El Gouna Star for Best Arab Short Film (Trophy, Certificate and US \$5,000)

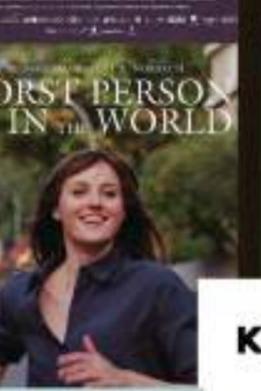
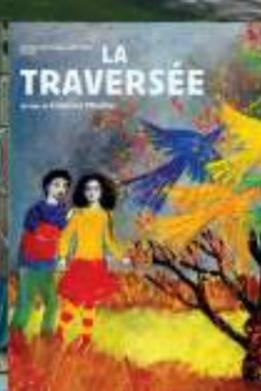
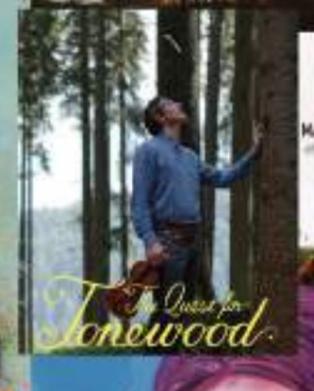
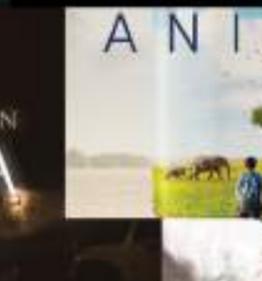
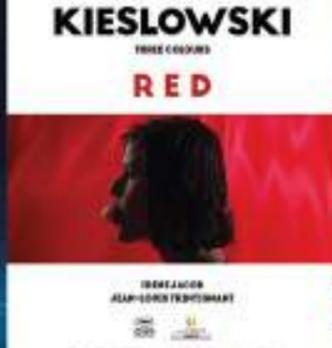
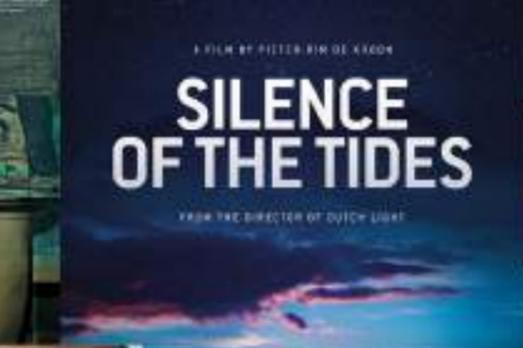
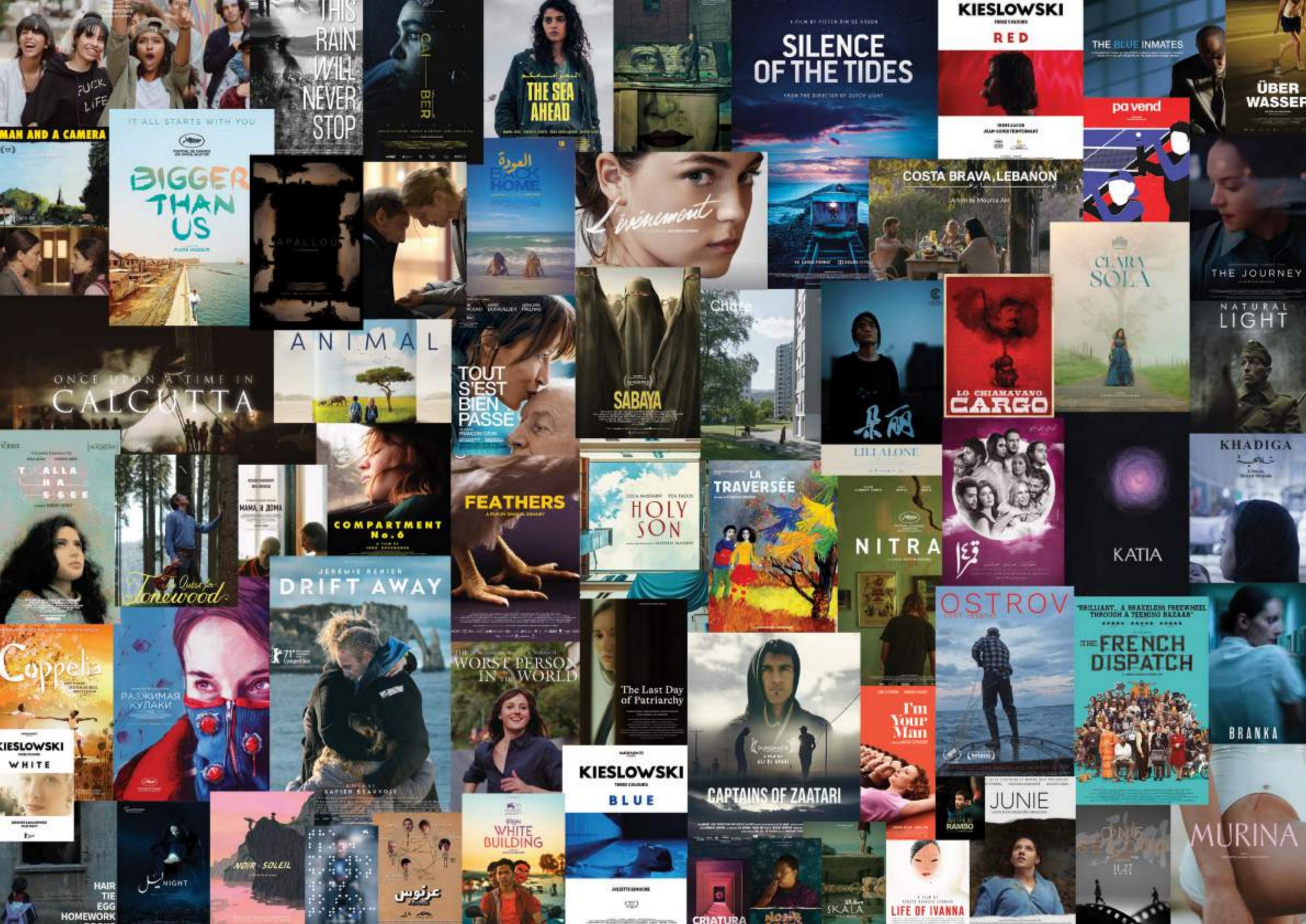
CINEMA FOR HUMANITY AUDIENCE AWARD:

Bestowed to a film that exemplifies a humanitarian theme (Trophy, Certificate and US \$20,000)

*Feature-length films across all sections, indicated with a star on the top corner of the film still are eligible for this award.

EL GOUNA GREEN STAR AWARD

Films that share knowledge and/or raise awareness on issues related to the environment, ecology or wildlife, as well as their sustainability and importance are eligible for the El Gouna Green Star Award. (Trophy, Certificate and US \$10,000)



PRESIDENT



ROB ALLYN

Rob Allyn is the CEO of Margate House Films LLC and is a New York Times best-selling author. He produced and wrote the 2021 film *Edge of the World*, the true story of the 1840's Borneo, which inspired literary works such as Lord Jim and The Man Who Would Be King. With his sons Conor and Jake Allyn, **Rob Allyn** made the 2021 box office hit film *No Man's Land*. He was also the producer of Netflix's film *I'm No Longer Here*, which was short-listed for the 2021 Academy Awards' Best International Feature Film award and won multiple awards at the 2020 Ariel Awards. The **Allyns** are now producing *All Souls Rising*, a limited television series about the 1790's Haitian Revolution, and *Beast*, which tells the story of a real-life serial killer in 1990's Colombia.



KABIR KHAN

Kabir Khan is an Indian director, screenwriter, and cinematographer, whose first feature film, *Kabul Express*, premiered at the 2006 Toronto International Film Festival before being screened at the 2006 BFI London Film Festival and 2007 Cairo International Film Festival, among others. The film won the 2006 Asian Film Festival of First Films' Purple Orchid Award. His second film *New York* was the opener for the 2009 Cairo International Film Festival and was screened at the 2009 Busan International Film Festival. Following that, **Khan** created poignant works such as *Ek Tha Tiger*, *Phantom*, *Bajrangi Bhaijaan*, and *Tubelight*. Telecast on major global networks, including the Discovery Channel, his documentary *The Taliban Years and Beyond* premiered at the 2003 Cork International Film Festival. His recent works include Amazon Prime's *The Forgotten Army*, which recreated the Indian National Army's journey back into India. Currently, **Khan** is working on *83*, a feature film about India's first Cricket World Cup.



MENNA SHALABY

Menna Shalaby is the first Egyptian and Arab actress to be nominated for the International Emmy Awards' Best Performance by an Actress award for her role in Shahid's *Every Week Has a Friday*. In addition to this, she received the Faten Hamam Excellence Award at the 2019 Cairo International Film Festival for her illustrious career. Her most notable works include *I Love Cinema*, *Chaos*, Yousry Nasrallah's *After the Battle* and *Brooks, Meadows*, and *Lovely Faces*, Marwan Hamed's *The Originals* and *Diamond Dust*, Hala Khalil's *The Best of Times*, and *Nawara*, the latter of which she received awards at many film festivals including Dubai, Tetouan, Malmö, and Oran. **Shalaby** was also awarded at the Egyptian National Film Festival for her roles in *The Magician* and *All About Love* and was commemorated at the 2018 Tetouan International Mediterranean Film Festival for her career.



SARAH HOCH

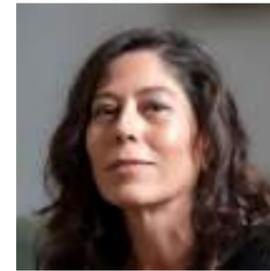
Sarah Hoch is the founder and executive director of the Guanajuato International Film Festival, held every year since 1998 in Guanajuato state's San Miguel de Allende. One of the largest Mexican film festivals and an important platform for young Latin American filmmakers, the 2021 Guanajuato International Film Festival took place in the cities of Irapuato and León for the first time. Conceived in 1997, **Hoch** founded the festival as a response to the Mexican film industry's crisis of a lack in film production. The Guanajuato International Film Festival has acted as a catalyst for a new generation of independent Mexican filmmakers, providing an alternative space for young creators to receive awards as well as professional consultations and co-production and financing opportunities. In its 24 years, the festival has brought emerging talents together with renowned film experts, including Tim Burton, Oliver Stone, Gaspar Noé, Spike Lee, and Bong Joon Ho.



GEROGES HACHEM

Georges Hachem is a Lebanese director and producer who graduated from the Louis Lumière National School in Paris, after completing theater studies at the Lebanese University. In 2010, he wrote and directed *Stray Bullet* which starred renowned actress and filmmaker Nadine Labaki. The film was critically acclaimed and garnered multiple accolades in many international film festivals, including the Muhr Competition's Best Arab Film award at Dubai International Film Festival and Cairo International Film Festival's Best Screenplay award. In 2016, he wrote, produced, and directed *Still Burning*, which starred famous playwright Wajdi Mouawad, actress Adila Bendimerad, and actor Fadi Abi Samra. Currently, **Hachem** is finalizing *Were It Not for Metro*, a feature documentary depicting the lives of stage performers playing at a Beirut-based cabaret show since 2013. He also cooperates with the Royal Film Commission in Jordan as a consultant at the Rawi Screenwriters Lab.

PRESIDENT



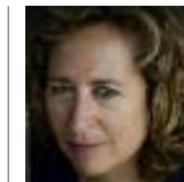
MARTHA SOSA

Martha Sosa is a Mexican producer who has been involved in fiction and nonfiction film production since 1997. She strongly believes that films are powerful emotional tools that contribute to social changes. All of her films have found success in countless world-class international film festivals, receiving over 150 awards, which include awards for Best Film, Best Director, and multiple audience awards. In addition to receiving an Emmy award and two IDA Humanitas Awards, Sosa has been nominated for the Academy Awards and Golden Globe Awards. As a producer, her first film was the classic *Amores Perros*, which marked a change in contemporary Mexican cinema. The film also launched the careers of director Alejandro González Iñárritu and actor Gael García Bernal.



JAY JEON

Born in South Korea, **Jay Jeon** studied Journalism at SungKyunKwan University. While still a student in the 1980's, he began his film career by founding a film collective called East West Film Group and starting a progressive film movement in 1988. **Jeon** went on to launch a film quarterly magazine, Film Language, of which he was the publisher and editor-in-chief until the 1990s. In addition, he wrote and translated several books on film auteurs, including S.M. Eisenstein. As a producer, **Jeon** produced several films, including *Tale of One City*, a film made to commemorate the 500th anniversary of Seoul, and *Two Cops*, one of the most successful box office blockbusters in South Korea. He also produced Lee Chang-dong's *Peppermint Candy* and *Oasis*, both of which were critically acclaimed at many international film festivals. **Jeon** is one of the six founding members of the Busan International Film Festival, which he directed from 2018 to 2020.



KIM A. SNYDER

Kim A. Snyder's most recent documentary *Us Kids* had its World Premiere at the 2020 Sundance Film Festival, following it by screenings at festivals such as South by Southwest, Sheffield, and Full Frame, where it received the Kathleen Bryan Edwards Award for Human Rights. She directed the Peabody Award-winning documentary *Newton*, which premiered at the 2016 Sundance Film Festival's US Competition. Her most recent short film, *Lessons from a School Shooting: Notes from Dunblane*, had its World Premiere at the 2018 Tribeca Film Festival, where it received the Best Documentary Short award. In 1994, she was the associate producer of the Academy Award-winning short *Trevor*, which spawned The Trevor Project, a leading national nonprofit addressing LGBTQ teen suicide. **Snyder** graduated with a Master's Degree in International Affairs from the John Hopkins School of Advanced International Studies and currently lives in New York.



MAHMOUD AL MASSAD

Mahmoud Al Massad is a Jordanian-Dutch director, scriptwriter, and producer. He received critical acclaim for his feature documentaries: *Shatter Hassan*, *Recycle*, and *This Is My Picture When I Was Dead*. For his films, **Al Massad** received over 25 prestigious awards as well as 30 nominations, being screened at over 200 international film festivals, including the Sundance Film Festival, San Sebastián International Film Festival, Toronto International Film Festival, International Documentary Film Festival Amsterdam, and International Film Festival Rotterdam. His latest feature narrative film, *Blessed Benefit*, premiered at the 2016 Toronto International Film Festival and received the NETPAC Award for Best Asian Film at the 2016 Warsaw International Film Festival. This film is exclusively featured on Netflix. Currently, **Mahmoud Al Massad** is working as a creative consultant on several film projects and as an instructor in filmmaking workshops.



MAY ODEH

Born in Birzeit, Palestine, **May Odeh** is a director and a film producer. Her first feature film *200 Meters* debuted at the 2020 Venice International Film Festival's Venice Days competition. She's the founder of Odeh Films, a production company that aims to produce and distribute creative documentary and feature films. Recently, she has been developing various feature films and is now in post-production with Iraqi director Ahmed Yassin Al Daradji's *Hanging Gardens*, a *CineGouna* alumnus that secured the official jury prize at the 2021 Final Cut in Venice Workshop. **Odeh** is best known for works such as *Gaza by Her*, *Maradona's Legs*, and *In Vitro*. Her recent work includes *The Present* and *A Thousand Fires*. She curates various film programs, including Palestinian Film Platform and Mobile Cinema. **Odeh** got her Master's Degree in Film from Lillehammer University College in Norway and graduated from EAVE in 2016. She's a member of the European Film Academy.

PRESIDENT



KAMLA ABOU ZEKRY

Born in 1974, **Kamla Abou Zekry** is an Egyptian television and film director, who has directed a variety of well-known films and television series, such as *A Girl Called Zat*, *Women's Prison*, *100 Faces*, and *One-Zero*, the latter of which competed at the 2009 Venice International Film Festival. Her film, *A Day for Women*, had premiered at the 2016 BFI London Film Festival, was the opener for the 2016 Cairo International Film Festival, and competed at the 2017 Khouribga African Film Festival.

In addition to her illustrious career, **Abou Zekry** has also taken part in many international and national film festivals, including the Cairo International Film Festival, Dubai International Film Festival, Luxor African Film Festival, Valencia Festival of Mediterranean Cinema, and Venice International Film Festival. Of her films, *18 Days* was screened at the 2011 Cannes Film Festival.

She has been nominated for several prestigious international awards, including the 2017 Film Africa Audience Award.



ALICE KHAROUBI

After finishing her studies in France and the USA, **Alice Kharoubi** has been a core member of the Cannes Film Festival team for many years. While managing the Short Film Corner as part of the Cannes Film Festival, she was appointed as a short film programmer for Abu Dhabi Film Festival and as a programming team member at the Geneva International Film Festival. Currently, **Kharoubi** is the Director of Cinema Programming at Marché du Film and is a member of film and script selection committees at the Cannes Film Festival, Red Sea International Film Festival, and the Poitiers Film Festival. Her extensive network, as well as her knowledge of the international film market, make her a key industry professional. She has often been asked to mentor young filmmakers and scout projects. She has been a jury member in many film festivals, including Sarajevo Film Festival and Carthage Film Festival.



NADIA KOUNDA

Born in 1989 in Morocco, **Nadia Kounda** studied Engineering before landing her first role in the 2008 short film *Tentations* by Mohcine Nadifi. Driven by her passion, she flew to Canada to devote herself to the 7th art, obtaining her bachelor's degree in Cinematography Studies at the University of Montreal while simultaneously taking roles in cinema and television. She has appeared in various Moroccan and international productions, with her first outstanding role being in Narjiss Nejjar's *The Rif Lover*, which earned her several nominations. In 2017, **Kounda** won **El Gouna Star for Best Actress** award at the inaugural edition of **El Gouna Film Festival** for her role in Faouzi Bensaidi's *Volubilis*. She also appeared in the Egyptian series *Abou Omar El Masry* by Ahmed Khaled. Vogue Arabia named her among the popular actresses of the Arab world in 2019 while Moroccan magazine TelQuel cited her among the top personas under 40 contributing to change in Morocco in 2021.



E. NINA ROTHE

Born in Florence, Italy, **E. Nina Rothe** is a writer who grew up in New York City. She has written for prominent publications, including Vogue Italia, Harper's Bazaar Arabia, Cosmopolitan Middle East, The Art Newspaper, Empire Arabia, Tehelka, The National Bespoke, Thrive Global, Firstpost, and Flaunt Magazine.

From 2011 to 2018, **Rothe** was a regular contributor to Huffington Post US as well as its Italian version, mostly focusing on Middle Eastern culture and cinema. Additionally, she has moderated masterclasses and public talks with influential cinematic figures such as Ralph Fiennes, Meg Ryan, Annemarie Jacir, Haifaa al-Mansour, Andrei Konchalovsky and Brigitte Lacombe. As of 2021, **Rothe** is the founder of Moving Image Middle East.



TAMER ASHRY

Working for 20 years as a director, producer, and scriptwriter in feature films, documentaries, and television, **Tamer Ashry** was drawn to filmmaking from an early age because of his love for visual art and storytelling. Inspired by his personal experiences, originality, audacious freedom, and intense curiosity about other people's lives, he went on to direct his first feature narrative film, *Photocopy*, about an elderly man's rediscovery of life. The film made rounds across international film festivals, receiving numerous awards, including the 2018 Malmö Arab Film Festival's Audience Award. His second film *Eyebrows*, a short film about two niqabi women, won **El Gouna Star for Best Arab Short Film** at the 2nd edition of **GFF**. As a producer, he worked on Albaqer Jafeer's *Take Me to the Cinema* and Hala Khalil's *Nawara*. He worked with several acclaimed filmmakers like Gini Reticker and Thomas Lennon. **Ashry** is also the co-founder and CEO of BEE Media Productions.



ARWA GOUDA

Arwa Gouda is an Egyptian actress who made her film debut in the 2005 film *Joys of Life*, which she followed with more roles in television series and films, including *On a Day Like Today*, *El Gezira 2*, *Citizen X*, and *Red Lines*, for which she received praise from audiences and critics alike as well as awards for most of her roles throughout her career.

In 2017, she had notable roles in many television series such as *Hell Stone*, *This Evening*, and *Once Upon A Time*, up until her *Civil War* in 2021.

Arwa Gouda has served on multiple juries in prestigious film festivals, including Cairo International Film Festival and the International Emmy Awards. Notably, she has always been interested in environmental causes and has represented Egypt in the Miss Earth pageant, in which she was ranked fourth prior to winning the 2004-2005 Best Model of the World title in Turkey.



KAYVAN MASHAYEKH

An attorney-turned-filmmaker, **Kayvan Mashayekh** began his career by writing, producing, and directing the epic independent film *The Keeper: The Legend of Omar Khayyam*, which premiered at the 2005 Moscow International Film Festival and had a successful 53-week theatrical run in the US in 14 separate cities.

Mashayekh became a member of the Producers Guild of America in 2008 in addition to being chosen as its Middle East Representative in the International Committee before becoming its Chair in 2018.

Additionally, he's the founder of Producers Without Borders, a curated network of global producers that has been dedicated to the production craft through giving seminars at world-class film festivals such as Cannes, Berlin, Amman, BFI London, and Odessa for the past six years.



RANA NAJJAR

Rana Najjar is a journalist and an artistic and cultural critic. Based in Beirut, she is also a television correspondent and has written for the Asharq News and Bloomberg news sites. **Najjar** holds a Master's Degree in Written and Audiovisual Communication from the Panthéon-Assas University Paris II.

Additionally, she has worked as a reporter, producer, and journalist in numerous Arab and international publications and organizations, including Reuters, the London-based Dar Al Hayat newspaper, Spanish Television, and much more. She was also the the editor-in-chief of numerous publications. **Najjar** is an activist for human rights and the environment and has aided in launching media campaigns and studies related to both fields.

Additionally, she has worked as a media consultant for several film festivals, international exhibitions and conferences, as a cultural events in the Arab world.

FIPRESCI



HELEN BARLOW

Helen Barlow is a prolific Australian freelance journalist and critic, who is based in Paris. In 2019, she received the La Plume d'Or for her services to French cinema. As a seasoned festival veteran, **Barlow** has covered the Cannes Film Festival and the Berlin International Film Festival for 30 years. She also covers the Venice International Film Festival and the Sundance Film Festival. She has recently served as a jury member at the Zurich Film Festival. **Barlow** regularly writes for The Australian newspaper as well as the film-oriented Australian website, Filmink.



MOHAMED NABIL

Mohamed Nabil is an Egyptian journalist and film critic who has studied mass communication and journalism as well as professional criticism. Since 2010, he has been writing in Al Kawakeb magazine, in which he holds the position of deputy editor-in-chief. **Nabil** also heads the entertainment department in the Egyptian news site, Sada El Balad. Previously, he has worked as a consultant for a few television series in addition to writing for several television and radio programs. **Nabil** is a member of the Egyptian Journalists Syndicate, and the Egyptian Film Critics Association. **Nabil** has also been heading the Alexandria Short Film Festival's press office for four years.



MICHELA MANENTE

Michela Manente is an Italian journalist who was born in Venice, where she currently resides. **Manente** is involved in the field of education, specifically media education, and has been working as a journalist since 2010. She is a member of the National Union of Italian Film Critics. She writes for periodical publications related to the film industry and online specialized magazines. A regular attendee of prestigious European film festivals, **Manente** especially focuses on the Venice International Film Festival. She has recently been a jury member at the goEast Film Festival.

NETPAC



INDU SHRIKENT

Born in 1948, **Indu Shrikent** is a founding member of NETPAC India. **Shrikent** has helped organize screenplay workshops, Film Weeks from Asian countries such as South Korea, Iran, and Turkey, as well as filmmaker retrospectives on cinematic figures, including Turkey's Omer Kavur and Sri Lanka's Parsanna Vithanage. **Shrikent** was the co-director of the Cinefan Film Festival of Asian and Arab Cinema with Aruna Vasudev and was the Festival Director of the 2012 Osian's Cinefan Film Festival. Serving as a jury member in many film festivals, **Shrikent** was involved with the Ismailia International Film Festival for Documentary and Short Films, Berlin International Film Festival, and Busan International Film Festival, among others. She was also a member of the 2010 Hong Kong International Film Festival's FIPRESCI Jury. Currently, **Shrikent** works at the Osianama Research, Library, Archive, and Sanctuary in New Delhi.



CHANG-HO BAE

Born in 1953, **Chang-ho BAE** is a South Korean film director who graduated from Yonsei University in 1976 with a B.A. in Business Administration. Since making his directorial debut with **People of the Slum** in 1982, **Bae** has directed 18 feature films, garnering local and international acclaim from audiences and critics alike. **Bae** has been a Jury President at a variety of film festivals, including the Seoul International Agape Film Festival, Yakutsk International Film Festival in Russia, and Vesoul Asian Film Festival in France, among others. He has received multiple prestigious awards at film festivals such as the Udine Far East Film Festival, Philadelphia Film Festival, Grand Bell Awards, Baeksang Arts Awards, and Bénodet international Film Festival. Currently, **Bae** is the Festival Director of Ulju Mountain Film Festival. His films include **Whale Hunting**, **Deep Blue Night**, **Stairway to Heaven**, and **My Heart**.



MOUHAMAD KEBLAWI

Muohamed Keblawi is a Swedish-Palestinian director and producer, who has worked in television and documentary film production. With a broad experience in project management of media production as well as business development within the cultural and creative industries, **Keblawi** has always particularly emphasized the importance of diversity in film and media. In 2011, he founded the Malmö Arab Film Festival in Sweden, which encourages Arab filmmakers to find more opportunities to tell their stories and has helped films, such as the Tunisian **Beauty and the Dogs**, find producers. **Keblawi** is also the founder of Arab Cinema in Sweden, a company that works on the distribution of Arab films in Sweden, with its most notable work being on films such as **1982**, **The Journey**, **Solitaire**, and **Factory Girl**.

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الموسيقى العربيّة نحو آفاق عالميّة

FEATURE NARRATIVE COMPETITION

AMIRA

Mohamed Diab
Egypt, Jordan, United Arab Emirates,
Saudi Arabia

ANOTHER WORLD

Stéphane Brizé
France

THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC

Teemu Nikki
Finland

CAPTAIN VOLKONOGOV ESCAPED

Aleksey Chupov, Natasha Merkulova
Russia, Estonia, France

CASABLANCA BEATS

Nabil Ayouch
Morocco, France

CLARA SOLA

Nathalie Álvarez Mesén
Sweden, Belgium, Costa Rica, Germany

COMPARTMENT NO. 6

Juho Kuosmanen
Finland, Germany, Estonia, Russia

COSTA BRAVA, LEBANON

Mounia Akl
Lebanon, France, Spain, Norway

FEATHERS

Omar El Zohairy
Egypt, France, Netherlands, Greece

MURINA

Antoneta Alamat Kusijanović
Croatia, Brazil, United States, Slovenia

ONCE UPON A TIME IN CALCUTTA

Aditya Vikram Sengupta
India, France, Norway

PLAYGROUND

Laura Wandel
Belgium

THE SEA AHEAD

Ely Dagher
Lebanon, France

SUNDOWN

Michel Franco
Mexico, France, Sweden

WHITE BUILDING

Kavich Neang
Cambodia, France, China

THE WORST PERSON IN THE WORLD

Joachim Trier
Norway, France, Sweden, Denmark



DIRECTOR
Mohamed Diab

AMIRA

Egypt, Jordan, United Arab Emirates, Saudi Arabia | 2021 | 94 min
Arabic, with English Subtitles

PRODUCERS
Mohamed Hefzy, Moez Masoud, Mona Abdelwahab, Hany Abu-Assad, Amira Diab

PRODUCTION COMPANIES
Film Clinic, Acamedia, The Studio, Al Taher Media Production

SCREENPLAY
Mohamed Diab, Khaled Diab, Sherine Diab

CINEMATOGRAPHY
Ahmed Gabr

EDITING
Ahmed Hafez

MUSIC
Khaled Dagher

SOUND
Alexis Durand, Abu Alul Montaser, Julien Perez, Aleksandra Stojanovic, Hugo Thouin

CAST
Saba Mubarak, Ali Suleiman, Tara Abboud, Ziad Bakri, Waleed Zuaier

Print Source
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Amira follows the titular character, a 17-year-old daughter of a Palestinian militant, Nuwar, who believes she was conceived with the smuggled sperm of her imprisoned father. As a result, their relationship has been restricted to her short prison visits with her mother, Warda, where she shows him their photoshopped family photos, her only way to forge a 'normal' life and un-lived memories with both her parents.

On the other hand, for Nuwar, who got married via camcorder and continues to spend his life as a husband and father in a prison cell, the opportunity to smuggle another sperm out of prison is his gate for freedom; *"everytime a part of me escapes this prison, it feels like a part of me is free."*

Yet when the bomb drops that the family can't have another child because Nuwar is sterile, their world collapses and the strong bond they shared is torn apart with accusations, denial, and suspicions from the daughter and the husband's family towards the resilient, quiet mother. Being her father's daughter, and like a true patriot, Amira is determined to embark on a quest to search for her true roots, unaware that the revelation may shatter her identity to pieces.

In his 3rd award-winning feature, Egyptian filmmaker Mohamed Diab chooses to shed the spotlight on one of the biggest human struggles of the Palestinian-Israeli conflict; the search for identity!

Authentically capturing the Palestinian society in the West Bank, Diab explores deep social divisions and xenophobia with the aim to deliver an idea that transcends beyond this everlasting rivalry, raising the question...is hatred caused by nature or nurture?

Amira stars a brilliant cast led by Ali Sulieman (Nuwar), Saba Mubarak (Warda) and upcoming rising Tara Abboud (Amira). The film received a standing ovation and three awards at the 2021 Venice International Film Festival, where Diab was highly praised for, *"having built a complex story on the meaning of family and blood ties, in a context that is strongly characterized by xenophobic dynamics and deep divisions."*

Rania Badr



Mohamed Diab is an award winning writer and director, whose work often focuses on pressing issues in Egyptian society. He gained recognition for his debut film, *Cairo 678*, about three women confronting male chauvinism and sexual harassment, which gained over 20 international awards. Diab, along with his siblings, wrote *El Gezira*, which was a huge success in Egypt and throughout the Arab world, and was Egypt's selection to compete for the 2007 Academy Awards. His second feature, *Clash*, was the opening film of the Un Certain Regard section at the 2016 Cannes Film Festival. Diab is currently directing Marvel's miniseries *Moon Knight*, making him the first Middle Eastern filmmaker to be given the keys to a major Marvel project.



DIRECTOR
Stéphane Brizé

ANOTHER WORLD

Un autre monde

France | 2021 | 96 min
French, with English & Arabic Subtitles

PRODUCERS
Christophe Rossignon, Philip Boëffard,

PRODUCTION COMPANIES
Nord-Ouest Films, France 3 Cinéma

SCREENPLAY
Olivier Gorce, Stéphane Brizé

CINEMATOGRAPHY
Eric Dumont

EDITING
Anne Klotz

MUSIC
Camille Rocailloux

SOUND
Emmanuelle Villard, Hervé Guyader

CAST
Vincent Lindon, Sandrine Kiberlain, Anthony Bajon, Marie Drucker

In this film, director Stéphane Brizé presents the final movie of his trilogy—beginning with *The Measure of a Man*, then *At War*, and, finally, ending with *Another World*—in which he embarks on a journey to portray a ruthless image of a brutal, capitalistic modern world and how that same world can crush a simple human being.

Brizé's world is a mirror of our own, wherein there's no place for feelings whether you were unemployed and looking for a job opportunity in an unforgiving market, a supervisor trying to maintain his team's rights, or a global company's respectable executive who risks his good fortune to defend his employees.

Depicted in every respective installment of Brizé's trilogy, these three characters are brilliantly portrayed by the same actor, Vincent Lindon, who goes between socially diverse characters who all agree on one thing trying to preserve their humanity in the face of modern society and its economic laws.

Amidst his endless preoccupation with humans, Brizé portrays a new class, with no left-wing clichés that prejudge characters based on their class experience.

The film begins with the divorce proceedings between Philippe and his wife, for whom he'd devoted his life as he climbed his multinational company's ranks, becoming its CEO.

As Philippe gets closer to the pinnacle of his professional success while slowly losing his soul, he finds himself mired in a struggle to prevent his company from cutting its budget through laying off a number of workers in several departments.

Deciding to look for unusual solutions, he sacrifices his financial advantages as do other managers in order to save other workers' jobs. But is that enough for Philippe to gain the approval of an establishment that insists on being obeyed? Is it enough to gain the sympathy of those he defended?

Amir Ramses



Stéphane Brizé is a French director and actor. He worked as a television technician in Paris while following a dramatic art class. He then started directing theatre plays. He directed his first short movie, *Bleu dommage* in 1993, followed by *L'oeil qui traîne* in 1996 and *Le bleu des villes* in 1999. In 2013, he directed *Quelques heures de printemps* starring Vincent Lindon and Hélène Vincent, the film received four nominations at the 2013 César Awards.

Print Source
International Sales
Wild Bunch International
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DIRECTOR
Teemu Nikki

Finland | 2021 | 82 min
Finnish, with English & Arabic Subtitles

PRODUCER
Jani Poso
PRODUCTION COMPANIES
It's Alive Films, Wacky Tie Films
SCREENPLAY
Teemu Nikki
CINEMATOGRAPHY
Sari Aaltonen
EDITING
Jussi Sandhu
SOUND
Sami Kiiski, Heikki Kossi
CAST
Petri Poikolainen, Marjaana Maijala, Hannamaija Nikander, Matti Onnismaa, Samuli Jaskio

THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC
Soke mies, joka ei halunnut nähdä titania

Starring Petri Poikolainen as Jaakko, a youthful Finnish man who is unable to see or walk, *The Blind Man Who Did Not Want to See Titanic* is an immersive and fascinating experience that will be totally unexpected for most film-goers. Its matter-of-fact realism in depicting and discussing serious illness is honest and refreshing. It's no surprise that it won the Audience Award in Venice this year. The winsome portrait of Jaakko turns into a tense thriller when he decides to visit Sirpa, a woman he has fallen in love with online but never met in person. The award-winning Finnish director Teemu Nikki made an astute choice in casting an actor who is actually blind and suffering from multiple sclerosis. In clumsy hands, the film could have been a very stiff and stilted portrait of a severely disabled person. Instead, we are presented with a wonderful personality full of humor and a discerning movie collector to boot. The title's reference to James Cameron's film *Titanic* comes from an amusing phone dialogue between Jaakko and Sirpa in which he explains that his admiration for Cameron's early films is so great he has never taken the director's "most calculated and expensive" work out of its cellophane wrapper!

Lensed using a very restricted viewpoint that largely rests on Jaakko's expressive face and nothing else, the camerawork conveys a feeling of limitation and uneasiness from the first time we see him waking up in his bed. The first thing he does is to grab his beaten-up old cell phone, which is his lifeline to the outside world. Nikki doesn't shy away from difficult scenes of physical pain and immobility, setting the stage for Jaakko's state of complete helplessness when he later falls outdoors under dire circumstances. In the main role of Jaakko, Poikolainen is simply excellent, witty, good-humored and convincing in his courageous decision to leave his home and embark on a three-hour journey that represents freedom to him.

Deborah Young



Teemu Nikki is a prolific self-educated, award-winning filmmaker. *The Blind Man Who Did Not Want to See Titanic* is Nikki's fifth feature film. He has also directed over 20 short films which have gained recognition at film festivals all around the world and three popular tv-series. Together with Jani Pösö, he runs It's Alive Films, one of the most active production companies in Finland. Nikki's style is best described as a good-willed yet unapologetic political satire of humanity.

Print Source
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DIRECTORS
Aleksey Chupov,
Natasha Merkulova

Russia, Estonia, France | 2021 | 126 min
Russian, with English & Arabic Subtitles

PRODUCERS
Valeriy Fedorovich, Evgeniy Nikishov, Alexander Plotnikov, Katrin Kissa, Charles-Evrard Tchekhoff
PRODUCTION COMPANIES
Place of Power, Lookfilm, Homeless Bob Productions, Kinovista
SCREENPLAY
Aleksey Chupov, Natasha Merkulova, Mart Taniel
CINEMATOGRAPHY
Mart Taniel
EDITING
François Gédigier
MUSIC
Elena Stroganova, Matis Rei
SOUND
Matis Rei
CAST
Yuriy Borisov, Timofey Tribuntsev, Aleksandr Yatsenko, Nikita Kukushkin, Vladimir Epifantsev

CAPTAIN VOLKONOGOV ESCAPED
Kapitan Volkonogov bezhal

Russian directing team Natasha Merkulova and Aleksey Chupov are known for films like *Intimate Parts* and *The Man Who Surprised Everyone* that caught the audience off guard and shocked them into seeing Russia through new eyes. *Captain Volkonogov Escaped* is their biggest production so far and its subject is political repression. This grotesque comedy, which is really an immense tragedy set in the 1930s, displays the Russian love of metaphor, mysticism and visual; a strong stylistic choice that pays off handsomely in the final moments. It stars Yuriy Borisov, the young Russian actor of the moment, as Capt. Fyodor Volkonogov, the top dog in a pack of aggressive Soviet agents who are trained to torture and kill innocent citizens judged "unstable" for their country's political future. Their job is to carry out mass arrests and executions, often using torture to get a signed confession. Although they wear bright red track suits that were totally anachronistic in the 1930s, which is another interesting stylistic choice. It's quite clear we're in the middle of Stalin's Great Terror when "the enemies of the people" were rounded up on trumped up charges and some one million Soviet citizens were shot or tortured to death.

The power-drunk youths live together in a vast aristocratic building and work in another graceful fortress of masonry. When Fyodor arrives in the office, he finds his commanding officer has just jumped out the window and his comrades are being sent into "rehabilitation". He makes a sensible decision. For the rest of this dynamic two-hour tale, he tries to stay one step ahead of his former colleagues and remain alive a little longer. In one strange scene, his best buddy climbs out of a grave, ghoulish-fashion, to warn him he'll soon join his pals in eternal suffering in hell for what he's done. The only way out is to find one person he's wronged who will agree to forgive him. But that turns out to be easier said than done.

Deborah Young



Aleksey Chupov & Natasha Merkulova is a well-known Russian filmmaking duo who has multiple award-winning films under their belt. Chupov and Merkulova debuted their writing/directing tandem in *Intimate Parts*. The film received over 30 awards and nominations in film festivals, including Karlovy Vary, Fort Lauderdale and Tallinn Black Nights film festivals. In 2018, their 2nd feature *The Man Who Surprised Everyone* was selected for the 2018 Venice International Film Festival's Horizons Competition. In 2020, they wrote and directed the *Call Center* series that won the Best Script award at the Pilot Film Festival. Currently, the duo is co-directing *Anna K*, a contemporary reimagining of Leo Tolstoy's iconic novel *Anna Karenina*.

Print Source
International Sales
Pluto Film
manola@plutofilm.de



DIRECTOR
Nabil Ayouch

CASABLANCA BEATS
Haut et fort

Morocco, France | 2021 | 102 min
 Arabic, with English Subtitles

An empowering and vibrant musical brimming with energy and optimism, director Nabil Ayouch's film is set against the backdrop of Les Etoiles de Sidi Moumen, a cultural center that the director co-founded, with its story featuring young performers who were real-life students in the hip-hop program, The Positive School of Hip Hop, which gives *Casablanca Beats* a deep-rooted sense of honesty as it blurs documentary and fiction.

The film – the first Moroccan film to be screened as part of Cannes Film Festival's main – features Anas Basbousi's Anas, the founder of the hip-hop program at an arts center in the shantytown of Sidi Moumen. He is a charismatic and talented teacher, but rather than being the film's core, he takes a backseat as the storylines focus on his students, who show their hip-hop skills.

But these youngsters grow into their characters and the film, which provides an engrossing platform for them to debate and discuss vital issues. The debate of whether sexual harassment, religion, and censorship should form a part of rap is important and the film offers a stage for a youthful look at some of contemporary Morocco's issues. The Casablanca streets as well the art center's classrooms provide the stage for a sprawling story of youthful empowerment.

As Wendy Ide wrote in ScreenDaily: *"Self-expression finds many channels – one teenage boy has a soulful voice and an improvisation talent; another kid is a proficient beatboxer; a fierce girl raps with the confidence of a performer twice her age. But perhaps the most thrilling are the dance sequences that spill into the streets and narrow alleyways of Sidi Moumen – defiant and uninhibited, street dance is harnessed by young women to claim their space in a society that still tends to dictate how they're seen and heard"*.

Mark Adams

- PRODUCERS**
 Nabil Ayouch, Amine Benjelloun, Bruno Nahon, Alexandra Henochsberg
- PRODUCTION COMPANIES**
 Ali N' Productions, Les Films du Nouveau Monde, Unité de Production
- SCREENPLAY**
 Nabil Ayouch, Maryam Touzani
- CINEMATOGRAPHY**
 Virginie Surdej, Amine Messadi
- EDITING**
 Marie-Hélène Dozo, Yassir Hamani, Julia Gregory
- MUSIC**
 Mike and Fabien Kourtzer
- SOUND**
 Samuel Aichoun, Said Radi, Nassim El Mounabbih
- CAST**
 Anas Basbousi, Ismail Adouab, Meriem Nekkach, Nouhaila Arif

Print Source
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Nabil Ayouch is a world renowned director. He is a member of the Academy of Motion Picture Arts and Sciences and the Académie des Arts et Techniques du Cinéma. In 1997, he directed his first feature, *Mektoub*, which was the Moroccan entry for Best Foreign Language Film at the 1997 Academy Awards, as was his 2000 film *Ali Zaoua*, which won 45 international awards. In 2011, his feature *Horses of God*, which was based on the May 2003 Casablanca bombings, was screened in Un Certain Regard section at the Cannes Film Festival, where it received the François Chalais Award. His 2015 film, *Much Loved* won the Best Director and Best Actress awards at the Angoulême Film Festival and won over 12 international awards.



DIRECTOR
Nathalie Álvarez Mesén

CLARA SOLA

Sweden, Belgium, Costa Rica, Germany
 2021 | 106 min
 Spanish, with English & Arabic Subtitles

Clara Sola is a strong debut by Costa Rican-Swedish filmmaker Nathalie Álvarez Mesén. The film follows Clara, a 40-year-old virgin who's believed to have a special connection to God. She lives with her deeply religious mother, Fresia, and her teenage niece, María, whose sexual awakening stirs Clara's own desires. However, the figure she most identifies with is Yuca; the family's white mare that is also thought to have certain special powers. The fates of Clara and Yuca mirror each other: their particularities are confused for magic and the supernatural. This fetishization, in turn, threatens their recognition as beings.

Clara, born with debilitating curvature in her spine, is wonderfully played by the dancer Wendy Chinchilla Araya. Oftentimes, indeed, her performance feels like choreography. The quality of Chinchilla Araya's acting triumph is in the small details: the twitch of an eye, the flicker of a finger, a shifting smile. Every movement is calculated and measured, yet it's always intuitive. Likewise, Sophie Winqvist Loggins' cinematography skillfully captures *Clara Sola's* interplay between magic and tragedy. Flitting between intrusiveness and voyeurism, Loggins forces an uncomfortable intimacy on the viewer with the film's characters, making us confront the most interior dimensions of family life. This tension is manifested through the film's magical realism. In this light, *Clara Sola* absolutely sits in that liminal space between tale and the all-too-real.

Ultimately, *Clara Sola* is a film of liberation; liberation from paternalism, from fetishization, and oppressive situations. Although at times it can be disturbing, *Clara Sola* is at other times uplifting. However, all in all, *Clara Sola* is the kind of film that will leave you with the fundamental question: how do we become truly free?

Nicole Guillemet

- PRODUCERS**
 Nima Yousefi, Alan McConnell, Géraldine Sprimont, Karina Avellan Troz
- PRODUCTION COMPANIES**
 Hobab, Need Productions, Resolve Media, Pacífica Grey
- SCREENPLAY**
 Nathalie Álvarez Mesén, María Camila Arias
- CINEMATOGRAPHY**
 Sophie Winqvist Loggins
- EDITING**
 Marie-Hélène Dozo
- MUSIC**
 Ruben De Gheselle
- SOUND**
 Erick Vargas Williams, Valène Leroy, Charles De Ville
- CAST**
 Wendy Chinchilla Araya, Daniel Castañeda Rincón, Ana Julia Porras Espinoza

Print Source
 International Sales
 Luxbox
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Nathalie Álvarez Mesén is a Costa Rican-Swedish screenwriter and director. An alumna of the Berlinale Talents, TIFF Filmmaker Lab and NYFF Artist Academy, Nathalie's shorts have screened at film festivals all over the world. Her short, *Filip*, won Best Film Under 15 Minutes at the 2016 Palm Springs Shortfest. Nathalie co-wrote *Entre tú y Milagros*, winner of the Orizzonti Award for Best Short in the 2020 Venice International Film Festival. Her debut film, *Clara Sola*, had its world premiere at the 2021 Cannes Film Festival's Directors' Fortnight.



DIRECTOR
Juho Kuosmanen

COMPARTMENT NO. 6
Hytti nro 6

Finland, Germany, Estonia, Russia | 2021
107 min
Russian, Finnish, with English & Arabic Subtitles

PRODUCERS
Jussi Rantamäki, Emilia Haukka, Jamila Wenske, Melanie Blocksdorf
PRODUCTION COMPANIES
Aamu Film Company, Achtung Panda!
SCREENPLAY
Andris Feldmanis, Livia Ulman, Juho Kuosmanen
CINEMATOGRAPHY
J-P Passi
EDITING
Jussi Rautaniemi
SOUND
Pietu Korhonen
CAST
Seidi Haarla, Yuriy Borisov, Dinara Drukarova, Julia Aug

Laura is a Finnish young woman who is in Moscow to study Russian Literature. There, she meets a very posh archeologist, Irina, and becomes completely mesmerised by her world, her intellectual friends, her elegant house full of old books, of art, music and nonchalant life. Laura agrees to go to Murmask to admire the recently discovered ancient petroglyphs. Instead of sharing a romantic trip with capricious Irina, she gets trapped in a small train compartment with the foul-mouthed, perpetually drunk, annoyingly extroverted Lioha who is going in the same area to work in a mine. Obviously, his behaviour repulses Laura until a refined sensitivity begins to sand out his edges revealing a complex, gentle soul that Laura starts to appreciate.

Kuosmanen won the Un Certain Regard top prize in 2016 with his first film *The Happiest Day In the Life of Olli Mäki* and, if with that film he gave fresh meaning to the tired tropes of boxing dramas, here he infuses new life and complex tenderness to the cute-uncute-become-friends road movies. *Compartment no. 6* is apparently about a journey to distant (and sometimes inaccessible) physical places, but at its heart, it's a gripping journey inside disparate minds and souls intersecting at just the right moment, when the gloom of circumstance, class and distance is too much to bear and unexpectedly put them out of balance leaving room for an otherwise impossible openness to mutual understanding. The film is graced by the extraordinary performances of Seidi Haarla (Laura) and Yuriy Borisov (Lioha) that build a strong empathic bond with the audience while they navigate the constant shifts between guardedness and openness with great emotional transparency and by the superb, incredibly unobtrusive camera work of Jani-Petteri Passi, who chooses for the film the washed-out color palette of places suspended in time. A time that is definitely not the one of Rosa Liksom's novels, but that floats somewhere toward the end of the last millennium, when the Soviet Union was no longer there and the future was as foggy as Murmask shores.

Teresa Cavina

Print Source
International Sales
Totem Films
www.totem-films.com
Middle East Distributor
Empire
pascal@e4empire.com | pascal@empiremena.com



Juho Kuosmanen is a Helsinki-based filmmaker. His first film, *The Painting Sellers*, won the Grand Prix at the 2010 Cannes Film Festival's Cinéfondation, while *The Happiest Day in the Life of Olli Mäki*, the Un Certain Regard prize at the 2016 Cannes Film Festival. Besides making widely acclaimed films, he has directed avant-garde opera and theater. He also makes silent short films with live music and foleys. He is the co-founder and artistic director of a small film festival in his hometown, Kokkola.



DIRECTOR
Mounia Akl

COSTA BRAVA, LEBANON

Lebanon, France, Spain, Norway | 2021
100 min
Arabic, with English Subtitles

PRODUCERS
Myriam Sassine, Georges Schoucair
PRODUCTION COMPANIES
About Productions, Cinema Defacto, Lastor Media, Barentsfilm
SCREENPLAY
Mounia Akl, Clara Roquet
CINEMATOGRAPHY
Joe Saade
EDITING
Carlos Marqués-Marcet, Cyril Aris
MUSIC
Nathan Larson
SOUND
Rana Eid, Peter Albrechtsen, Rawad Hobeika
CAST
Nadine Labaki, Saleh Bakri, Nadia Charbel, Ceana Restom, Geana Restom

What at first appears as a simple slice-of-life story about a family living off the grid, *Costa Brava, Lebanon* quickly turns out to be a masterfully crafted film by a young filmmaker to watch.

After having left their life in Beirut to raise their daughters in an idyllic spot on a verdant hillside with distant views of the sea, Walid Badri (played by Palestinian thespian Saleh Bakri) and his wife Souraya (filmmaker and actress Nadine Labaki) find their peace suddenly interrupted.

With the arrival of a large, ugly statue they learn that the Lebanese government has appropriated the lot next to their property to use as a landfill. As the garbage dump grows, so does the couple's discontent as we begin to learn of their lives, passions and fears which brought about their move, ten years prior.

Costa Brava, Lebanon is the brave, important feature debut by Beirut-born filmmaker Mounia Akl. Through the simple story of a family's undoing, Akl finds a way to bring attention to her country's shortcomings, especially those of recent years – the political corruption which lead to the revolutions of 2019 and the current economic crisis. Lebanon is a country of magnificent beauty, as the film's beginning clearly shows, yet suffering a fate much like what the Badri family experiences – one that could bring about their downfall.

As Akl herself pointed out in recent interviews, she inhabits every character in the film – from the young Rim who imagines she can keep the family together by obsessively counting, to the family's teenage daughter Tala, negotiating her burgeoning sense of womanhood, and even the dissolute Walid who has fallen out of love with his imperfect homeland.

Awarded at the recent Toronto International Film Festival, the NETPAC jury said about the film that it is "an ode to sustainable futures by visionary new talent Mounia Akl."

E. Nina Rothe

Print Source
International Sales
MK2 Films
anne-laure.barbarit@mk2.com



Mounia Akl is a Lebanese director and writer living between Beirut and New York. Her short film, *Submarine*, was in the official selection of the 2016 Cinéfondation of the Cannes Film Festival. The film had its MENA Premiere at the Dubai International Film Festival where it won the Jury Prize. In 2017, her film *El gran libano*, co-written and co-directed with Costa Rican director Neto Villalobos, opened the 2017 Directors' Fortnight. Her first feature film *Costa Brava, Lebanon* had its world premiere in the Orizzonti section of the 2021 Venice International Film Festival.



DIRECTOR
Omar El Zohairy

FEATHERS
Reesh

Egypt, France, Netherlands, Greece | 2021
112 min
Arabic, with English Subtitles

PRODUCERS
Mohammed Hefzy, Shahinaz Al Akkad, Juliette Lepoutre, Pierre Menahem
PRODUCTION COMPANIES
Film Clinic, Lagoonie Film Production, Still Moving, Kepler Film, Heretic
SCREENPLAY
Ahmed Amer, Omar El Zohairy
CINEMATOGRAPHY
Kamal Samy
EDITING
Hisham Saqr
SOUND
Ahmed Adnan, Julien Gonnord
CAST
Demyana Nassar, Samy Bassouny, Fady Mina Fawzy, Abo Sefen Nabil Wesa

A gently paced but biting satirical film about men and chickens, Omar El Zohairy's debut feature *Feathers* won the Grand Prize at Cannes Film Festival's Critics' Week. Set against the dour backdrop of a bleak industrial zone, a diligent woman (an excellent Demyana Nassar), who initially barely speaks, lives with her husband and three children in a squalid apartment. The scene is set for a dark comedy that tackles the situation of women in Egyptian society... and adds in a few chickens for good measure.

The woman's bombastic husband (Samy Bassouny) plays the lord and master, claiming he will buy a beautiful house one day, but the only person he is kidding is himself. Then, at a birthday party for one of the children, a magician convinces the husband to volunteer to take part in a magic trick. Placed in a wooden box, he is transformed into a chicken to the delight of all.

The only problem is that changing him back proves a challenge, and the woman is left with a chicken in place of her husband. Left to be the sole breadwinner – as well as guardian of the still needy chicken – she sets about doing all she can to provide for her family as well as trying to find out what actually happened to her husband.

Director El Zohairy keeps the comedy engagingly wry and offbeat, and while initially it seems to be surreal comedic fare, it also heads into darker territory, appropriately allowing the woman to change and develop as she has to deal with her unexpected situation and eventually seeing her stop short of nothing to make sure her new-found liberation is protected.

Mark Adams

Print Source
International Sales
Heretic
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Middle East Distributor
Film Clinic
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Omar El Zohairy studied Film Directing at the Higher Institute of Cinema in Cairo. El Zohairy's first short film, *Zafir*, premiered at the 2011 Dubai International Film Festival and won the Muhr Special Jury Prize for Short Films. His second short film, *The Aftermath of the Inauguration of the Public Toilet at Kilometre 375*, was the first Egyptian film to be selected for the Cinéfondation competition at the 2014 Cannes Film Festival. The film went on to win several awards around the world.



DIRECTOR
Antoneta Alamat Kusijanović

MURINA

Croatia, Brazil, United States, Slovenia
2021 | 92 min
Croatian, English, with English & Arabic Subtitles

PRODUCERS
Danijel Pek, Rodrigo Teixeira
PRODUCTION COMPANIES
Antitalent, RT Features, Spiritus Movens, SPOK Films
SCREENPLAY
Antoneta Alamat Kusijanović, Frank Graziano
CINEMATOGRAPHY
Hélène Louvart, Zoran Mikinčić-Budin
EDITING
Vladimir Gojun
MUSIC
Evgueni Galperine, Sacha Galperine
SOUND
Julij Zornik
CAST
Gracija Filipović, Danica Čurčić, Leon Lučev, Cliff Curtis

Croatian filmmaker Antoneta Alamat Kusijanovic's *Murina*, is a mature and captivating cinematic debut. Executive produced by Martin Scorsese, the film follows Julia (Gracija Filipovic) who lives on a remote island with her mother Nela (Danica Curcic) and her father Ante (Leon Lucev). Set against the backdrop of the Adriatic sea, *Murina* explores the brooding currents of domestic life. Julia, still in the throes of girlhood, is increasingly confident in her sensuality, particularly as a way to provoke her domineering father Ante, for whom love is obedience. When her parents' old friend Javier (Cliff Curtis), an enigmatic and charming businessman, shows up, the family's underlying tensions begin to bubble, kicking off a slow and inevitable explosion.

For the majority of the film, a tranquil tension reigns, lulling the viewer into complacency as the conflict between the characters manifests itself in glares, whispers, and small rebellions. When the climax finally arrives, the viewer is brusquely thrown into a state of urgency and fear. Here, one sees the maturity and confidence of Kusijanovic's cinematic intuition. Rather than forcing the climax, she waits patiently for it, deftly turning *Murina* into a meditation on the internal tempo of conflict, on what it takes for people to reach their breaking point and gain their freedom. As the lady skinning the speared eel at the beginning of the film says: "Look how she bit her own flesh to set herself free."

The thematic coherence and complexity of *Murina* is a testament to Kusijanovic's quality as a storyteller and filmmaker. It is also a testament to the expressive stoicism of *Murina's* actors as well as Hélène Louvart's stripped-down and evocative cinematography. The film won the prestigious Caméra d'Or award at the 2021 Cannes Festival,

Nicole Guillemet

Print Source
International Sales
The Match Factory
sales@matchfactory.de



Antoneta Alamat Kusijanović is a writer-director born in Dubrovnik. She holds an MA from the Academy of Dramatic Arts in Zagreb and an MFA in Screenwriting & Directing from Columbia University, New York. Antoneta is an alumna of the Berinale Talents lab, Sarajevo Talent Lab, La Fémis Producing Atelier, and the Marcie Bloom Fellowship and is a member of the Academy. Her short film *Into the Blue*, won numerous awards worldwide. Her first feature film *Murina* had its world premiere at the 2021 Cannes Film Festival, where it won the Caméra d'Or award.



DIRECTOR
Aditya Vikram Sengupta

ONCE UPON A TIME IN CALCUTTA

India, France, Norway | 2021 | 135 min
Bengali, with English & Arabic Subtitles

PRODUCERS

Catherine Dussart, Ingrid Lill Høgtun, Marie Fuglestein Læg Reid, Linda Bolstad Strønen, Anshulika Dubey

PRODUCTION COMPANIES

Wishberry Films, For Films, DUOfilm, Catherine Dussart Productions

SCREENPLAY

Aditya Vikram Sengupta

CINEMATOGRAPHY

Gökhan Tiryaki

EDITING

Aditya Vikram Sengupta

MUSIC

Minco Eggersman

SOUND

Hindole Chakraborty, Bruno Tarriere

CAST

Sreelekha Mitra, Shayak Roy, Bratya Basu, Arindam Ghosh, Satrajit Sarkar

After the loss of her daughter, Sreelekha Mitra's Ela not only loses her identity as a mother, but also the only reason to be with her husband. When she is refused a home loan by the bank, her boss, owner of a massive Ponzi scheme, makes her an offer she struggles to accept.

Ela reconnects with her stepbrother to reclaim her half of an old family theatre, but he refuses. In between all this, Ela's childhood sweetheart resurfaces and gives her warmth and hopes for a new beginning.

This film is a culmination of personal feelings for the people of Kolkata, which was once known as Calcutta. It's a portrait of a city trying to catch up with the rapidly changing world. Leveraging real characters and actual events, the film chips away at various layers of the previously communist city to reveal a human condition that is tragic, yet full of hope and joy.

Highlighting the aspirations and struggles of people gasping for breath in an ever-expanding metropolis, the film as well as the interconnected stories it tells offer a glimpse into the murky waters of Calcutta, with colourful characters, all trying hard to find a corner of their own without drowning.

The film draws our attention to the ethical dilemmas that people face. Making a choice at such crossroads is not always easy and these dilemmas are, at times, complex moral mazes with no easy way out. In the face of economic incentives or other pressures of modern society, ethics are often the first casualty. The sensitive film betrays the love, affection, and concern its director feels for the people of the city he calls his home.

Raman Chawla



Aditya Vikram Sengupta was born in India. His interests meandered towards performing arts. He trained in western classical music, animation and film, and was an active dramatist. Premiering at the 2014 Venice International Film Festival, Sengupta's *Labour of Love* was featured in over 70 film festivals and won 13 international awards. It won the Golden Lotus for Best Debut Film at the 2015 National Film Awards. His feature *Jonaki* premiered at the 2018 International Film Festival of Rotterdam. An Indian-French-Norwegian co-production, *Once Upon A Time in Calcutta* received support from Cannes' Cinéfondation's Atelier, NFDC Film Bazaar, and CNC. Sengupta is developing his new project, *Birthmark*.

Print Source
International Sales
Pluto Films
manola@plutofilm.de



DIRECTOR
Laura Wandel

PLAYGROUND

Un monde

Belgium | 2021 | 72 min
French, with English & Arabic Subtitles

PRODUCERS

Stephane Lhoest, Jan de Clercq, Annemie Degryse

PRODUCTION COMPANIES

Dragons Films, Lunanime

SCREENPLAY

Laura Wandel

CINEMATOGRAPHY

Frédéric Noirhomme

EDITING

Nicolas Rimpl

SOUND

Thomas Grimm-Landsberg

CAST

Maya Vanderbeque, Günter Duret, Karim Leklou, Laura Verlinden

A powerful debut from Belgian newcomer Laura Wandel, this striking film, which had its world premiere at the 2021 Cannes Film Festival's Un Certain Regard section, is remarkable in that it is entirely seen from its young protagonists' height level and is set against the backdrop of the complex, brutal, and fraught schoolyard world.

Immersive and visceral, *Playground* immerses us in the strange and unusual world of schoolyard bullying, as youngsters dole out emotional and physical abuse.

Seven-year-old Nora (Maya Vanderbeque) and her older brother Abel (Günter Duret), hate the thought of leaving their father (Karim Leklou), as they head to primary school. Their father wants to protect them but once school starts, he can't begin to believe the cruel rules of the school and its playground.

A series of often brutal challenges and emotional provocations face the youngsters. Nora tries to make friends, but her brother soon finds himself a victim. She sees him being abused, but at the same time is caught in a code that prohibits snitching.

Abel can't defend himself, leading to Nora starting to lose respect for him, but things get worse for her when another girl suggests her father is a loser, causing her to have doubts about him.

Running a tight and smart 72 minutes, *Playground* is a striking portrait of the duplicitous and complex world of juveniles, which is seen quite literally from a child's perspective.

As Screen International said, the film shows "how mistreated people may very well turn to harming others, just to have some semblance of control. The implications are truly unnerving. And unless you went to school in a monastery with a code of silence, the sound design here will stir up memories. The noise of the playground and the hubbub of the halls ring absolutely true."

Mark Adams



Born in 1984 in Brussels, **Laura Wandel** studied Filmmaking at the Institut des Arts de Diffusion. There, she shot her first short film, *Murs*, which was selected for several festivals worldwide, followed by *O négatif* and *Les corps étrangers*, which competed at the 2014 Cannes Film Festival. Her first feature-length film, *Playground* was presented in the Un Certain Regard competition, where it won the FIPRESCI Prize.

Print Source
International Sales
Indie Sales Company
festival@indiesales.eu



DIRECTOR
Ely Dagher

THE SEA AHEAD
Al Bahar Amamakom

Lebanon, France | 2021 | 117 min
Arabic, with English Subtitles

A moody and melancholic drama made at a leisurely pace that at times belies the underlying mournful drama, writer/director Ely Dagher's beautifully made film *The Sea Ahead* makes great use of its Beirut backdrop, presenting a city that is bleak, grey and very much in turmoil.

The film challengingly evokes sadness, reflecting the grimy reality in Beirut. All this is portrayed in the film's gloomy central character Jana (Manal Issa), who has just returned to Lebanon after several years in France. Leaving behind her place at an art school in Paris, Jana returns to Beirut to the bemusement of her parents Wissam (Rabih El Zaher), and Mona (Yara Abou Haidar), who can't understand why she has become a depressed young woman.

Her sense of displacement – she aimlessly wanders the family apartment, staring towards the harbour area (the film was made before the 2020 harbour explosion that destroyed parts of the city) – reflects the depression and disillusionment that enveloped Lebanon as corruption is exposed everywhere. Even when she reunites with her former boyfriend Adam (Roger Azar), she is little more than indifferent and distracted, but at least uses the opportunity to escape the flat and glimpse a little of the remnants of the city she once knew.

Ely Dagher shoots his home city so beautifully it may look dour and downbeat, but there is an underlying beauty to it which at times appears haunted by its vibrant past. Yes, depression haunts so much of *The Sea Ahead*, but it simply reflects the contemporary sadness and worry that permeate the city.

Hauvick Habéshian

- PRODUCERS**
Myriam Sassine, Arnaud Dommerc, Georges Schoucair, Benoît Roland
- PRODUCTION COMPANIES**
Andolfi, About Productions, Wrong Men
- SCREENPLAY**
Ely Dagher
- CINEMATOGRAPHY**
Shadi Chaaban
- EDITING**
Léa Masson, Ely Dagher
- MUSIC**
Joh Dagher
- SOUND**
Rawad Hobeika, Rana Eid, Philippe Charbonnel
- CAST**
Manal Issa, Roger Azar, Yara Abou Haidar, Rabih El Zaher, Fadi Abi Samra

Print Source
International Sales
The Party Film Sales
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Middle East Distributor
MAD Solutions
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Ely Dagher is an artist and filmmaker working with different mediums and producing work that intertwines on different levels. Drawing from his upbringing in Lebanon and his current circumstances, Dagher's work explores the correlation and possibilities created through the play between cultures, histories and fiction. His artworks function as an extension to his interrogations, joggling between different points of identification and visual structures, from surrealism, science fiction to the occult. Dagher's short film, *Waves '98* (2015), was awarded the Palme d'Or for Best Short Film at the 2015 Cannes Film Festival. Many of his films have been recognized at numerous international film festivals.



DIRECTOR
Michel Franco

SUNDOWN

Mexico, France, Sweden | 2021 | 83 min
Spanish, English, with English & Arabic Subtitles

Tim Roth is reunited with acclaimed Mexican filmmaker Michel Franco (the pair made *Chronic* together in 2015) for this bold and at times quite thrilling drama about a well-to-do Brit whose life is turned upside down while on holiday in Acapulco. More than a story of middle-class angst and emotional turmoil, it is given heart and soul thanks to a striking central performance by Tim Roth.

He plays Neil Bennett, a wealthy man on holiday with his family in a plush Acapulco resort. When he receives a phone call, the holiday is shattered – there has been a death in the family and he, his sister Allison (Charlotte Gainsbourg) and the children have to head back to the UK immediately.

But then Neil pretends to have left his passport back at the resort. He makes sure the others head off as planned, saying he will get another flight as soon as possible. But instead, he heads to a cheap hotel, then to the beach for beers and hooks up with local women. He makes up excuses why he can't return home, leaving Allison to deal with family grief and legal issues, but also setting the stage for more darker dramas to come.

Michel Franco has a real ease and skill at delving into family issues and class divides and his films are always tightly made with a knowing sense of precision and control. He and Roth clearly work well together, and Roth shines as a man driven by a desire to shed his old life and head on a new journey. Alongside Roth, the 'sun' of the title also plays a key role, bringing heat and spotlight to the characters. As Franco said in his statement: *"It is not a coincidence that Sundown takes place in Acapulco. It is shocking for me to witness the city where I spent childhood vacations turn to an epicenter of violence. Sundown springs from a necessity to explore a place that seems increasingly distant and foreign."*

Mark Adams

- PRODUCERS**
Michel Franco, Eréndira Núñez Larios, Cristina Velasco L.
- PRODUCTION COMPANIES**
Teorema, CommonGround Pictures, Luxbox
- SCREENPLAY**
Michel Franco
- CINEMATOGRAPHY**
Yves Cape
- EDITING**
Oscar Figueroa Jara, Michel Franco
- SOUND**
Alejandro de Icaza, Niklas Skarp
- CAST**
Tim Roth, Charlotte Gainsbourg, Iazua Larios, Henry Goodman, Albertine Kottling McMillan

Print Source
International Sales
The Match Factory Gmbh
info@matchfactory.de | www.the-match-factory.com



Michel Franco was born in Mexico city. He earned a degree in Film Directing from the New York Film Academy. His directorial credits include *Daniel and Ana* (2009), *After Lucia* (2012), *A los ojos* (2014), *Chronic* (2015) which won best screenplay at Cannes Film Festival, *April's Daughter* (2017) and *New Order* (2020), which received the Silver Lion Grand Jury Prize at the 2020 Venice International Film Festival.



DIRECTOR
Kavich Neang

WHITE BUILDING

Bodeng sar

Cambodia, France, China | 2021 | 90 min
Khmer, with English & Arabic Subtitles

PRODUCERS

Davy Chou, Marine Arrighi de Casanova, Jia Zhang-ke, Loy Te, Rotha Moeng

PRODUCTION COMPANIES

Anti-Archive, Apsara Films, Xstream Pictures, Kongchak Pictures

SCREENPLAY

Kavich Neang, Daniel Mattes

CINEMATOGRAPHY

Douglas Seok

EDITING

Félix Rehm

MUSIC

Jean-Charles Bastion

SOUND

Vincent Villa, Touch Sopheakdey

CAST

Piseth Chhun, Sithan Hout, Sokha Uk, Chinnaro Soem, Sovann Tho

The White Building was an iconic architectural structure built in 1963 to house civil servants in Cambodia's Ministry of Culture, who were mainly artists and performers. It housed 493 families in Phnom Penh before urban redevelopment forced its demolition in 2017. As filmmaker Kavich Neang's own family lived there and faced eviction, he transformed his story into the documentary, *Last Night I Saw You Smiling* (2019), which has now become an award-winning narrative feature.

As Neang says: "*Last Night I Saw You Smiling* influenced the feature. In the documentary, I felt passive with regard to the evacuation of the apartment where I lived with my parents, powerless to fight overwhelming forces. Whereas in the feature, I was able to reimagine those forces, create coherent characters and, in a way, fight despair and forgetting, in order to question audiences and provoke debate."

Divided into three chapters, *Blessings* opens the film with the energetic spirit of the young generation. They are hip-hop dancers such as Samnang who aspires to use their talent to fund their future studies. Then it segues into *Spirit House*, a darker mid-section where Samnang's relationship with his family is revealed. His father leads the building's committee, bargaining for a better price to buy out their apartments, before the structure is torn down for redevelopment. A sense of decay abruptly discolours the brightness of the initial youth segment. When it rains, huge black patches appear on the apartment ceiling, a sign that leaking has infiltrated into the building's structure. This blackness is mirrored in his father's diabetic condition that deteriorates rapidly when his toe blackens. His leg is later amputated, and he loses his position as the committee leader. Soon the eviction begins.

In the final segment, *Monsoon*, we see Samnang's family are back in their ancestral village. In an evocative shot, he's seen standing in the darkness of his village, silhouetted against lights, perhaps peaceful now with the ghosts of the past.

Philip Cheah



Born in Cambodia in 1987, **Kavich Neang** has directed five short films since his debut in 2011. He first studied under the tutelage of Rithy Panh before joining Busan's Asian Film Academy in 2013. Afterwards, he founded Anti-Archive alongside Davy Chou and Steve Chen and joined the Cannes Cinéfondation's Residency in 2017. His documentary *Last Night I Saw You Smiling* won the NETPAC Award at the 2019 International Film Festival Rotterdam as well the Special Jury Prize at the 2019 Jeonju International Film Festival, and the Best Image Award at the 2019 Janela De Cinema Do Recife festival.

Print Source
International Sales
Les Films Du Losange
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Middle East Distributor
MC Distribution
festivals@mcdistribution.me



DIRECTOR
Joachim Trier

THE WORST PERSON IN THE WORLD

Verdens verste menneske

Norway, France, Sweden, Denmark | 2021
127 min

Norwegian, with English & Arabic Subtitles

PRODUCERS

Dyveke Bjørkly Graver, Tom Erik Kjeseth, Eskil Vogt, Joachim Trier

PRODUCTION COMPANIES

Oslo Pictures Mk Productions, Film I Väst, Snowglobe, B-Reel

SCREENPLAY

Eskil Vogt, Joachim Trier

CINEMATOGRAPHY

Kasper Tuxen

EDITING

Olivier Bugge Coutté

MUSIC

Ola Fløttum

SOUND

Gisle Tveito

CAST

Renate Reinsve, Anders Danielsen Lie, Herbert Nordrum, Hans Olav Brenner

There's nothing stereotypical about this romantic comedy that's organically linked to the present and its fixations. Everything is different—starting with the screenwriting, to the presented ideas, and, of course, to the film's main character Julie, a funny girl on the brink of turning thirty while still not knowing how to realize herself.

Her train of thought is confused. She doesn't know what she wants, or perhaps what she wants is constantly changing. After she finishes studying medicine, Julie begins photography. And then she meets Aksel, who's older than she is. With him, she hopes to find stability. Then, she falls for a waiter. This state continues until the end of the film, carrying on for two hours full of emotional tests.

Director Joachim Trier vows to create a film that fights time while discussing its values and moralities. On that level, Trier presents an excellent piece of work that's not devoid of pleasure or benefit. In fact, it soars high in the cinematic space, painting a bittersweet portrait about a girl who finds herself at this moment, full of setbacks and disappointments.

As Trier slaps both political correctness and the world that's now nothing more than a roundtable onto which issues are presented demagogically, *The Worst Person in the World* can be considered the height of irony.

Nostalgic but not stuck in the past, this film portrays a keen outlook, combining irony, emotion, and shock. It offers striking acting through the brilliant Renate Reinsve, a coherent script that is both funny and modern, and innovative directing full of sheerly dazzling moments.

The bottom line is that this is one of those films that break the mold found in other films of repetitive patterns, out of touch routines, and lack of commentary on everything happening around us.

Hauvick Habéchian



Joachim Trier is an internationally celebrated director and screenwriter. His debut film *Reprise* received the 2007 Amanda Award for Best Norwegian Film, Best Director and Best Script. *Oslo, August 31st* was selected for Un Certain Regard at the 2011 Cannes Film Festival and was nominated for the César Award for Best Foreign Film. *Louder Than Bombs*, his English language debut, was part of the main competition of the 2015 Cannes Film Festival. It also won the Nordic Council Film Prize. In 2017, *Thelma* collected several internationally acclaimed prizes and was nominated for the Nordic Council Film prize. In 2018 he co-directed the documentary *The Other Munch* with his brother, Emil Trier.

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MK2 Films
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FEATURE DOCUMENTARY COMPETITION

BACK HOME

Sara Shazli
Egypt

THE BLUE INMATES

Zeina Daccache
Lebanon

CAPTAINS OF ZA'ATARI

Ali El Arabi
Egypt, United States

LIFE OF IVANNA

Renato Borrayo Serrano
Russia, Norway, Estonia, Finland

A MAN AND A CAMERA

Guido Hendrikx
The Netherlands

OSTROV - LOST ISLAND

Svetlana Rodina, Laurent Stoop
Switzerland

THE QUEST FOR TONEWOOD

Hans Lukas Hansen
Norway

SABAYA

Hogir Hirori
Sweden

SILENCE OF THE TIDES

Pieter-Rim de Kroon
The Netherlands

THIS RAIN WILL NEVER STOP

Alina Gorlova
Ukraine, Germany, Latvia



DIRECTOR
Sara Shazli

BACK HOME

Egypt | 2021 | 76 min
Arabic, English, French, with English Subtitles

PRODUCERS
Marianne Khoury, Youssef El Shazli, Sara Shazli
PRODUCTION COMPANY
Misr International Films
SCREENPLAY
Sara Shazli
CINEMATOGRAPHY
Sara Shazli
EDITING
Sara Shazli
SOUND
Marisol Cao Milán

In her first feature documentary film, *Back Home*, Sara Shazli decides to document her day-to-day life with her father during the quarantine. She experiences and uses it to get to know her father and his world again following her return to Egypt.

Perhaps, this was a film about the state of solitude that Sara inhabits with her parents, Nabil and Marianne, after her return to a world that is far away from her. She rediscovers that world and unfolds it for us as spectators.

Although the theme of family rediscovery has been prevalent in many works of Arab directors throughout the past few years, the experience that *Back Home* offers is special. We can't ignore the link between Sara's family and its cinematic legacy and Youssef Chahine, the author of the most prominent autobiographical works in Arab cinema, as well as Marianne Khoury, who showcased her experiences in her film *Let's Talk*, exposing a new aspect of their family.

Back Home is an integral part of the mosaic that makes up the family that we slowly get to know across different cinematic works. This experience is drastically different from the one in Chahine's world, which unfolds from within society in an epic manner, as Sara is interested in diving into the deep mysteries of her family's individual relationships.

Beginning as a simple game in quarantine, this film goes between a father who rebels on situational restraints in a funny, charismatic manner and the tedium of the streets and neighbors. It gradually paints a family portrait, showcasing the relationship between Nabil and Marianne and their different religions, which affect their perceptions of death in a time where everyone obsesses over it, and Sara's relationship with her parents as well as her 'return' to a world she had left long ago.

Amir Ramses



Born and raised in Cairo, **Sara Shazli** earned her bachelor's degree in Film Studies from the American University of Paris. She went on to join the International Cinema and Television School of Cuba (EICTV) specialising in directing fiction. Between her studies, she worked as an archivist at the French Cinémathèque in Paris on Youssef Chahine's archives. In 2020, her film *Isabel* won the Best Short Film Award at Cairo International Film Festival. *Back Home* is her first feature documentary film. Sara is currently writing her first fiction feature, which is a film inspired by her story as a young girl growing up in Cairo.

Print Source
International Sales
Misr International Films
Contact: Ahmed Sobky



DIRECTOR
Zeina Daccache

THE BLUE INMATES

Al sogana' Al zork

Lebanon | 2021 | 75 min
Arabic, with English Subtitles

PRODUCER
Zeina Daccache
PRODUCTION COMPANY
Catharsis - Lebanese Center for Drama Therapy
SCREENPLAY
Zeina Daccache
CINEMATOGRAPHY
Karim Ghorayeb
EDITING
Myriam Geagea
MUSIC
Andrea Salvadori
SOUND
Raed Younan

The Blue Inmates is the third film in the theatre therapy documentary projects by Lebanese filmmaker Zeina Daccache. For many years, Zeina has been working with Lebanese prisons, offering therapeutic theatre workshops to the disadvantaged inmates in Lebanon. In 2009, she collaborated with inmates in Lebanon's largest prison to address the conditions of the Lebanese prisoners. They presented the play *12 Angry Lebanese*, where they relayed their conditions, fears, and dreams. Four years later, in 2013, Daccache entered Baabda Prison for women and stirred up similar concerns, encouraging female detainees to recount their emotions, stories, struggles and conditions in *Scheherazade in Baabda*.

The two documentaries chronicle the training process of the two plays, while presenting live excerpts from stage performances by the prisoners. They were both showcased in prison to carefully selected guests including Lebanese government officials.

In *The Blue Inmates*, Zeina Daccache and her team from the Catharsis Lebanese Center for Drama Therapy visit the blue building of Roumieh Prison, which houses mentally ill inmates. They were supported by mentally sound inmates who accepted to take on the roles of their fellow mentally ill prisoners, to make their voices heard, telling all about their stories, feelings, and desires, which gave a glimpse of their lives inside the blue building.

Zeina's therapeutic approach provided an opportunity for self-expression while revealing the catastrophes and defects within prisons, laws, governance mechanisms, judgment, and security. These revelations gave hope to make reformations and fix all that could be fixed, which is shown at the end of the film with some of the inmates.

The film documents theatrical rehearsals, giving it a sense of privacy, showcasing its participants' confessions. It looks into the conditions of the inmates, who despite their crimes, need attention to make some radical changes in the buildings where they are incarcerated and in the laws that govern their trials.

Nadim Jarjoura



Zeina Daccache is a director and drama therapist who produced the pioneering artistic production *12 Angry Lebanese* starring the inmates of Roumieh Prison in 2009. This production, as well as the documentary that emerged from the process, received international acclaim and a total of eight awards. The film also led to the implementation of Law 463 in 2009, which entails the reduction of sentences for good behavior. In 2012, Daccache created the play *Scheherazade in Baabda*, starring female inmates of the Baabda prison, where they shared their personal stories in an attempt to heal their wounds and hold up a mirror to Lebanese society about the oppression of women behind bars. Her second feature documentary, *Scheherazade's Diary*, won 10 international awards.

Print Source
International Sales
Catharsis - Lebanese Center for Drama Therapy
zeina@catharsislcdt.org | info@catharsislcdt.org



DIRECTOR
Ali El Arabi

CAPTAINS OF ZA'ATARI

Egypt, United States | 2021 | 75 min
Arabic, with English Subtitles

PRODUCERS

Ali El Arabi, Aya Dowara,
Amjad Abu Alala, Michael
Henrichs, Daniel J. Chalfen,
Mark Lotfy, Esraa El Mowafy

PRODUCTION COMPANY

Ambient Light

CINEMATOGRAPHY

Mahmoud Bashir

EDITING

Menna El Shishini

MUSIC

Gil Talmi

SOUND

DB Studios

Ali El Arabi's heartwarming yet powerful documentary carries a thoughtful message while driving a neatly told humanitarian sports story. Based on the real-life story of two would-be refugee camp soccer players, this critically acclaimed film strikes an easy chord with its audiences through its story of underdogs being given a chance.

Mahmoud and Fawzi have been living in the Za'atari Refugee Camp in Jordan, and though they have no real sense of what the future holds for them, they focus their energies on their first love: soccer. Despite their tough circumstances in the camp, they practice day in and day out, believing that playing professionally is their ticket to freedom.

When leading international sports academy Aspire Academy arrives to pick players for an international tournament, it quickly identifies Mahmoud as a talent and flies him there, while Fawzi is left behind due to a technicality. Mahmoud boards a plane for the first time and takes in the exciting experience, while Fawzi faces the reality of remaining in Za'atari.

Unexpectedly, the Aspire coaches fly Fawzi in to join the team and the two friends train and compete together in the most important soccer matches of their young lives, while their families watch via satellite.

After the final match, they speak at a press conference on behalf of the displaced Syrians, making it clear that people in the camps need an opportunity, not pity. The final coda of the film is set three years later as they grow into young men - still stuck in Za'atari and still troubled by fears of an insecure future.

Variety described the film as: "A coming-of-age tale, an underdog story, and an urgent humanitarian statement rolled into one," while BuzzFeed News wrote: "El Arabi's heartfelt documentary debut goes beyond being just a soccer-based spin on Hoop Dreams."

Mark Adams



Ali El Arabi is a documentary director and producer based in Cairo. He started his filmmaking career as a producer and director at Dream TV in Egypt, where he worked on documentaries such as *Witness and Martyr*, and *Dreaming of a Constitution*. He went on to produce documentaries for ZDF, Stern TV Germany, and National Geographic in the MENA region. In 2015, El Arabi set up Ambient Light, a Cairo-based production company that focuses on various MENA-region issues, such as refugee displacement, and women and children's rights. El Arabi holds a bachelor's degree in Integrated Marketing and Communications from Mansoura University. *Captains of Za'atari* is his first feature documentary film.

Print Source
International Sales
Dogwoof
sales@dogwoof.com
Middle East Distributor
Film Clinic
jessica.khoury@fcdistribution.com



DIRECTOR
Renato Borraro Serrano

LIFE OF IVANNA

Zhizn Ivanny

Russia, Norway, Estonia, Finland | 2021
80 min

Russian, Nenets, with English & Arabic
Subtitles

PRODUCER

Vladislav Ketkovich

PRODUCTION COMPANIES

Ethnofund Film Company LLC,
Ten Thousand Images AS,
Illume OY Company

SCREENPLAY

Renato Borraro Serrano

CINEMATOGRAPHY

Daria Sidorova, Renato
Borraro Serrano

EDITING

Inge-Lise Langfeldt, Renato
Borraro Serrano

MUSIC

Timo Steiner

SOUND

Israel Bañuelos

Life of Ivanna is an excruciating documentary that outlines the complex suffering of Ivanna, a determined woman like many of them in the world, seldomly properly celebrated by filmmakers.

That's where this documentary stands out. As we witness Ivanna's small stature in comparison to the vast, harsh space that she inhabits as well as her clothes' pale hues against the backdrop of white snow, she appears to be a sad dark spot amidst a magnificent space.

On the other hand, we also see her children eating snow in the freezing cold instead of drinking hot beverages, while her husband spends all their money on alcohol.

The filmmaker relied on an observational methodology, evident in the spontaneity with which Ivanna and her children live out their daily lives in front of the camera, which is indicative of the team's lengthy cohabitation with the family.

Containing more than one documentary within this greater ethnographic documentary about humans living their usual lives in an unusual reality, the film depicts the children as they go into the wilderness, eat, and interact with their surroundings

Regardless of the suffering, *Life of Ivanna* doesn't showcase the main character's misery. Ivanna is never portrayed as a battered, overpowered woman—she is portrayed as a queen of the vast tundra, fighting a foggy reality that seems too powerful for her to beat, though she still manages to adapt to it.

Despite its luxuries, city life does not lessen the load of a mother of one child, let alone the load of a mother of five children in the remote tundra!

Mohamed Atef



Renato Borraro Serrano is a film director who specializes in documentary films. He graduated from the The Gerasimov Institute of Cinematography, and in the same year, he completed courses at the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theater. Since 2014, his works have been featured in numerous international film festivals; his *Film for Carlos* was awarded at the 2017 International Leipzig Festival for Documentary and Animated Film, and it received an honorary mention from the jury at the 2017 Art Dok Fest in Moscow, and won the Best Short Film Award at the 2018 DocuDays UA International Human Rights Documentary Film Festival, among many others.

Print Source
International Sales
Cat&Docs
info@catndocs.com



DIRECTOR
Guido Hendrikkx

A MAN AND A CAMERA

The Netherlands | 2021 | 65 min
Dutch, with English & Arabic Subtitles

PRODUCERS
Jasper Boon, Wouter Jansen,
Ena Sendijarević, Guido
Hendrikkx

PRODUCTION COMPANIES
boondocs, Aventura

SCREENPLAY
Guido Hendrikkx

CINEMATOGRAPHY
Guido Hendrikkx

EDITING
Rens Christiaansen, Lot
Rossmark, Guido Hendrikkx

MUSIC
Jeanne Susin

SOUND
Tijn Hazen

One of the most unclassifiable and provocative films seen in a long time, *A Man and a Camera*, lives up to its deceptively minimalist title that conceals a playful experiment.

An enigmatic entity roams the Dutch hinterlands, at first silently pointing a hand-held camera at all that it encounters: anonymous people in an anonymous suburban neighbourhood. Soon, it finds itself standing in front of a doorway. Met with an uninvited, inscrutable camera operator, how will the region's inhabitants respond? Perpetually off screen, the man with a camera says nothing, nor does he use non-verbal communication, even when asked a question. When the residents come to open, they find themselves facing a man and his camera, and absolutely nothing else. What does he want? What is he filming? The lack of an answer to this question is quite unsettling and nervous. Simultaneously amusing, mundane and otherworldly, *A Man and a Camera* is an endlessly surprising provocation: an upending of documentary power dynamics, an inquiry into human nature, a rendezvous with the real.

The idea of the film was born about ten years ago, when the director Guido Hendrikkx started randomly filming complete strangers on the street... in silence. He was in search of an adventure. Some years later while reviewing the footage he collected, it made him ponder on the underlying power equation between the one behind and the one in front of the lens... and the opportunity to explore the medium of film itself made him decide to conceptualise and execute the project in a more serious manner. He started to appear on people's doorstep, exploring the ordinary, and evolving this extraordinary approach. As Hendrikkx stated on the nature of his film: *"I believe the vast majority of documentaries are exploiting extraordinary subjects in ordinary forms. With this film, I simultaneously attempted to subvert that contemporary documentary formula"*.

Raman Chawla



Guido Hendrikkx was born in Eindhoven in 1987 and studied Liberal Arts and Sciences as well as Practical Ethics at Utrecht University. He also studied Directing Documentary and Screenwriting at Netherlands Film Academy. His award-winning shorts *Escort* and *Among Us* were featured at film festivals throughout the world. His feature debut *Stranger in Paradise* was the opening film at the 2016 International Documentary Filmfestival Amsterdam. It was theatrically released in cinemas in Italy, the UK, Belgium and the Netherlands, and was nominated for the European Film Awards for Best Documentary. Hendrikkx wrote several screenplays in collaboration with other directors, including Ena Sendijarevic, and worked as a curator for the video department of The Correspondent.

Print Source
International Sales
Square Eyes
info@squareeyesfilm.com | www.squareeyesfilm.com



DIRECTORS
Svetlana Rodina,
Laurent Stoop

OSTROV - LOST ISLAND

Ostrov - Die verlorene Insel

Switzerland | 2021 | 92 min
Russian, with English & Arabic Subtitles

PRODUCERS
Corinna Dästner, Sonja
Kilbertus, Urs Schnell

PRODUCTION COMPANY
DokLab GMBH

SCREENPLAY
Svetlana Rodina, Laurent
Stoop

CINEMATOGRAPHY
Laurent Stoop

EDITING
Orsola Valenti, Karine Sudan,
Svetlana Rodina

MUSIC
Marcel Vaid

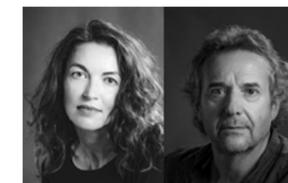
SOUND
Jérôme Cuendet, Alea Jacta

Ostrov - Lost Island is an evocative exploration of what life on the margins of the state looks like. Located in the Caspian Sea, the island of Ostrov was once home to 3000 residents. Today, only 50 remain. After the fall of the USSR, the island also fell; having no gas, no electricity, no legal jobs, no doctors, and no policemen. Decades of state neglect and a ban on black caviar extraction pushed most families into poverty. They mostly left, but some families have stubbornly stayed.

Ivan is a proud descendant of a dynasty of fishermen. Ironically, the only job left for him is illegal fishing. His children, Anton and Alina, want to leave, and his wife, Anna, who came from the mainland, does too. But Ivan will not leave the island, for he believes Ostrov will soon see better days. If history rhymes, maybe one day Ostrov will once again rhyme with glory. For him, Vladimir Putin is the poet he had long sought. As he writes in a letter to the Russian president, *"I believe only in you. That's why I am addressing you. Please help us."* Without polemicalizing Putin's more controversial aspects, *Ostrov - Lost Island* remains an exacting portrayal of Russian politics and how it touches the lives of ordinary Russians, for the better or worse.

Ultimately, directors Svetlana Rodina and Laurent Stoop have something to say: nostalgia is a powerful and treacherous emotion. As Rodina puts it: *"[Ivan] believes in the great past. He believes in the great country. By believing, he defies logic, which makes him forget the hardships of life. And it is also the source of his inner strength and his inescapable tragedy."* Visually stunning and lyrical, *Ostrov - Lost Island*, is both an essential viewing as well as a warning. The film won this year's Best International Feature Documentary Award at the Hot Docs International Documentary Festival.

Nicole Guillemet



Print Source
International Sales
Taskovski Films Ltd
Festivals@taskovskifilms.com

Svetlana Rodina graduated in Philology in Kazan and later in film directing in Moscow. She has worked as a reporter and host for various TV programmes on the RTR channel. In 2011, she became editor-in-chief of the documentary department of United Media Group. Since 2006, she has primarily worked as a script writer and director for documentaries.

Laurent Stoop has a degree in literature and photography. Just after the end of the Soviet Union he moved to Moscow and worked as a freelance photographer with the photo agency Lookat. In 1995, he founded the production company Mayak-Film. Since then, he worked as DOP for various television and feature documentaries, including the award winning and critically acclaimed *Citizen Khodorkovsky* (2016).



DIRECTOR
Hans Lukas Hansen

THE QUEST FOR TONEWOOD

Jakten på Tonetreet

Norway | 2021 | 90 min
Bosnian, English, Italian, with English & Arabic Subtitles

PRODUCERS
Benedikte Danielsen, Eirin Høgetveit, Linn Thorkildsen

PRODUCTION COMPANIES
Norsk Fjernsyn, Monday Production, BALDR Film

SCREENPLAY
Christian Lysvåg

CINEMATOGRAPHY
Karl Erik Brøndbo

EDITING
Christoffer Heie

MUSIC
Ginge, Lise Sørensen Voldsdal

SOUND
Adrian Souyris Strumse, Paul Gies

In some Balkan countries, there's a special kind of tree that possesses a kind of wood distinguished by its ability to amplify sound, creating unique musical instruments. The price of this type of trees' wood reaches legendary figures due to its rarity.

While in his twenties, violin-maker Gaspar Borchardt had seen a similar tree while biking across Bosnia, though he couldn't take it with him. Years later, he embarks on a great adventure to search for that very same tree in order to craft an exemplary violin, promising to gift it to world-renowned violinist Janine Jansen. In turn, the film becomes a classic journey by an artist seeking perfection in his craft.

The film's narration goes beyond a search for a rare tree, expanding into a journey into Gaspar's psyche as he rediscovers what he's capable of doing to realize his dream.

He journeys to the Balkan countries, which haven't fully healed from wounds left by the civil wars and the control of lawless men, and asks questions about the extent of his own resilience as he enters this foreign world, overcoming his repetitive disappointments so he could reach artistic perfection. Just like Pygmalion.

From illegal brokers to organized crime gangsters, Gaspar doesn't shrink away from taking any risks or accepting the possibility of failure, which grants him access to toughness he didn't know he possessed.

He is not only devoted to fulfilling his own legend but is dedicated to keeping his promise to Janine, eagerly awaiting the unrivaled violin. In the end, what started as a film about the searching journey for a piece of wood, no matter how expensive it is, becomes a journey into the artist's psyche as he discovers to what extent he can infiltrate his personal boundaries to reach his goals.

Amir Ramses



Born in 1975, **Hans Lukas Hansen** is a Norwegian director and producer for Norsk Fjernsyn AS, a production company he co-founded in 2013. He also has several years of experience as a producer for TV 2 Norway and Monster Entertainment. Hansen has won three Gullruten awards, the Norwegian Emmy, for his work.

Print Source
International Sales
Urban Distribution International
sales@urbangroup.biz / irene@urbangroup.biz



DIRECTOR
Hogir Hirori

SABAYA

Sweden | 2021 | 91 min
Arabic, Kurdish, with English & Arabic Subtitles

PRODUCERS
Antonio Russo Merenda, Hogir Hirori

PRODUCTION COMPANIES
Lolav Media, Ginestra Film, Sveriges Television AB

SCREENPLAY
Hogir Hirori

CINEMATOGRAPHY
Hogir Hirori

EDITING
Hogir Hirori

MUSIC
Mohammed Zaki

SOUND
Jens Kihlen

Sabaya, directed by Swedish filmmaker Hogir Hirori, is a tour de force. Shot in a style approximating cinéma vérité, narration is sparse and silence reigns, deftly creating a dissonance between the film's minimalism and its extraordinary subject. Hirori, who left his native Kurdistan in 1999, follows Mahmoud, his wife Siham, and his mother Zahra as they manage the Yazidi Home Center in northern Syria, a shelter for Yazidi girls rescued from the Al Hol refugee camp.

In 2014, as parts of Iraq and Syria came under ISIS control, the Sinjar district, a predominantly Yazidi city of 300,000 people was attacked, and thousands of Yazidi girls were abducted and forced to become sabayas, or sex slaves. After Syria's forces pushed ISIS back, many of the girls were hidden away in the the Al Hol camp. To find them, Mahmoud and fellow conspirators send infiltrators to Al Hol, among them formerly rescued girls. Once a sabaya is identified, Mahmoud, who is constantly restless and tied to his phone, raids the camp under cover of darkness, rescuing the girl and taking her to the Center. Siham and Zahra care tenderly for the girls, feeding them and holding them when they need to cry, and helping to prepare them to be reunited with their families.

Hirori never slips into moralizing or idolization, instead he captures how extraordinary circumstances are witnessed by people who live it daily. Risking his life, he serves as his own DoP, keeping his hand-held camera at eye-level at all times, to immerse us in the moment. His filmmaking is striking, direct and unadorned, with some intense emotion and images. He provocatively ends the film where it started, with infiltrators sneaking into the camp, because if the trio of *Sabaya* and its courageous infiltrators cannot stop so long as there are still lost Yazidi girls, then neither should we. To quote Mahmoud, "Tomorrow is a new day".

Nicole Guillemet



Hogir Hirori was born in 1980 in Duhok, Kurdistan. In 1999 he fled to Sweden, living in Stockholm since then. He works as a freelance photographer, editor, and director. Hirori's *The Deminer* made its world premiere at the 2017 International Documentary Film Festival Amsterdam, where it received the Special Jury Award for Feature-Length Documentary. The film has traveled to more than 50 international film festivals and aired on more than 30 stations worldwide. His film *Sabaya* received several accolades and acclaim and won the World Cinema Documentary Award at the 2021 Sundance Film Festival.

Print Source
International Sales
Dogwoof
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Middle East Distributor
Front Row Entertainment
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DIRECTOR
Pieter-Rim de Kroon

SILENCE OF THE TIDES

The Netherlands | 2020 | 102 min
No Dialogue

PRODUCERS

Annemiek van der Hell,
Monika Mack

PRODUCTION COMPANIES

Windmill Film, Bildersturm
Filmproduktion

SCREENPLAY

Pieter-Rim de Kroon, Michiel
Beishuizen

CINEMATOGRAPHY

Dick Harrewijn

EDITING

Erik Disselhoff

MUSIC

Birgit Wildeman

SOUND

Victor Dekker, Danny van
Spreuwel, Lawrence Horne

The Wadden Sea is one of the last remaining large-scale, intertidal ecosystems extending along the coasts of the Netherlands, Germany and Denmark, where natural processes continue to function largely undisturbed in a diverse ecosystem which serves as an annual breeding ground for over twelve million birds. With his observational style and cinematic eye for detail, director Pieter-Rim de Kroon presents the Wadden region as one massive, living breathing organism whose rhythms move in synchrony with endless cycle of the four seasons.

Silence of the Tides is a film that breathes, making awareness of oxygen almost tangible, a film about contrasts – between the peace and quiet of the salt marshes and the loud and massive assault of thousands of gray geese, the roar of a powerful thunderstorm. *Silence of the Tides* makes you listen, attunes you to the sounds of nature. Sometimes, one image is rendered with thirty different sounds, all recorded separately and mixed with sound engineer Victor Dekkers' brilliant expertise and acute sensitivity. We hear soft rippling water, the buzzing of mosquitoes moving almost invisibly over the image, and the almost erotic spitting sound of clams. Layered above the sounds of Nature is the noise created by human devices – the railway carriage, the clanking machine spouting sand, the enormous fishing boat emptying the sea, the jet fighters shooting through the air, the army machine gun firing blanks across the water. There are the human sounds themselves – the laughter, the screaming, the singing, the reading. And then there is the sound of the squeaky organ, seeming almost to direct the flux of the tides.

In this technical masterpiece, director Pieter-Rim de Kroon brings us the magic of the cinematic experience using natural light, a distinguished combination of lens angles, camera choreography, editing and original use of soundtrack. *Silence of the Tides* increases our appreciation of nature, while questioning our ambivalent relationship with it.

Nicole Guillemet



Born in 1955, **Pieter-Rim de Kroon** is a highly acclaimed cinematographer of distinguished feature documentaries on culture, environment and nature. His films have tremendous visual impact, and owe much to his expert visual approach and observational storytelling created by the use of natural light, a distinguished combination of lens angles, camera choreography, editing and original use of soundtrack. As film director and cameraman, his work has been awarded with over 140 national and international awards and received major prizes at many festivals.

Print Source
International Sales
The Party Film Sales
sales@thepartysales.com



DIRECTOR
Alina Gorlova

THIS RAIN WILL NEVER STOP

Ukraine, Germany, Latvia | 2020 | 104 min
Arabic, German, Kurdish, Russian,
Ukrainian, with English & Arabic Subtitles

PRODUCERS

Maksym Nakonechyi, Patrick
Hamm, Ilona Bicevska

PRODUCTION COMPANIES

Tabor, Bulldog Agenda,
Avantis Promo

SCREENPLAY

Alina Gorlova, Maksym
Nakonechnyi

CINEMATOGRAPHY

Vyacheslav Tsvetkov

EDITING

Alina Gorlova, Olha Zhurba,
Simon Mozgovyi

MUSIC

Goran Gora, Serge Synthkey

SOUND

Vasyl Yavtushenko

In a slow build-up, Ukrainian director Alina Gorlova reveals the features of her hero, Andriy Suleyman, as mysterious and withdrawn with a tendency for silence in her documentary masterpiece, *This Rain Will Never Stop*.

Andriy's presence in Ukraine is a direct result of the intermingling war conditions, struggles, and strange human destinies that took him across many places. Told in small clips and phrases found within dialogue and conversations, his kinship ties predict a Kurdish family's state of diaspora between Germany, Ukraine, the Syrian Hasaka, and Iraqi Kurdistan.

Each member of the Kurdish Suleyman family now lives under a different star, prompting this cinematic reflection on human existence.

By painstakingly revealing Andriy Suleyman's agony along with his constant feeling of psychological dispersion, Gorlova rescinds his heroism and turns him instead into a cold creature, more of an observer than a participant. Despite being a Red Cross volunteer at the height of the armed conflict between Ukraine and Russia over the region of Donbas, Andriy rarely gets excited by ideas or actions.

In this same vein, Gorlova is eager to unveil the fragility of mankind in the time of war and accompanies Andriy on his journey to Hasaka, where he intends to bury his father, in his birthplace.

Andriy's purposeful trip to Hasaka revives his links with his relatives, bringing him closer to knowing the cause of their migration and scattering all around the world.

On his journey, he passes by his uncle's home in Iraq. On his way to the Syrian side of the Kurdish state, he's hindered by the downpours of heavy rain, which destroyed the bridge linking the two sides. Entering a world that's completely foreign to him, Andriy Suleyman feels a consistent, painful self-alienation, precisely portraying his state of mind wherever he goes.

Kais Kassem



Alina Gorlova was born and raised in Ukraine. The director and film editor graduated from Kyiv National University of Theatre, Film and Television. Although Gorlova is most famous for her gripping documentaries, she's also made fiction shorts as well as social and commercial ads. In 2016, she completed her first mid-length documentary, *Kholodny Yar. Intro*. Her second documentary, *No Obvious Signs*, which quickly gained critical acclaim, has won multiple awards, including the MDR Award for Outstanding Eastern European Film at the 2018 International Leipzig Festival for Documentary and Animated Film.

Print Source
International Sales
Square Eyes
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حمل الان



SHORT FILM COMPETITION

APALLOU

Niko Avgoustidi
France, Greece

ARNOOS

Samer Battikhi
Jordan

BRANKA

Ákos K. Kovács
Hungary

CAI - BER

Ahmed Abdelsalam
Egypt, United Kingdom

CREATURE

María Silvia Esteve
Argentina, Switzerland

A DIKE

Bilel Bali
Tunisia

DISPLACED

Samir Karahoda
Kosovo

HAIR TIE, EGG, HOMEWORK BOOKS

Luo Runxiao
China

HIS NAME WAS CARGO

Marco Signoretti
Italy

HOLY SON

Aliosha Massine
Italy

THE JOURNEY

Ève Saint-Louis
Canada

JUNIE

Grégoire Graesslin
Belgium, France

KATIA

Andrey Natotcinskiy
Russia

KHADIGA

Morad Mostafa
Egypt, France

THE LAST DAY OF PATRIARCHY

Olmo Omerzu
Slovenia, Czech Republic, France

LILI ALONE

Zou Jing
China, Hong Kong, Singapore

NIGHT

Ahmad Saleh
Germany, Jordan, Palestine

NOIR-SOLEIL

Marie Larrivé
France

NOUR SHAMS

Faiza Ambah
Saudi Arabia, United Kingdom, United States

ON SOLID GROUND

Jela Hasler
Switzerland

STRANGERS

Nora Longatti
Switzerland

TALLAHASSEE

Darine Hotait
United States

ULYSSES MUST GO

Anna Belguermi
France

SHORT FILM COMPETITION

France, Greece | 2021 | 20 min
Greek, with English & Arabic Subtitles

PRODUCERS
Philippe Bosse, Olivier Chantriaux, Luca Cabriolu, Andrea Mourati

MUSIC
Eleftherios Veniadis

SOUND
Yannis Antipas

PRODUCTION COMPANIES
Filmoz, 2D2R

SCREENPLAY
Niko Avgoustidi, Konstantina Vardopoulou

CINEMATOGRAPHY
Ramon Malapetsa

EDITING
Thodoris Armaos

INTERNATIONAL PREMIERE



DIRECTOR
Niko Avgoustidi

APALLOU

Born in Greece on the island of Chios, **Niko Avgoustidi** has degrees in medicine as well as film. His graduation film, *Ummi*, participated in several international film festivals: Palm Springs International ShortFest, Odense International Film Festival, and Regensburg Short Film Week. The film also won an award for Best Emerging Director at the 2016 National Short Film Festival in Drama. *Apallou* is his second short.

As a grandson returns to his ancestors' village for the winter, a grandfather too returns... from death, to see the grandson one last time. Meanwhile, the village is unable to cope with the homecomings that occurred out of love.

WORLD PREMIERE



Jordan | 2021 | 17 min
Arabic with English Subtitles

PRODUCERS
Aya Wuhoush, Samer Battikhi

CAST
Saba Mubarak, Ziad Bakri, Fadi Haddadin

PRODUCTION COMPANY
PanEast Media

SCREENPLAY
Samer Battikhi

CINEMATOGRAPHY
Samer Nimri

EDITING
Essam Allan

MUSIC
Masis Mardirossian



DIRECTOR
Samer Battikhi

ARNOOS

During a normal day at a shopping square in Amman, Sami, a 15-year-old spoiled, naive kid, and the street-smart hustler Mahmoud, a 15-year-old corn seller, are ready to execute their plan to steal an unexpected gift that will impress Sami's girlfriend, unbeknownst to them what unexpected twists and turns that are about to come their way.

Samer Battikhi is a Jordanian director. He began his career as an assistant director, working with several veteran local and international filmmakers. He has directed, written, and produced several short films in between student projects and independent films. His last short film, *Arnoos* was produced by PanEast Media with the support of the Jordanian Film Fund. Currently, he works as a freelance director/producer on different projects.

SHORT FILM COMPETITION

Hungary | 2021 | 20 min
Bosnian, Hungarian, Serbian, with English & Arabic Subtitles

PRODUCERS
Gábor Osváth, Zsuzsi Gyurin

MUSIC
Tenacious Orchestra, Hicham Chahidi, Monti Medley, Popa Razvan

PRODUCTION COMPANIES
Salamandra Film, Filmfabriq

SOUND
Levente Markos

SCREENPLAY
Ákos K. Kovács, Tamás Oláh

CAST
Dina Mušanović, Dorottya Antóci, Nenad Pečinar, Natália Vicei

CINEMATOGRAPHY
Levente Tóth

EDITING
Dániel Márton



BRANKA

Set in Yugoslavia during the Croatian-Serbian war in 1991, Branka is a chilling thriller based on true child-abduction stories in Serbia. Far away from war zones, the eponymous protagonist gets a job at a maternity ward of a state hospital. The young woman is all alone, but soon discovers that loneliness is not the hardest burden that she has to carry, as newborns are disappearing from the hospital.



DIRECTOR
Ákos K. Kovács

Ákos K. Kovács was born in 1991 in Senta, Yugoslavia. After he finished high school in Subotica, he moved to Budapest to study Cinematography in the Metropolitan University. *Away*, his BA diploma project that was directed by Roland Ferge, debuted at the 2014 Berlinale Generation where it won Special Mention of the Generation Kplus International Jury. His other collaborations as DOP include Szabolcs Hajdu's *It's Not the Time of My Life*. Since then, Kovács started to work in films as writer and director. *Branka* is his first short film.

Egypt, United Kingdom | 2021 | 17 min
Arabic, German, with English Subtitles

PRODUCER
Joseph Adel

SOUND
Moustafa Shaaban

PRODUCTION COMPANIES
Fauve Films, Underdog Films, LZRD

CAST
Mariam Al Ferjani, Ibrahim El-Naggary, Nabil Nour El-Din

SCREENPLAY
Ahmed Hosny

CINEMATOGRAPHY
Mostafa El-Kashef

EDITING
Badr Dahi

MUSIC
El-Waili



DIRECTOR
Ahmed Abdelsalam

Ahmed Abdelsalam is a Cairo-based director and producer. Graduating from MetFilm School with a Film Directing MA. He began his career as an assistant director on films and TV series, like *Clash*, *Tayea*, and *Qabeel*. He covers a range of genres with an avant-garde flair and is known for fusing cinematic sophistication with commercial work. Currently, he works as a freelance director/producer on different projects.

WORLD PREMIERE



CAI - BER

After numerous failed attempts to escape the status quo of her generation's depression, Nour, 29 years old, secretly arranges to flee her homeland. Hours before her departure, she embarks on a struggle with a patriarchal society and an inner fight to keep her secret hidden.

SHORT FILM COMPETITION

Argentina, Switzerland | 2021 | 16 min
Spanish, with English & Arabic Subtitles

PRODUCERS
María Silvia Esteve, Laura Mara Tablón

PRODUCTION COMPANIES
Rita Cine, Association Ecran Mobile

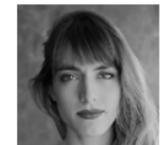
SCREENPLAY
María Silvia Esteve

CINEMATOGRAPHY
María Silvia Esteve, Andrea Cabrera

EDITING
María Silvia Esteve

SOUND
Ignacio Franco

CAST
Ayelén Escalzo, Laila Desmery, Francesca Pantanetti



DIRECTOR
María Silvia Esteve

CREATURE

Criatura

María Silvia Esteve is an Argentinian filmmaker. She was awarded by the Spanish Association of Authors of Cinematographic Photography AEC. Her debut film, *Silvia* (2018), premiered at the 2018 International Documentary Film Festival Amsterdam's (IDFA) Competition for First Appearance, and was a winner at the Havana Film Festival. She participated in IDFA Summer School and IDFA Project Space with her new film in development, *Mailin*.

In the depths of her mind, pain takes the form of a creature. A love relationship unleashes the obscurity within it to evoke a world of shadows into the real world. *Creature* is a censorial experience, a journey towards what hurts. It is a glimpse into the demons silenced for so many years, but are today pushing themselves into the surface. The film had its world premiere at the 2021 Locarno Film Festival.

SHORT FILM COMPETITION

Kosovo | 2021 | 15 min
Albanian, Turkish, with English & Arabic Subtitles

PRODUCER
Eroll Bilibani

PRODUCTION COMPANY
SK Pictures

SCREENPLAY
Samir Karahoda

CINEMATOGRAPHY
Samir Karahoda

EDITING
Enis Saraçi

SOUND
Memli Kelmendi

CAST
Jeton Mazreku, Ermegan Kazazi, Rifat Rifati

DISPLACED

Pa vend

In post-war Kosovo, driven by the ambition of keeping their beloved sport alive, two local table-tennis players wander from one obscure location to another, carrying with them the only possession of the club: their table. The film had its world premiere at the 2021 Cannes Film Festival's short film competition.



DIRECTOR
Samir Karahoda

Samir Karahoda is a photographer, cinematographer, tutor and curator of the short film program at the International Documentary and Short Film Festival in Prizren. He completed his photography studies at the Academy of Fine Arts at Mimar Sinan University in Istanbul. His directorial debut, the short documentary *In Between*, was the first Kosovar film to have its world premiere at the 2019 Berlinale. His second short, *Displaced*, premiered at Cannes 2021.

WORLD PREMIERE



A DIKE

Skala

A young girl works in a bar. One evening when she arrives late for her work, she can't escape the growls of her boss, who threatens to fire her, nor the troubles of her homosexual colleague, who keeps harassing her. When she gets home, she comes face to face with tragedy.

Tunisia | 2021 | 14 min
Arabic, with English Subtitles

PRODUCER
Julien Hecker

PRODUCTION COMPANY
Audimage

SCREENPLAY
Bilel Bali

CINEMATOGRAPHY
Ahmed Thabet

EDITING
Yassine Bouchneb

MUSIC
Aza Mezghanni, Cleef Mbagdinga

SOUND
Amal Attia, Kais Ben Mabrouk

CAST
Asma Belaid, Rabeb Srairi, Nasredine Ben Maati, Slim Bouchiha



DIRECTOR
Bilel Bali

Born in 1982. **Bilel Bali** completed his third film *Skala* in 2021, following his 2014 film *Action Figuration!*. He produced his first film *1,2,3...5,6,7...*, in 2012. He is a commercial director and a university teacher.

China | 2021 | 14 min
Mandarin, with English & Arabic Subtitles

PRODUCER
Wang Lu Ka

PRODUCTION COMPANIES
Luo Runxiao Film Studio, Shylight Films

SCREENPLAY
Luo Runxiao

CINEMATOGRAPHY
Li Dongjun

EDITING
Chen Shikong

SOUND
Zhao Jian

CAST
Miao Junyan, Wang Yanglai, Shen Siliang, Wang Lu Ka, Wang Yang



DIRECTOR
Luo Runxiao

Luo Runxiao is a Chinese director and screenwriter. Knowing early where his true passion lies, Runxiao began learning filmmaking on his own and shooting documentaries at the age of 16. His debut short film, *Hair Tie, Egg, Homework Books*, had its world premiere at the 2021 Venice International Film Festival. He is considered the youngest Chinese filmmaker in history to participate in this festival.



HAIR TIE, EGG, HOMEWORK BOOKS

Tau sheng, ji dan, zuo ye ben

As a model student, 5th grader Lin Yuqi is assigned to give a speech about her family at the parents' meeting tonight. But after Lin finds out that she shares the same secret with a mischievous classmate who takes away her hair tie, she starts to have second thoughts.

Italy | 2021 | 17 min
Italian, with English & Arabic Subtitles

PRODUCERS
Vincenzo Maria Vita,
Marco Signoretti

CAST
Riccardo Zonca

PRODUCTION COMPANIES
AAMOD, Greve61

SCREENPLAY
Marco Signoretti

EDITING
Marco Signoretti

MUSIC
Freesound

SOUND
Paolo Segat, Simone Altana

WORLD PREMIERE



DIRECTOR
Marco Signoretti

HIS NAME WAS CARGO

Lo chiamavano cargo

Born in Rome in 1988, **Marco Signoretti** trained as a film editor at the Scuola d'arte cinematografica Gian Maria Volonté. He later graduated from Roma Tre University with a dissertation on famed Italian screenwriter and film director Ettore Scola. After a brief stint as a videomaker at a news agency, he started working as an editor and assistant editor for many films and TV series.

In Italy, in the late 1960s, two strangers arrive at a village in the south of the country. The first one has a movie camera and the second one has a gun. Crossing that wasteland, the two will have an unexpected opportunity to change the course of history. *His Name Was Cargo* was one of the winning projects of the 2019 Zavattini Prize.

Canada | 2021 | 22 min
French, with English & Arabic Subtitles

PRODUCERS
Max Walker, Samuel Gagnon, Bahija Essoussi

SOUND
Alexandre Leblanc, Michel Lambert

PRODUCTION COMPANIES
OBJECTIF 9

CAST
Claude Laroche, Catherine Chabot

SCREENPLAY
Ève Saint-Louis

CINEMATOGRAPHY
Stéphanie Weber-Biron

EDITING
Hubert Hayaud

MUSIC
Rebecca Foon

THE JOURNEY

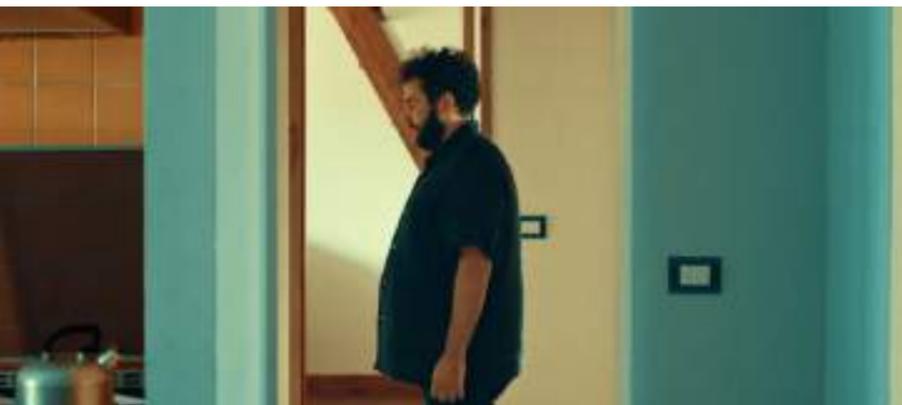
La traversée

After a year away from home, Chantale, who now lives and studies in Paris, returns to Quebec city, to spend the holidays with her mother and sister. Against all odds, her father, with whom she has a contentious relationship, has offered to pick her up at the airport. *The Journey* tells the story of their reunion: a path strewn with obstacles, where nothing goes as planned. As night falls and the father deviates from the planned route, Chantale realizes that she needs to take action.



DIRECTOR
Ève Saint-Louis

Ève Saint-Louis obtained a bachelor's degree in Theatre, Directing and Drama from Laval University in Quebec City. In Quebec, she acted in several plays including August Strindberg's *The Dream Play* and Anton Chekhov's *The Cherry Orchard*. She also starred in *In The World BOX*, which was screened at the Avignon Festival, and was featured in *La plage*, a short film that won the UniFrance and the France-Television awards.



Italy | 2021 | 20 min
Italian, with English & Arabic Subtitles

PRODUCERS
Giuseppe Brigante, Aliosha Massine, Leonardo Baraldi, Tea Falco, Luca Massaro, Maziar Firouzi

EDITING
Andrea Maguolo

MUSIC
Valerio Vigliar

SOUND
Matteo Lugara

PRODUCTION COMPANIES
Quasar S.R.L., Timshel Films, Schicchera Production,

SCREENPLAY
Aliosha Massine

CINEMATOGRAPHY
Martina Cocco



DIRECTOR
Aliosha Massine

HOLY SON

Figlio santo

The daily routine of a young couple is disturbed by some shocking news. A strange dream appears to herald a terrible and, at the same time, wonderful truth.

Born in 1991, **Aliosha Massine** comes from a family of choreographers and dancers. While acting with the touring company formed by Fiorentini, he studied Philosophy at Roma Tre University. In 2019, he directed *The Place of Happiness*, a short film produced by Marcello Fonte and Quasar S.R.L., which competed in important Italian festivals such as, Alice Nella Città, Cortinametraggio, and Visioni Italiane.

Belgium, France | 2020 | 23 min
French, with English & Arabic Subtitles

PRODUCERS
Laurine Pelassy, Benoit Roland

SOUND
Antoine Bourdain, Jean-Stéphane Garb

PRODUCTION COMPANIES
Le Films de la Capitaine, Wrong Men

CAST
Philippine Stindel, Daouda Diakhaté, Blaise Ludik

SCREENPLAY
Grégoire Graesslin

CINEMATOGRAPHY
Lazare Pedron

EDITING
Giulia Rodino

MUSIC
Jean-Louis Marchand



DIRECTOR
Grégoire Graesslin



JUNIE

Born in 1985, **Grégoire Graesslin** grew up in the French Ardennes. In 2011, he joined the international sales company Kinology. Since 2007, he has directed four short films, including *Helix Aspersa*, which participated at the 2014 Locarno International Film Festival. He's also known for his short films *Coquelicot* and *Entre ses doigts*.

The plot follows the unusual, thrilling story of Junie, a young woman and the only female farmer on an isolated farm, where she works as an apprentice for a gruff farmer. Junie suffers from a strange illness: every morning, she wakes up in the middle of the countryside, lost and confused.

Russia | 2021 | 19 min
Russian, with English & Arabic Subtitles

PRODUCERS
Andrey Natotcinskiy

SCREENPLAY
Andrey Natotcinskiy

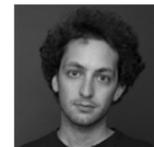
CINEMATOGRAPHY
Mikhail Pashkulskiy

MUSIC
Henri Purcell

SOUND DESIGN
Alexander Demyanov

CAST
Tatiana Ryabokon,
Victoria Sobol, Levon
Avakyan, Ogenes
Zakaryan, Nikita
Goldman-Koh

INTERNATIONAL PREMIERE



DIRECTOR
Andrey Natotcinskiy

KATIA

Andrey Natotcinskiy was born in 1992 in Moscow. In 2013, he graduated from Mikhail Shchepkin Higher Theatre School. He worked as a portrait photographer for several years. In 2019, he enrolled into the directing workshop of Alexander Sokurov.

After her daughter's death, Galina remains absolutely alone and loses the meaning of life. Suddenly, she finds the reincarnation of her daughter in a prostitute she sees near the elevator of her house. She calls her on the phone to ask her to come home. There, she asks her to put on the clothes of her deceased daughter. In a conversation in the kitchen, Galina learns that the girl plans to leave the country tomorrow. The film premiered at the 2021 Moscow International Film Festival.

Slovenia, Czech Republic, France | 2021 | 15 min
Czech, with English & Arabic Subtitles

PRODUCERS
Rok Biček, Jiří Konečný

PRODUCTION COMPANY
Cvinger Film

SCREENPLAY
Petr Pýcha, Olmo Omerzu

CINEMATOGRAPHY
Lukáš Milota

EDITING
Jana Vičková

MUSIC
Monika Omerzu
Midriaková

SOUND
Julij Zornik

CAST
Eliška Křenková,
František Němec, Vojtěch
Vondráček

THE LAST DAY OF PATRIARCHY

Today, Jakub introduces his pregnant wife Nina to his family. Today, he introduces her to his family. They're all gathered in the hospital at the bedside of his grandfather. Just as the young lady tries to put on a brave face, she is faced with the surprising reaction of the dying relative: he wants to see her breasts. This sparks a debate to which she is not invited – should the patriarch's last wish be satisfied?



DIRECTOR
Olmo Omerzu

Olmo Omerzu was born in 1984 in Ljubljana, Slovenia. During his studies at FAMU in Prague, he directed several short films and a 40-minute feature, **The Second Act**, screened and was awarded at several festivals. His graduation feature, **A Night Too Young** had its world premiere at the 2012 Berlin International Film Festival.

WORLD PREMIERE



KHADIGA

Khadiga is a young 18-year-old mother living alone with her baby after her husband left to work in a remote city. One day, she makes her way through the hustle of Cairo streets to do some visits, where she feels uncomfortable with the surroundings.

Egypt, France | 2021 | 17 min
Arabic, with English Subtitles

PRODUCERS
Safei El Deen Mahmoud,
Sawsan Yusuf

PRODUCTION COMPANIES
Red Star for Production and Distribution, Bonanza films, La Belle Affaire Productions

SCREENPLAY
Mohamed Mamdouh,
Morad Mostafa

CINEMATOGRAPHY
Mostafa El Kashef

EDITING
Mohamed Mamdouh

SOUND
Gilles Benardeau,
Moustafa Shaaban

CAST
Fatma Al Zahraa Abdel
Rahman, Malak Tarek



DIRECTOR
Morad Mostafa

Morad Mostafa is an Egyptian filmmaker born in Cairo. He worked as an assistant director in several independent films and collaborated as an executive director in the Egyptian film **Souad**, which was officially selected to participate in the 2020 Cannes Film Festival and the 2021 Berlinale. Morad wrote and directed two short films **Ward's Henna Party** and **What We Don't Know About Mariam**; both of which had their world premieres in the Clermont-Ferrand Film Festival.

China, Hong Kong, Singapore | 2021 | 22 min
Mandarin Chinese, with English & Arabic Subtitles

PRODUCERS
Wang Yang, Qiu Yang

PRODUCTION COMPANIES
Tender Madness Pictures,
Wild Grass Films

SCREENPLAY
Zou Jing

CINEMATOGRAPHY
Liangzi

EDITING
Hsu Yen Ching

MUSIC
Faded Ghost

SOUND
Mo Huijia

CAST
Hu Ling, Yu Shixue, Zhong
Ling, Chen Zhihang,
Zhang Ziquan



DIRECTOR
Zou Jing

Zou Jing is a Chinese director and writer. As a fanatic lover of Literature and Philosophy, Jing has always loved writing. **Lili Alone**, her first short film, premiered at the 2021 Cannes Film Festival's Critics' Week. Her goal is to write and direct feature films that explore the truths in modern Chinese life.



LILI ALONE

Lili, a young mother, lives with her gambler husband in a remote part of Sichuan. Lonely and poor, she heads for the city in a bid to earn enough money to save her dying father. The film premiered at the 2021 Cannes Film Festival's Critics' Week.

SHORT FILM COMPETITION

Germany, Jordan, Palestine | 2021 | 16 min
Arabic, with English Subtitles

PRODUCERS
Jessica Neubauer, Saleh Saleh, Fabian Driehorst

PRODUCTION COMPANIES
Ses Studio, Fabian and Fred

SCREENPLAY
Ahmad Saleh

CINEMATOGRAPHY
Saed Saleh

ANIMATION
Basel Nasr, Leon Vidmar, Saleh Saleh, Ahmad Saleh

EDITING
Ahmad Saleh

MUSIC
Suad Bushnaq

SOUND
David Black, Marcus Zilz

CAST
Hiam Abbass, Rafia Aridi, Salma Saleh



DIRECTOR
Ahmad Saleh

NIGHT

Ahmad Saleh is a Palestinian/German writer and director. He has two masters degrees in Digital Media from the University of the Arts Bremen and Film from the Academy of Media Arts Cologne. His first film, *House*, won a second place in the German Short Film Award and his second film, *Ayny*, won a 2015 Student Academy Award at the Foreign Animation category.

The dust of war keeps the eyes sleepless. Night brings peace and sleep to all the people in the broken town. Only the eyes of the mother of the missing child stay resilient. Night has to trick her into sleeping to save her soul. The animation film had its world premiere in the international competition of the 2021 Locarno Film Festival.

SHORT FILM COMPETITION

Saudi Arabia, United Kingdom, United States | 2021
26 min | Arabic, with English Subtitles

PRODUCER
Basil Khalil

PRODUCTION COMPANY
Faizalberry Films

SCREENPLAY
Faiza Ambah

CINEMATOGRAPHY
Lasse Ulvedal Tolbell

EDITING
Antoine Rodet, Jad Dani, Ali Hassan

MUSIC
Amine Bouhafa

SOUND
Robert Farr

CAST
Aisha Al Rifae, Ahmad Saddam



NOUR SHAMS

An Uber driver in Jeddah, Saudi Arabia, Shams is a single mother with two obsessions: her only child, Makki, and her African desserts. Shams struggles to convince Makki to follow the traditional path of marriage and to show any interest in her desserts. In fact, Makki's passion unravels as he decides to participate in a hip-hop competition, which could lead to winning an extended trip to France and separate them for the first time in their lives. Shams is forced to decide which is more important: losing her son or finding herself.



DIRECTOR
Faiza Ambah

Faiza Ambah is an award-winning writer, director, and producer as well as a former Washington Post correspondent based in Saudi Arabia. Her directorial debut short film, *Mariam* won numerous international awards, was showcased at the Scottish Parliament, and is continually being screened at universities around the world. Ambah also co-produced *Sanctity*, and *Ave Maria*.



NOIR-SOLEIL

After an earthquake in Naples bay, the body of a man is found. The Italian police believe the man killed himself 40 years ago. They contact his son Dino and granddaughter Victoria for a DNA test. During this unexpected journey together, the young woman digs into her father's mysterious past, while Dino immerses himself unwillingly in the scenery of his childhood. The film was screened at the 2021 Cannes Film Festival's Critics' Week.

France | 2021 | 20 min
French, English, Italian, with English & Arabic Subtitles

PRODUCERS
Nicolas de Rosanbo, Céline Vanlint

PRODUCTION COMPANIES
Eddy, Respiro Productions

SCREENPLAY
Marie Larrivé

HEAD OF ANIMATION
Lucas Malbrun

EDITING
Vincent Tricon

MUSIC
Maël Oudin, Pierre Oberkampf

SOUND
Pierre Oberkampf

CAST
Clémence Quélenec, Marc Barbé, Olivia Corsini



DIRECTOR
Marie Larrivé

Marie Larrivé is a painter and a film director. In 2017, her video *Proxima B* won the Audience Award at the Science Po Prize for Contemporary Art. In 2020, the Miyu Gallery organised Eden, a solo exhibition of her paintings and animation work. In 2021, her work was exhibited at the Openbach Gallery and the Bastille Design Center with Maison Contemporaine.

Switzerland | 2021 | 12 min
German, with English & Arabic Subtitles

PRODUCERS
Olivier Zobrist, Anne-Catherine Lang

PRODUCTION COMPANY
Langfilm

SCREENPLAY
Jela Hasler

CINEMATOGRAPHY
Andi Widmer

EDITING
Florian Geisseler

MUSIC
Pest Control

SOUND
Mourad Keller

CAST
Sofia Elena Borsani



DIRECTOR
Jela Hasler

Jela Hasler studied Photography and Video. Her short films were shown at international festivals and won several awards. She was awarded an artist residency in Paris as well as the Carte Blanche for the International Short Film Festival Winterthur. She's an alumna of the ZFF Masterclass and the GIFF New Talent Screen. She was a jury member in several film festivals and is a board member of Pro Short and the Swiss Short Film Association.



ON SOLID GROUND

Über Wasser

It's summertime in a city and the coolness of a morning swim in the river quickly vanishes as the heat exacerbates insignificant daily nuisances. As Eli tries to escape the narrowness and agitation of the city, she keeps on facing aggression. Her rage starts to build up. The film competed at the 2021 Cannes Film Festival's Critics' Week.

SHORT FILM COMPETITION

Switzerland | 2021 | 20 min
German, Russian, with English & Arabic Subtitles

PRODUCERS
Yan Decoppet, Gabriela Bussmann

PRODUCTION COMPANIES
Golden Egg Production, Ecole Cantonale d'Art de Lausanne

SCREENPLAY
Nora Longatti

CINEMATOGRAPHY
Carlos Tapia González

EDITING
Maxence Tasserit

MUSIC
Anuk Schmelcher, Nora Longatti

SOUND
Camille Bonard

CAST
Fhunyue Gao, Barbara Kurth, Agathe Lecomte, Yevgenia Korolow, Jeff Nsingi Ambassi



DIRECTOR
Nora Longatti

STRANGERS

Chute

Nora Longatti was born in 1989 in Biel and graduated from ZHDK in 2015 with a bachelor's degree in Fine Arts and Photography. In 2017, she starts film studies at the ECAL in Lausanne where she directs the short film *Bloc B*, which won the prize for Best School Film at the Winterthur International Short Film Festival. She graduated in 2020 with her short film *Strangers* in the official selection of the 74th Locarno Film Festival.

In the middle of an anonymous city, a person collapses, apparently having lost consciousness. Some strangers pass her by indifferently while others showed concern. In a solitary quest for intimacy, her gaze and body stagger, blinded by a world of indifference. *Strangers* is an intimate investigation on resonance in a world of passersby and a graciously choreographed act. The film competed at the 2021 Locarno Film Festival.

SHORT FILM COMPETITION

France | 2021 | 13 min
French, with English & Arabic Subtitles

PRODUCERS
Charles Philippe, Lucile Ric

PRODUCTION COMPANY
Les Films du Clan

SCREENPLAY
Anna Belguermi

CINEMATOGRAPHY
Juliette Barrat

EDITING
Clément Pinteaux

MUSIC
Moondog

SOUND
Lucas Marie, Bastien Burchi, Arnaud Ledoux

CAST
Julie Lesgages, Ryan Daoudi



ULYSSES MUST GO

Ulysse doit partir

Sara wants to get rid of her dog. Well, it's not hers, it's her lover's. There's no problem except that her lover is dead. And the dog pound won't take it until tomorrow. And that means another whole day alone with the dog.



DIRECTOR
Anna Belguermi

Graduating from Paris-Cergy National Art School, **Anna Belguermi** studied Screenwriting in La Fémis. She was part of the 2014 Médiateurs class and participated in writing residencies in Algiers and Beirut. Her 3rd year script was a Sopadin Junior Prize finalist. She co-wrote Chrystèle Nicot's film *Intentional Sweat*. She is developing a short film, *La nuit je disparais*, and a feature film, *Jeanne dans la jungle*.



TALLAHASSEE

On the day of her release from a psychiatric facility, Mira returns to her mother's home in Brooklyn for her grandmother's birthday, only to discover that her sister has told the family that she has been on a trip to Florida. *Tallahassee* is the portrayal of a young woman's re-entry into the world and a meditation on the enormous task of life after grief. Framed in the context of diaspora, *Tallahassee* grants a glimpse into the struggles of mental illness, an issue often silenced and pathologized in Arab culture.

United States | 2021 | 22 min
Arabic, English, with English & Arabic Subtitles

PRODUCERS
Ryah Aqel, Munir Atalla

PRODUCTION COMPANY
Cinephilia Productions

SCREENPLAY
Hala Alyan

CINEMATOGRAPHY
Kalyn Jacobs

EDITING
Liz Charky

MUSIC
Tarek Yamani

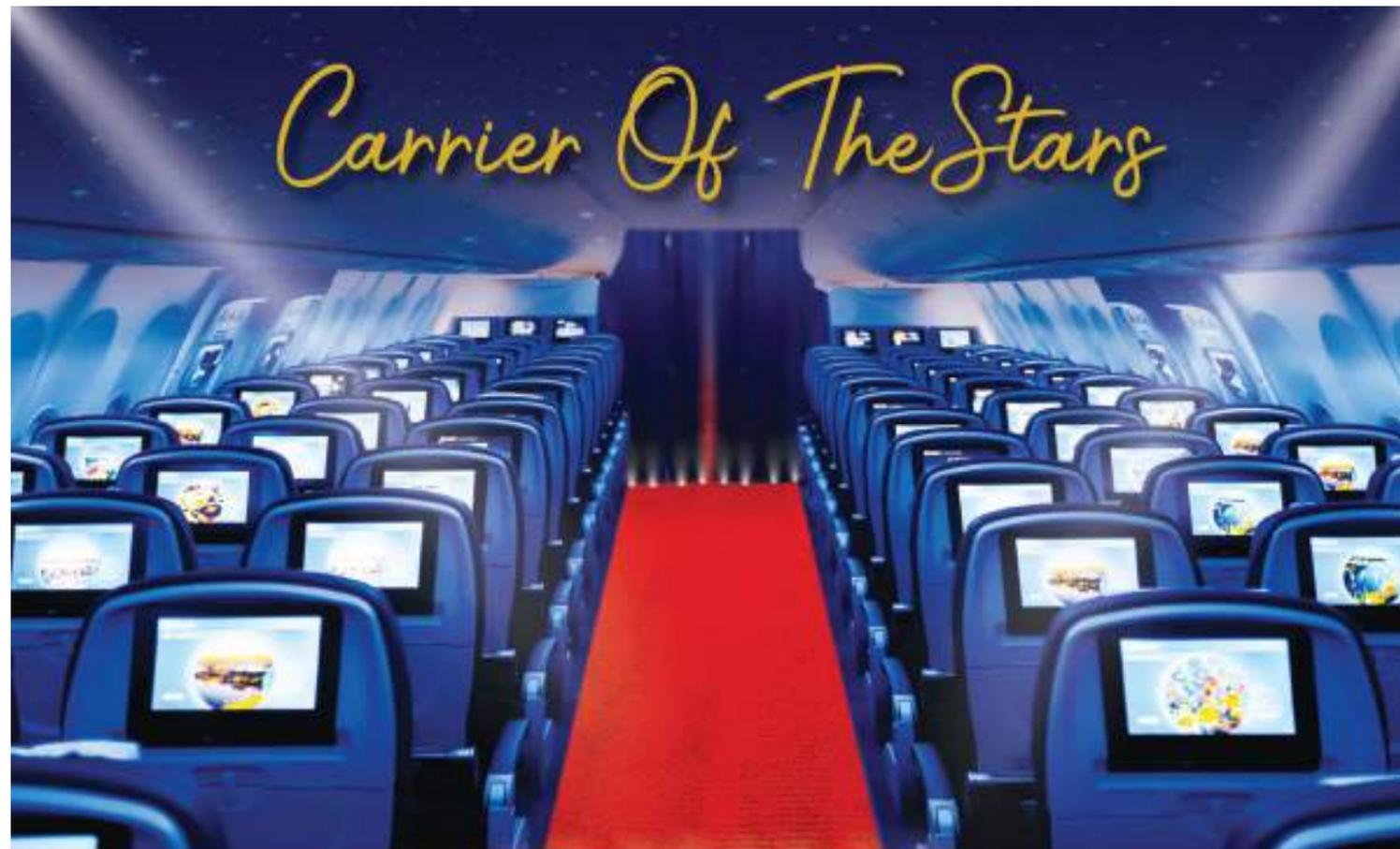
SOUND
Charles De Montebello

CAST
Hala Alyan, Cherien Dabis, Samia Halaby, Malek Holloway



DIRECTOR
Darine Hotait

Darine Hotait is a New-York based American Lebanese writer and film director. Her work focuses on the politics of identity, Arab & African diaspora, and science fiction. She has written and directed a dozen award-winning narrative short films that can be seen on Sundance Channel, The New Yorker, AMC Networks, BBC, Forbes, and Outfest. Her work has received support from different international entities.

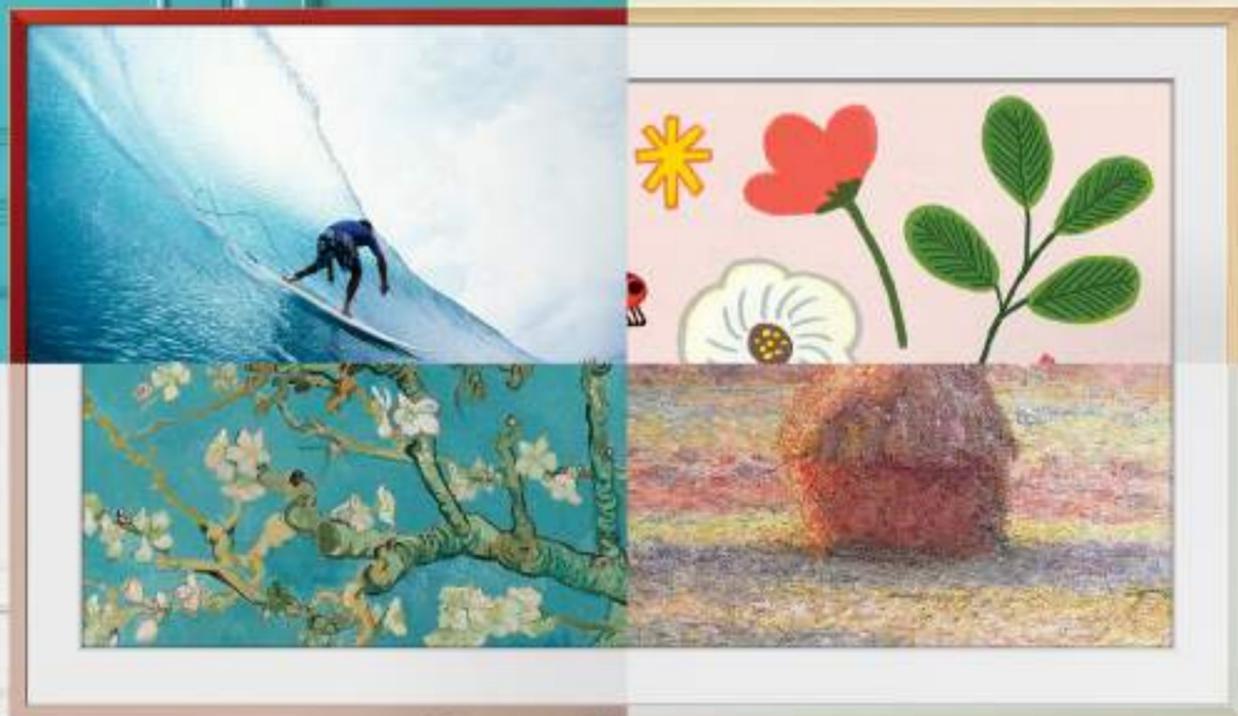


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OFFICIAL SELECTION OUT OF COMPETITION

ANIMA
Liliya Timirzyanova
Russia

ANIMAL
Cyril Dion
France

ARTHUR RAMBO
Laurent Cantet
France

BIGGER THAN US
Flore Vasseur
France

COPPELIA
Jeff Tudor, Steven de Beul, Ben Tisseur
Netherlands, Germany, Belgium

THE CROSSING
Florence Miailhe
France, Germany, Czech Republic

DRIFT AWAY
Xavier Beauvois
France

EVERYTHING WENT FINE
François Ozon
France

FLEE
Jonas Poher Rasmussen
Denmark, France, Sweden, Norway

THE FRENCH DISPATCH
Wes Anderson
United Kingdom, France, Germany

FULL MOON
Hadi El Bagoury
Egypt

HAPPENING
Audrey Diwan
France

I'M YOUR MAN
Maria Schrader
Germany

INVISIBLE DEMONS
Rahul Jain
India, Finland, Germany

MAMA, I'M HOME
Vladimir Bitokov
Russia

NATURAL LIGHT
Dénes Nagy
Hungary, France, Germany, Latvia

NITRAM
Justin Kurzel
Australia

ONE SECOND
Zhang Yimou
China

PARIS, 13TH DISTRICT
Jacques Audiard
France

UNCLENCHING THE FISTS
Kira Kovalenko
Georgia, Russia



DIRECTOR
Liliya Timirzyanova

ANIMA

Soprichastie

Russia | 2021 | 62 min
Russian, with English & Arabic Subtitles

PRODUCER
Liliya Timirzyanova
SCREENPLAY
Liliya Timirzyanova
CINEMATOGRAPHY
Xenia Selvian
EDITING
Liliya Timirzyanova
MUSIC
Margarita Vorobyeva
SOUND
Andrew Charitonov
CAST
Alina Korol, Elizaveta Shakira

"Film as dream, film as music. No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls." – Swedish director Ingmar Bergman, *The Magic Lantern*.

The film's title comes as a reference to personal kingdoms. In the science of Psychoanalysis, Anima, Latin for 'soul', is used in reference to the unconscious self.

Anna, a music conductor, suddenly leaves her job in Saint Petersburg and decides to live in solitude in the forest by the sea. In a desperate attempt to bring her back to her life in the city, a chorister in Anna's former band interrupts her seclusion.

Russian director/photographer Liliya Timirzyanova depicts through the film a dream-like nature. We explore the fluidity of time, where there are no boundaries between dreams and reality or between characters, as the chorister's voice becomes Anna's. Her visual patterns portray the inner world of Anna's unconscious world, reflecting its complexities and repercussions.

Anna has a lot of contradictions; she has a calm, melancholic face that masks her inner screams. She is an artist torn between her passion and anguish for art, while searching for her soul under the remains of her fears.

One of the visual motifs in the film is seen with the pair of hands moving throughout the void, in the same movements of a conductor before his orchestra. These hands are once seen eaten up by the ants, suggesting the same impact of Anna's conflicting desire to return to her art on her soul. Likewise, the film ends with a pair of blood-stained crucified hands, which successfully breaks free. *Anima* is a film about a woman reborn at the peak of her suffering.

The film presents a distinctive visual experience, blending the aesthetics of photography and contemporary dance. We can see that in the stillness of the scenes and the camera's slow movement or how the body moves. This film owes a lot to Ingmar Bergman's *Persona*, in terms of story we have a woman who lurks while living an existential dilemma. In both films one woman is talking while the other gets away with her silence so the dialogue turns into a monologue.

Ahmed Ezzat



Liliya Timirzyanova was born in 1995 in Tatarstan. Her father, who was a photographer, had a great influence on her development as an artist. At the age of 17, she moved to St. Petersburg, got a musical and philological education, played in the theater, staged chamber performances, traveled a lot; considers the road the most important university of life. Now, Liliya lives in Greece.

Print Source
International Sales
Eastwood Agency
Sales@eastwood.agency



DIRECTOR
Cyril Dion

ANIMAL

France | 2021 | 120 min
French, with English Subtitles

PRODUCERS
Guillaume Thouret, Céline Roux, Jean-Marie Michel, Thomas Bénet, Cyril Dion
PRODUCTION COMPANIES
Capa Studio, Bright Bright Bright
SCREENPLAY
Walter Bouvais, Cyril Dion
CINEMATOGRAPHY
Alexandre Léglise
EDITING
Sandie Bompar
MUSIC
Sébastien Hoog, Xavier Polycarpe
SOUND
Romain De Gueltzl

The elegance of the visuals that Cyril Dion's *Animal* provides is only matched by the elegance of the dialogue between its protagonists, Bella and Vipulan. In fact, Dion's sophisticated visuals match these young environmentalists' charged activism due to their fear for their futures and their cautiousness towards an environmentally threatened planet.

Realizing the planet's plight early on, these environmentalists became active in a collective movement for the future. Their activism leads them to these problems' source and shocking truths about politicians not wanting to enact change.

Through Dion, Bella and Vipulan found an opportunity to present the modern outlook that says that, for long periods of time, humans have treated animals as prey that must be eliminated in order to ensure the continuation of their existence. As a result of this approach, mankind is now on its way to losing the very earth it inhabits.

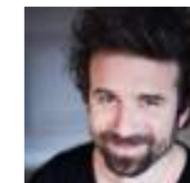
To portray this vision, Dion tours the globe with the two activists, documenting experiences that correspond to their general perceptions, while not being condescending to his companions. Unlike the politicians of Brussels.

Accompanied by environmental experts and scientists, they see what is happening around them, as they convey transformative visions as well as individual initiatives that are set to promote a shared vision for the world, a vision that encapsulates collective experiences and encourages change.

Beginning in a pessimistic manner, *Animal* ends on an optimistic note. Throughout the film's lively flow, the camera unceasingly captures the most beautiful shots, even during its harshest scenes - unobserved commercial hunting, destruction of forests, air pollution, and horrific animal abuse.

Encouraged, Bella and Vipulan conclude, in a bit of an off-putting manner, that humans are natural animals - just like the rest of the creatures living on earth. Our destiny is one and we have to protect it.

Kais Kassem



Cyril Dion is a French writer, film director, actor, poet and activist. His first documentary film *Tomorrow* won the 2016 César Award for Best Documentary Film and was distributed in 27 countries. The film offers a constructive approach putting forward solutions to environmental problems facing mankind. His 2021 documentary *Animal* was screened at the 2021 Cannes Film Festival.

Print Source
International Sales
Orange Studio
contact.orangestudio@orange.com



DIRECTOR
Laurent Cantet

ARTHUR RAMBO

France | 2021 | 86 min
French, with English & Arabic Subtitles

PRODUCER

Marie-Ange Luciani

PRODUCTION COMPANIES

Les Films de Pierre, Memento International, France 2 Cinéma

SCREENPLAY

Laurent Cantet, Fanny Burdino, Samuel Doux

CINEMATOGRAPHY

Pierre Milon

EDITING

Mathilde Muyard

MUSIC

Chloé Thévenin

SOUND

Julien Sicart, Valérie Deloof, Agnès Ravez, Jean-Pierre Laforce

CAST

Rabah Nait Oufella, Antoine Reinartz, Sofian Khammes

In his new film, *Arthur Rambo*, Laurent Cantet captures the schizophrenia of social networks within the grim precarity of being both French and Arab in modern Paris.

Loosely based on the story of one time Parisian radio commentator Mehdi Meklat, we meet Karim D (played brilliantly by Rabah Naït Oufella), a second-generation Algerian immigrant, as he is celebrating the publication of his first book, *Débarquement*, with the elite of the Parisian literary scene. Based on his mother's experiences, the book offers a fresh look at the Parisian housing projects in the suburbs, immigration and integration. Relaxed and confident, Karim enjoys his new fame, surprised yet pleased by the attention. Suddenly we notice barely legible tweets flitting across his phone screen, their pace steadily quickening. The content is horrific – anti-Semitic, homophobic, misogynistic, and racist. And all published under his teenage pseudonym, "Arthur Rambo." In a few minutes, his world collapses. His descent into hell begins.

Over a frantic 48-hour period, narrated cinematically with an ever-quickening, staccato visual rhythm, chaos overtakes Karim's life as he hurriedly leaves the party, incapable of a coherent response to his many accusers' question: "why did you write these?" Put on trial first by his editor, then by his second-generation friends who found a place they can't risk losing in Parisian society, then by his colleagues at an online TV station for whom the tweets discredit all they have achieved and stand for, then by his unsophisticated younger brothers for whom Rambo was a trusted voice, and finally, by his mother's distraught incomprehension. All feel betrayed for different reasons. Karim finds it impossible to answer properly to any of them.

Cantet avoids passing judgment or imposing certitudes, leaving us to interpret Karim's motivation. The film accepts that it cannot explain everything.

Nicole Guillemet



Laurent Cantet was born in Melle, Deux-Sèvres, France. He graduated from the Institut des hautes études cinématographiques and worked as a cinematographer and assistant director before making his feature-film debut, *Human Resources* in 1999. Many of his films screened at international film festivals including *Time Out* (2001), *Heading South* (2005), *Foxfire: Confessions of a Girl Gang* (2012), and *Return to Ithaca* (2014).

Print Source
International Sales
Playtime
info@playtime.group



DIRECTOR
Flore Vasseur

BIGGER THAN US

Vivre en grand

France | 2021 | 96 min
French, with English Subtitles

PRODUCERS

Denis Carot, Marion Cotillard, Flore Vasseur

PRODUCTION COMPANIES

Elzevir Films, All You Need is Prod, Big Mother Productions

SCREENPLAY

Flore Vasseur, Melati Wijsen

CINEMATOGRAPHY

Christophe Offenstein, Tess Barthes

EDITING

Aurelie Jourdan

MUSIC

Remi Boubal

SOUND

Fanny Weinzapfen, Jean-Luc Audy

As the world hangs on the edge of disaster because of pollution, global warming and a widespread disregard of the environment, teenagers around the world have mobilized to instigate change.

In Indonesia, Melati is fighting the plastic pollution ravaging her country, while in Greece, Mary helps rescue migrants and refugees. In Malawi, Memory had campaigned against child marriages and helped raise the legal age from 15 to 18, while Mohamed continues to provide education in refugee camps on the Lebanon-Syria border.

In Uganda, Winnie fights for food security, helping families survive on soils destroyed by pesticides, while Xiuhtezcatl has been rapping for change since the age of six while fighting the pillage of his native lands through his Native American heritage's wisdom and legal battles in the US.

As this happens, René dispatches his crew of local journalists to make sure their stories are told and in the process, fights against stereotypes and confinement in the favelas of Brazil.

If any one film shows the kind of power we all possess to change the world, it's *Bigger Than Us*. Having premiered in the Special Cinema for the Climate section at the 2021 Cannes Film Festival, the film is produced by French movie star Marion Cotillard and is directed by writer and documentarian Flore Vasseur, whose previous work includes a film on Edward Snowden in Russia.

There is real hopefulness within the documentary, as younger generations fight against patriarchy, capitalism, and white supremacy. As Greta Thunberg has shown us, the future of our planet and its well-being lies in the hands of the youth, who inherited a broken system and an ailing world from the older generations.

Weaving easily through the stories and missions of the seven young men and women featured, *Bigger Than Us* provides a roadmap for humanity and much-needed positivity.

E. Nina Rothe



Flore Vasseur has previously worked as an entrepreneur in New York, living through the internet bubble as well as the September 11 Attacks and a capitalistic system that was on the verge of cracking from all sides. Since then, she has written books, articles, and created television documentaries to understand how one world can end while another emerges. A logical continuation of Vasseur's 15 years of investigations and writing, *Bigger Than Us* is her first feature documentary film. In a nutshell, all of the director's work revolves around free will, commitment, courage, and the desire to live a worthy life.

Print Source
International Sales
Indie Sales Company
festival@indiesales.eu



DIRECTORS

Jeff Tudor, Steven de Beul,
Ben Tesseur

Netherlands, Germany, Belgium | 2021
82 min

No Dialogue

PRODUCERS

Bruno Felix, Femke Wolting,
Adrienne Liron, Janneke van
de Kerkhof, Romy Roolf

PRODUCTION COMPANIES

Submarine, 3 minutes West,
Lunanime, MotionWorks

SCREENPLAY

Jeff Tudor, Steven de Beul, Ben
Tesseur

CINEMATOGRAPHY

Tristan Oliver BSC

EDITING

Michiel Reichwein NCE

MUSIC

Maurizio Malagnini

SOUND

Alexandros Topalis

CAST

Michaela DePrince, Daniel
Camargo and Vito Mazzeo,
Darcey Bussell, Irek
Mukhamedov

COPPELIA

Coppelia is modern cinematic work that's adapted from a special ballet performance by the Dutch National Ballet in Amsterdam in 2016, which itself borrowed comical events found in the original ballet, which was first presented in Paris in 1870.

This film is entrancing, with colorful shades and symbolism as well as a tendency of being visually playful. It breaks boundaries between real-life actors performing dance numbers and vividly painted décor pieces in Disney and Pixar styles.

It's a hybrid world of cinematic and three-dimensional magic, reminiscent of *Loving Vincent* (screened at the 1st edition of GFF), that creates complex, immersive arrangements of visual elements that showcase a passionate love story between the young Swan and Franz without a single word exchanged.

Instead, the operatic music and the dramatically choreographed dances, which place every group within its own mismatched geography, are enough to inspire curiosity around the future of a secluded, rural town that is invaded by an obsessive plastic surgeon who's enacting an evil plan that involves 'creating' a perfect robot called Coppelia, a doll who can love and be happy while being strong, narcissistic, and intelligent.

The problem is that Dr. Coppelius must 'hunt' real souls to extract their humanity. So, he builds an extraordinary factory that targets its symbols: the baker, the barber, the ice-cream seller, and the female mayor. As for Franz, he is a symbol of pure love who must pass a loyalty test to be with his beloved Swan, before she saves him from the attempt to steal his heart to give life to Coppelia.

While Franz is white, Swan is dark-skinned, which adds racial diversity in addition to a moral rhetoric infused with awareness about gender, race, mixed European societies, social solidarity, and communal triumph to this story about the common struggle against evil.

Ziad Khuzai



Jeff Tudor is an award-winning director and producer, known for capturing and adapting outstanding dance, music and theatre productions for the screen. He has directed many multi-camera, feature-length performance films for television and event cinema. He won several awards, including the Rose d'Or in Arts, Golden Prague International Television Festival Czech Crystal, Dance Screen Award and San Francisco Dance Film Festival.

Steven De Beul and Ben Tesseur are Belgian directors, animators, producers, and founders of the stop motion studio Beast Animation. They are known for their roles in several acclaimed films, series and commercials.

Print Source

International Sales

Urban Distribution International
sales@urbangroup.biz | irene@urbangroup.biz



DIRECTOR

Florence Mialhe

France, Germany, Czech Republic | 2021
84 min

French, with English & Arabic Subtitles

PRODUCERS

Dora Benousilio, Ralf Kukula,
Martin Vandas, Luc Camilli

PRODUCTION COMPANIES

Les Films de l'Arlequin, Maur
Film, Balance Film GMBH,
XBO Films, ARTE France

SCREENPLAY

Marie Desplechin, Florence
Mialhe

CINEMATOGRAPHY

Cyril Maddalena, Guillaume
Hoenig, Jaroslav Fišer, Danko
Dolch

EDITING

Julie Dupré, Nassim Gordji-
Tehrani

MUSIC

Philipp E. Kumpel, Andreas
Moisa

SOUND

Florian Marquardt

CAST

Emilie Lan-Dürr, Maxime
Gémin, Arthur Pereira, Serge
Avédikian, Axel Auriant

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THE CROSSING

La traversée

As a small village in Eastern Europe is looted in darkness, a family is forced to flee. The two oldest children, Kyona and Adriel, are separated from their parents and end up braving the road to exile alone.

Armed only with youthful resilience, the two children embark on a heroic journey, which takes them from childhood to adolescence, as they search for shelter, peace and the hope of finding refuge. They never forget their family, but their constant search takes them to a new continent and a new life.

Though it may sound like a documentary out of today's headlines, *The Crossing* is in fact a beautifully made animated film – an animated painting for the big screen. Through images that feel like they belong in a museum, next to the paintings of Van Gogh and Degas, Florence Mialhe and co-writer Marie Desplechin, one of France's top children writers, tell a human story that is too familiar for us these days.

The film had its world premiere in the Official Selection at the 2021 Annecy International Animated Film Festival, before being presented as a part of the Zabaltegi-Tabakalera program at the 2021 San Sebastián Film Festival.

Animation is an unusual medium to tell a story that is so cruel at times, but the genre works to make the subject matter more meaningful. By taking away reality's harshness and substituting it with wonderful strokes of color and imagination, one is left with an experience that digs deep into the heart of the matter and points fingers at serious issues affecting today's world.

Mialhe has dedicated the film to her "grandmother who left Odessa with her ten children to flee the pogroms in 1905" and to "all those who leave their countries in hopes of finding a better future elsewhere."

E. Nina Rothe



Born in 1956, Florence Mialhe graduated from the French National School for Decorative Arts. She began her career as a model-maker and directed her first short film, *Hammam*, in 1991. Through mediums like animated paint, pastel and even sand, she mixes art forms directly under the camera. Her film, *A Summer Night Rendez-Vous*, won Best Short Film at the 2002 César Awards. She also received a Special Mention at the 2006 Cannes Film Festival for her film, *Conte de quartier*, as well as an Honorary Cristal for her work in the 2015 Annecy International Animated Film Festival.



DIRECTOR
Xavier Beauvois

DRIFT AWAY

Albatros

France | 2021 | 115 min
French, with English Subtitles

PRODUCERS

Sylvie Pialat, Benoît Quainon,
Ardavan Safaee

PRODUCTION COMPANIES

Les Films du Worso, Pathé,
Orange Studio, France 3
Cinéma, Scope Pictures

SCREENPLAY

Xavier Beauvois, Frédérique
Moreau, Marie-Julie Maille

CINEMATOGRAPHY

Julien Hirsch

EDITING

Marie-Julie Maille, Julie
Duclaux

SOUND

Jean-Pierre Duret, Loïc Prian,
Eric Bonnard

CAST

Jérémie Renier, Marie-Julie
Maille, Victor Belmondo, Iris
Bry, Geoffrey Sery

Veteran French filmmaker Xavier Beauvois dives deep into the fragile psyche of a young gendarme in *Drift Away*, which takes its time but accomplishes its objective of describing the hum-drum life of an average man and a sudden violent drama that overturns his complacent existence. This event leads him into a dark night of the soul, on the other side of which lies redemption. Although the film is set in a small, peaceful beach town in Normandy and follows the everyday police activities of its quiet hero Laurent (Jérémie Renier), it really has a bigger story to tell.

This technically accomplished drama is unusual in that the first half simply details the happy home life of Laurent and his ten-year companion Marie (Marie-Julie Maille, who also has a screenwriting and editing credit). They have a little girl, Poulette, and in the first scene Laurent finally asks Marie to marry him. But not everything is perfect in the picturesque town by the sea, where Laurent and his friends go sailing in their free time. The horrible and unexpected happens right away, during a photo shoot of newlyweds on the beach, when a young man jumps from a cliff and lands dead at their feet. This symbolic death is the precursor of another that will directly involve Laurent and change his life and outlook forever. Julien (Geoffrey Sery), a local farmer who is Laurent's age and his friend, cracks under the pressure of European regulations regarding his livestock and disappears with a shotgun. Laurent's sensitive response to what follows occupies the film's epic second half, as the notes of Pergolesi's Stabat Mater and Fauré's Requiem convey the huge inner struggle he is going through. In the central role, Renier shows how far he has come as an actor after his childhood role in the Dardennes brothers' *La Promesse* and last year's Cannes film *Slalom*.

Deborah Young



Xavier Beauvois, the filmmaker, actor and screenwriter was born in Auchel, France in 1967. After working as an assistant director for André Téchiné and Manoel de Oliveira, he began making his own feature films. His films *North*, *Don't Forget You're Going to Die*, and the crime drama *The Young Lieutenant* have been nominated for and won numerous awards. His film *Of Gods and Men* with Lambert Wilson and Michael Lonsdale was equally successful with critics and audiences and won the Grand Prize of the Jury at the 2010 Cannes Film Festival and the 2011 César Award for Best Film.

Print Source
International Sales
Pathe International Festival Rep: The Festival
Agency
fg@thefestivalagency.com



DIRECTOR
François Ozon

EVERYTHING WENT FINE

Tout s'est bien passé

France | 2021 | 113 min
French, with English & Arabic Subtitles

PRODUCERS

Éric Altmayer, Nicolas
Altmayer

PRODUCTION COMPANY

Mandarin Production

SCREENPLAY

François Ozon

CINEMATOGRAPHY

Hichame Alaouie

EDITING

Laure Gardette

SOUND

Dominique Eyraud, Julien
Roig, Jean-Paul Hurier, Charles
Michaud, Johann Nallet

CAST

Sophie Marceau, André
Dussollier, Charlotte
Rampling, Géraldine Pailhas,
Grégory Gadebois

An underlying sense of pragmatism runs through François Ozon's gently moving adaptation of Emmanuele Bernheim's book about the relationship with her elderly father as she helped him to die. Refusing to lapse into sentimentality, the film is driven by an honest and striking performance by Sophie Marceau as a daughter whose love for her father dictates that she helps him towards death. The fact that the story also acts as a tribute of sorts by François Ozon to his frequent collaborator Bernheim, for whom the film is dedicated and who passed away from cancer in 2017, gives the film additional resonance.

Writer Emmanuele (Marceau) is shocked when her aging father André (André Dussollier) has a stroke, with the medical opinion that he will never properly recover and is due for a long hospital stay. She and her sister Pascale (Géraldine Pailhas) visit him, but André takes Emmanuele aside to tell her that he wants her help to end his life. She assumes he will change his mind, but he insists that it's his final decision.

Ozon fleshes out the backstory through staged flashbacks, which offer insight into Emmanuele's relationship with her father and mother Claude (Charlotte Rampling). Claude has Parkinson's and very little love for her husband, possibly because André is gay and his behaviour seemingly often hurts his family. Emmanuele starts looking into legal euthanasia, and their dark journey together offers room for insight and gentle drama as his decision takes its toll on everyone.

Dussollier is suitably grumpy and determined in the role, while Marceau exudes stoical patience as she does her very best to deal with her belligerent father. When anyone gets emotional given the situation; he simply says "no crybabies" which very much reflects Ozon's desire to keep his film from mawkishness and emotion. It is a tough call, naturally, as audiences will bring their own feelings and reflections with them, but it means the film is always balanced and gently moving.

Mark Adams



Born in Paris in 1967, **François Ozon** graduated in film from the Sorbonne and studied directing at the Parisian Film School FEMIS. After several short films, he made a name for himself with the family farce, *Sitcom* (1998). He participated in the 2000 Berlinale with his film *Water Drops on Burning Rocks*, and again in 2002 with *8 Women*. His films *Under the Sand* and *Swimming Pool*, both of which starred Charlotte Rampling, enjoyed successful theatrical runs.

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Playtime
info@playtime.group



DIRECTOR
Jonas Poher Rasmussen

FLEE

Denmark, France, Sweden, Norway | 2021
90 min

Danish, Dari, English, French, Russian,
with English Subtitles

PRODUCERS

Monica Hellström, Signe
Byrge Sørensen, Jean-François
Le Corre, Mathieu Courtois,
Charlotte Most, Maria
Ekerhovd

PRODUCTION COMPANIES

Final Cut for Real, Vivement
Lundil, MostFilm, Mer Film

SCREENPLAY

Jonas Poher Rasmussen, Amin

EDITING

Janus Billeskov Jansen

MUSIC

Uno Helmersson

SOUND

Edward Björner, Tormod
Ringers

Flee, 2021 Sundance Film Festival Grand Jury Prize winner, is a thrilling survival story and a powerful and poetic memoir of personal struggle and self-discovery that expands the definition of documentary. Amin Nawabi (pseudonym), a 36-year-old high-achieving academic, grapples with a painful secret he has kept hidden for 20 years, one that threatens to derail the life he has built for himself and his soon-to-be husband. Using animation to protect the protagonist's identity, Nawabi recounts his story to director Jonas Poher Rasmussen – his close friend and high-school classmate, revealing for the first time the details of his extraordinary journey as a child refugee from Afghanistan to safety in Denmark.

The result is a film not confined by documentary constraints, bringing audiences into direct contact with the terrifying experiences of a teen refugee through an astonishing array of archival footage, '80s pop music, and hand-drawn animations.

Through heartfelt interviews between Jonas and Amin, **Flee** shows how only by confronting the past is it possible to carve out a future, and how one finds the true meaning of home only after one stops fleeing from oneself. Although the interviews function almost like therapy, nothing about them is didactic, clinical, or overly analytical. Instead, there is a kind of spontaneous purity to the storytelling, built on the empathetic connection established between the filmmaker and his subject.

Riz Ahmed and Game of Thrones' Nikolaj Coster-Waldau serve as executive producers. "I was floored by the emotional impact of **Flee**," Ahmed said in a statement. "This is a unique project that pushes forward our ideas of what documentary, animation, and refugee-centered narratives can be." **Flee** represents both a homecoming and a coming out.

Nicole Guillemet



Jonas Poher Rasmussen is a Danish-French film director who debuted his career in 2006 with the acclaimed TV documentary **Something About Halfdan**, followed by a series of radio documentaries from around the world. He graduated from Super16, a Danish film school, in 2010. His feature film debut **Searching for Bill**, a mix between documentary and fiction, won him the Nordic Dox Award at Copenhagen International Documentary Film Festival. In November 2015, he premiered his documentary **What He Did**, which won the prestigious FIPRESCI Prize at the 2016 Thessaloniki Documentary Film Festival. His new film, **Flee** was officially selected for the 2021 Sundance Film Festival.

Print Source
International Sales
Cinephil
philippa@cinephil.com, Olivier@cinephil.com



DIRECTOR
Wes Anderson

THE FRENCH DISPATCH

United Kingdom, France, Germany | 2021
107 min

English, with English Subtitles

PRODUCERS

Wes Anderson, Steven Rales,
Jeremy Dawson

PRODUCTION COMPANIES

Indian Paintbrush, American
Empirical Pictures

SCREENPLAY

Wes Anderson

CINEMATOGRAPHY

Robert Yeoman

EDITING

Andrew Weisblum

MUSIC

Alexandre Desplat

CAST

Benicio Del Toro, Frances
McDormand, Jeffrey Wright,
Adrien Brody, Tilda Swinton,
Lyna Khoudri, Timothée
Chalamet

In his latest oeuvre, Wes Anderson offers a cinematic love letter to journalists, a kind of tribute to The New Yorker magazine, which entertained the filmmaker in his youth and has inspired his work as an adult. In typical Anderson style, **The French Dispatch** features a stellar cast of actors, many of whom are his frequent collaborators.

Set in the fictional French city of Ennui-sur-Blasé, a cross between Paris and Angoulême, a small town stuck in an era gone by where the film was shot, it weaves the stories from a fictional American newspaper's French outpost. Featuring, in a very tongue-in-cheek manner: "an obituary, a travel guide and three articles". As this is after all a Wes Anderson film, most of the characters are inspired by real life literary heroes. Men like The New Yorker co-founder and editor-in-chief Harold Ross, who in the film is named Arthur Howitzer Jr. and is played by the inimitable Bill Murray, but also writer Joseph Mitchell, AKA Owen Wilson's Herbsaint Sazerac, whose prolific work helped to establish The New Yorker, but who struggled with mental health issues in his later life.

What the audience ends up watching on the big screen is a fantastically beautiful rendition of what reading the famous magazine must have felt like to a young boy growing up in Texas. And we all know who that young boy grew up to be, a groundbreaking cinematic auteur who now calls Paris his home.

Filled with Anderson's usual aesthetic flair and overflowing with literary references – as well as inside jokes related to the culture scenes of the 1950s and '60s in New York and Paris – **The French Dispatch** is a delicious guilty pleasure to behold, one that can delight Anderson's devotees but also inspire a whole new generation of fans, due to the presence of idol of the moment Timothée Chalamet and Algerian star to watch Lyna Khoudri.

E. Nina Rothe



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Middle East Distributor
Italia films
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Outstanding in the career of **Wes Anderson**, who was born in the US in 1969, are titles including **The Royal Tenenbaums** (2001), Academy Award nominee for Best Original Screenplay; **The Life Aquatic with Steve Zissou** (2004), a competitor in Berlin International Film Festival; **Moonrise Kingdom** (2012), which competed at Cannes Film Festival and was an Academy Award nominee for Best Original Screenplay, and **The Grand Budapest Hotel** (2014), Grand Jury Prize in Berlin International Film Festival and winner of four Academy Awards. He has received Academy Award nominations for both **Fantastic Mr. Fox** (2009) and **Isle of Dogs** (2018), which won of the Silver Bear for Best Director in Berlin International Film Festival. **The French Dispatch** had its world premiere at the 2021 Cannes Film Festival.



DIRECTOR
Hadi El Bagoury

Egypt | 2021 | 84 min
Arabic, with English Subtitles

PRODUCERS
Kareem El-Sobky, Ahmed El-Sobky
PRODUCTION COMPANY
El Sobky Film Productions
SCREENPLAY
Mahmoud Zahran
CINEMATOGRAPHY
Ahmed Beshary
EDITING
Ahmed Hafez
MUSIC
Fahd
SOUND
Ahmed Gaber
CAST
Khaled El Nabawy, Shereen Reda, Ghada Adel, Ahmad Al Fishawy, Ahmed Hatem, Asmaa Abulyazeid, Yasmine Raies, Ahmed Malek, Khaled Anwar, May El Ghety

FULL MOON
Qamar 14

Director Hadi El Bagoury managed to break the barriers that kept a sizable chunk of filmmakers locked inside a stereotypical box, constantly showcasing safe ideas that have been discussed and analyzed dozens of times.

As a result of this, El Bagoury gave us **Full Moon**, which is deservedly heralded as a bold, daring film in which we witness an assortment of different interwoven stories that are usually silenced.

One of these stories is about a college professor who dates an assistant professor, 20 years younger than her, defying not only her faculty's Dean but also the norms of her society. Another is the story of a Muslim girl who loves a Christian boy, and a third features a father who turns down a man seeking his daughter's hand because his mother is an actress who's been on-screen in a nightgown.

Other stories follow a young man who clears his name on-screen, stating that he doesn't sell drugs, he only indulges in them.

Written by Mahmoud Zahran in his first foray into cinema, the film exposes a media sphere that chases trends and inserts itself into people's lives, despite having a strict, unforgiving moral code that helps it indirectly rule society.

Full Moon is a modern film with a fresh outlook that confirms social media's influence in our lives as an intimate and powerful force.

The stories in the film are relayed and interacted with through a radio presenter, though they give the impression of being in a set of different circles. However, all these stories connect at one intersection, giving off the same somber mood, the night of the full moon.

Before that night, the moon only seeks perfection. And afterward, it starts its journey of slowly fading, affecting people's lives just like social, economic, and moral presumptions and positions do.

Tarek El Shinnawi



Hadi El Bagoury began his career as an executive producer before shifting to directing commercials and music videos in the late 1990's. As a commercial director, he worked with several multinational advertising agencies and had shoots filmed across the MENA region, paving the way for him to co-found The Producers in 2001. He channeled his experience through different media forms, which is apparent in *A'ard Khas*, the 'found footage' film *Warda*, and *Wahed Saheh*, which opened the 2011 Dubai International Film Festival and won him a Best Directorial Debut Award from the Egyptian National Film Center. His latest works include *Hepta: The Last Lecture*, *El Deif*, and the Sherihan-led *Coco Chanel* play.

Print Source
International Sales
Karim ElSobky



DIRECTOR
Audrey Diwan

France | 2021 | 100 min
French, with English & Arabic Subtitles

PRODUCERS
Edouard Weil, Alice Girard
PRODUCTION COMPANIES
Rectangle Productions, Wild Bunch, France 3 Cinéma, SRAB Films
SCREENPLAY
Audrey Diwan, Marcia Romano
CINEMATOGRAPHY
Laurent Tangy
EDITING
Géraldine Mangenot
MUSIC
Evgueni and Sacha Galperine
SOUND
Antoine Mercier, Philippe Welsh, Thomas Desjonquères, Marc Doisne
CAST
Anamaria Vartolomei, Kacey Mottet-Klein, Luàna Bajrami, Louise Orry Diquero, Louise Chevillotte

HAPPENING
L'évènement

Winner of the Golden Lion at the 2021 Venice International Film Festival, French director Audrey Diwan's feature film **Happening** is a devastating abortion drama. In the shape of a psychological thriller, its young protagonist finds herself in a fight with her own resilient body.

Adapted from a semi-autobiographical novel by Annie Ernaux, the story takes place in 1964. Despite being set fifty years ago, the drama of the novel speaks to us powerfully today. With legislatures from Texas to the world at large passing ever more restrictive anti-abortion laws, Diwan's second film is both timely and important.

Three weeks after a casual sexual encounter with a visiting student from Bordeaux, Anne (played intelligently by Anamaria Vartolomei) discovers that she is pregnant. Alone and determined, she starts the hard journey to terminate her pregnancy at a time where abortions were illegal. Anyone who helped was liable to arrest and imprisonment. Feeling humiliated and disgraced before her classmates, her drive to continue her studies and become a teacher gives her the will to risk her own life. "I'd like a child one day, but not instead of a life." Both brutally honest and compassionate, **Happening** is often a tough watch.

Thanks to cinematographer Laurent Tangy's shooting with a slender aspect ratio, many close-ups and hand-held tracking shots following the protagonist's every move, Diwan creates a strong first-person view that is intimate and grows more powerful as Anne resorts to more and more dangerous methods of abortion. "I did this movie with anger. I did the movie with desire also. I did it with my belly, my guts, my heart, my head," Diwan said, "I wanted **Happening** to be an experience". And an experience it is!

Happening reminds us that cinema can be a powerful medium of empathy. It earns its place in the company of Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* and Mahamet Saleh-Haroun's recent *Lingui*.

Nicole Guillemet



Born in 1980, **Audrey Diwan** is a French film director of Lebanese origin. Prior to becoming a film director, she worked as a journalist and a screenwriter. She is a member of Collectif 50/50, a French NGO promoting equality between men and women in the film industry. Her directorial debut film *Losing It* premiered in 2019. Her second film **Happening** won the Golden Lion at the 2021 Venice International Film Festival.

Print Source
International Sales
Wild Bunch International
smichel@wildbunch.eu



DIRECTOR
Maria Schrader

I'M YOUR MAN

Ich bin dein mensch

Germany | 2021 | 102 min
German, with English & Arabic Subtitles

PRODUCER
Lisa Blumenberg

PRODUCTION COMPANY
Letterbox Filmproduktion

SCREENPLAY
Jan Schomburg, Maria Schrader

CINEMATOGRAPHY
Benedict Neuenfels

EDITING
Hansjörg Weißbrich

MUSIC
Tobias Wagner

SOUND
Patrick Veigel

CAST
Maren Eggert, Dan Stevens,
Sandra Hüller, Hans Löw

Made with a wider, commercial audience in mind, director Maria Schrader's *I Am Your Man* blends several cinematic genres, including romantic comedy and science fiction, in its plot about a scientist who accepts to participate in a study, in which she has to live with a robot designed to match her personality and her description of an ideal partner, for three weeks to secure research funding.

Written by Maria Schrader and based on a short story by Emma Braslavsky, the film doesn't deny its philosophical nature, though its director uses it to raise a number of deeply ethical questions.

Although the film's plot is reminiscent of the myth of Pygmalion and its theme of seeking perfection, Schrader takes a newer direction in approaching it, as this time the man is being fully prepared to match the woman's expectations, even though she doesn't care much about him or the degree of his perfection.

Alma, the film's main character, soon embarks on a journey of self-discovery to unearth her desires and her identity as she deals with Tom, the humanoid robot, who's made to meticulously fit her needs after extensively studying her.

Nevertheless, the presence of this perfect man in Alma's space isn't always rose-colored, as his extremely harmonious nature sends her to severe heights of anger.

In between angry moments as well as moments of intimacy, Alma grows closer to Tom, who initially hasn't been anything but a bridge so she could gain what she needed for her job, and lives out an experience that goes beyond all her early expectations.

Maren Eggert, the film's lead actress, won the 2021 Berlin International Film Festival's Silver Bear for Best Leading Performance award for her portrayal of Alma.

Amir Ramses



One of Germany's most acclaimed actresses, **Maria Schrader** is a two-time winner of the German Film Award and three-time winner of the Bavarian Film Award. Her directorial debut *Love Life* premiered at the 2007 Rome Film Fest. She later directed *Stefan Zweig: Farewell to Europe*, which premiered at the Locarno Film Festival's Piazza Grande. It won the People's Choice Award for Best European Film at the 2017 European Film Awards. In 2020, Schrader became the first German director to win a Primetime Emmy for her limited series *Unorthodox*.

Print Source
International Sales
Beta Cinema GMBH
beta@betacinema.com



DIRECTOR
Rahul Jain

INVISIBLE DEMONS

India, Finland, Germany | 2021 | 70 min
English, Hindi, with English Subtitles

PRODUCERS
Iikka Vehkalahti, Heino Deckert

PRODUCTION COMPANIES
Ma.Ja.De Filmproduktion,
Toinen Katse

SCREENPLAY
Rahul Jain, Yael Bitton, Iikka Vehkalahti

CINEMATOGRAPHY
Saumyananda "Somo" Sahi,
Tuomo Hutri, Rodrigo Trejo Villanueva

EDITING
Yael Bitton

MUSIC
Kimmo Pohjonen

SOUND
Bruno Tarriere

In his book, *The End of Nature*, author, environmentalist, and activist Bill McKibben says, "There is a tendency at every important but difficult crossroad to pretend that it's not really there."

The title of Rahul Jain's second film *Invisible Demons* explains that statement perfectly. In a sprawling megacity, where the dangers of climate change are present, not future, Jain shows a world on its brink. Told through striking images and eye-opening accounts from everyday citizens, *Invisible Demons* delivers a visceral and immersive journey through the stories of just a few of Delhi's 30 million inhabitants fighting to survive.

In his hard-hitting film, Jain sensitively expresses the hurt he felt for the precarious situation in Delhi, the city he calls home, which is often described as the most polluted city in the world.

Jain engages the senses by directly stimulating our desire to live in a world with equitable access to clean air and water. Is it possible to imagine this future in Delhi, in India, or anywhere else in the modern world? This is the question the film begs to ask.

Our economic system and the set of rules that govern it are at war with nature and its laws. Only one of these sets of rules can be changed and it's not the laws of nature.

In addition to this, *Invisible Demons* addresses how people with greater financial means have tried to avoid dealing with climate change. If there's a heatwave, they invest in air conditioning. If the water is polluted, they buy a filter. Eventually, however, the effects become inescapable.

"When something is made visible and people can't emotionally stand it anymore - that's when change happens. You just can't ignore it. Even the rich cannot ignore it anymore," says Deckert, the producer of *Invisible Demons*.

Raman Chawla



Rahul Jain earned a Master of the Arts in Aesthetics and Politics from the California Institute of the Arts. Jain's debut film as a director, *Machines* screened in over 160 international festivals. Over the course of its festival run, the film received 17 international prizes including Best Film at the Zurich Film Festival; Next Generation Director Award at the Yamagata International Film Festival; Best Cinematography at Sundance Film Festival and the Mumbai Academy of the Moving Image, and the International Jury Award and Best Single International Documentary at the Thessaloniki Documentary Festival.

Print Source
International Sales
MK2 Films
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DIRECTOR
Vladimir Bitokov

MAMA, I'M HOME

Mama, ya doma

Russia | 2021 | 104 min
Russian, with English & Arabic Subtitles

PRODUCERS
Alexander Rodnyansky, Sergey Melkumov

PRODUCTION COMPANIES
Non-Stop Production, AR Content

SCREENPLAY
Maria Izyumova

CINEMATOGRAPHY
Ksenia Sereda

EDITING
Anna Mass

MUSIC
Dmitry Evgrafov

SOUND
Rostislav Alimov

CAST
Kseniya Rappoport,
Yuriy Borisov, Ekaterina
Shumakova, Alexander
Gorchilin, Natalia Pavlenkova

Vladimir Bitokov's haunting second feature takes place in Kabardino-Balkaria, Russia, a world where children grow up to be either unemployed or mercenaries, who must pick up arms to fight for a private Russian military contractor. Tonya, a bus-driver in a village on the outskirts of Nalchik, together with her daughter are eagerly awaiting the return of Tonya's only son, who is fighting in this army, in Syria.

But when Tonya is told her son has been killed in action, she refuses to believe it and embarks on a battle of her own – against the military contractor, the authorities, and even common sense.

If we believe that cinema offers a cultural bridge for humanity, then Bitokov's latest oeuvre is a connecting thread to comprehending the faces behind the oft-heard headlines. As the filmmaker himself stated, "*Tonya lives next door to you no matter what part of the world you are from,*" and that is the theme at the center of his work. Tonya's sense of regret, as the one who has persuaded her son to take up arms, as well as the media circus that surrounds her are all narratives too common to us these days. This makes the film only that much more important a watch.

Mama, I'm Home is a kind of thriller, told in shades of Kafka. But it's also an ode to courageous women everywhere, and the forces that threaten them. The film benefits from the stellar performances of Kseniya Rappoport, who plays Tonya, and Yura Borisov (from *Compartment no. 6*, which premiered at the 2021 Cannes Film Festival), playing the mysterious stranger who appears at her door claiming to be her long lost son. The film is produced by two-time Academy Award nominee Alexander Rodnyansky, as well as Sergey Melkumov and is written by Maria Izyumova.

E. Nina Rothe



Vladimir Bitokov was born in Nalchik, Russia, in 1985. He graduated from Alexander Sokurov's directing workshop at Kabardino-Balkarian State University. He directed his first film *Deep Rivers* in 2018. *Mama, I'm Home* is his second feature film.

Print Source
International Sales
Wild Bunch International
smichel@wildbunch.eu



DIRECTOR
Dénes Nagy

NATURAL LIGHT

Természets fény

Hungary, France, Germany, Latvia | 2021
103 min
Hungarian, Russian, with English & Arabic
Subtitles

PRODUCERS
Marcell Gerő, Sára László

PRODUCTION COMPANY
Campfilm

SCREENPLAY
Dénes Nagy

CINEMATOGRAPHY
Tamás Dobos

EDITING
Nicolas Rumpl

MUSIC
Santa Ratniec

SOUND
Márton Ágh

CAST
Ferenc Szabo, Tamás
Garbacz, László Bajkó, Gyula
Franczia

On the frontlines of war, the first sacrifice is human conscience. This political accusation is the core of Hungarian director Dénes Nagy's creed, which won him the Silver Bear for Best Director at the 2021 Berlin International Film Festival.

Declaring a moral stance that condemns the failures of human responsibility as atrocities are committed and crimes are covered, Nagy disregards whether these failures are complicit or are outcomes of negligence.

In *Natural Light*, Sergeant Semetka witnesses the extermination of peasant families in the devastated forests of the Soviet Union in 1943, ordered by the Hungarian leaders allied with the occupying Nazi forces on a dubious pretext of some of them belonging to the resistance.

Though his chivalry doesn't stop the madness, Semetka attempts to keep himself from adding to the bloodshed.

Amidst Semetka's conflict between his agonies, his silence, and his duty as a soldier who must carry out orders, Nagy relays tales from a hellish journey full of injustice, gratuitous murder, and regrets.

Through calculated insight, Nagy doesn't depict battlefields. Instead, he depicts elaborate scenes that follow a creative optical accuracy, portraying landscapes of horrific annihilation through pure natural light and long, slow shots that alarm viewers to extreme lengths regarding horrors, in which innocent souls are lost.

The film presents three illuminating scenes—the commander's confession about the first true horror experience he witnessed as a child, Semetka taking the killer's photo in front of a burning barn full of screaming women, old men, and children, and the hero finally heading home in a trailer immersed in the first sunlight of his new life.

As Nagy summarizes the cycle of cursed blood that stained his country's history with shame, *Natural Light* heralds the artistic birth of a distinguished director, whose unique print will be greatly awaited.

Ziad Khuzai



Dénes Nagy graduated from the University of Theatre and Film Arts of Budapest in 2009. As a guest student, he spent a year at the Berlin Film Academy. His short fiction, *Soft Rain* premiered at the 2013 Cannes Film Festival's Directors' Fortnight. The premiere was followed by an important international festival circuit where the film was repeatedly awarded the main prize at the Premiers Plans Festival, Odense International Film Festival, and Vilnius International Film Festival, among others. His documentary *Another Hungary* premiered at the 2014 International Film Festival Rotterdam, while his latest documentary *Harm* had its premiere in the Documentary Competition of the 2015 Sarajevo Film Festival.

Print Source
International Sales
Luxbox
festivals@luxboxfilms.com



DIRECTOR
Justin Kurzel

NITRAM

Australia | 2021 | 110 min
English, with English Subtitles

PRODUCERS

Nick Batzias, Virginia Whitwell, Justin Kurzel, Shaun Grant

PRODUCTION COMPANY

Good Thing Productions

SCREENPLAY

Shaun Grant

CINEMATOGRAPHY

Germain McMicking

EDITING

Nick Fenton

MUSIC

Jed Kurzel

SOUND

Steve Single

CAST

Caleb Landry Jones, Judy Davis, Anthony LaPaglia, Phoebe Taylor

In 1996, a lone gunman entered the historic Port Arthur seaside grounds in Tasmania, Australia, killing 35 people and wounding 22 others. Screenwriter Shaun Grant says: "Yes, we should have films that celebrate Australia[s] triumphs, its natural beauty...But we should not shy away from the uncomfortable."

That psychic wound is still so fresh that Screen Tasmania avoided any collaboration with the filmmakers of *Nitram* and it was shot instead in Victoria. On its release, many locals vowed not to see it. The horror that people felt during that day of massacre, still burns bright in their memories. This becomes the visceral metaphor of the film when it opens with fireworks, with the lone gunman, Martin (Nitram spelt backwards plus also a connotation of his outsider status) playing fireworks with children, and a flashback of him as a child always playing dangerously. This idea of playing with danger threads throughout the film, first with an air rifle that Nitram (played by Caleb Landry Jones, Best Actor winner at Cannes) was gifted as a child, then later with his playfulness of taking over the steering wheel while someone else is driving the car. This latter act causes a road accident that kills his only friend, Helen (played by Essie Davis), a lonely heiress who leaves her wealth to Nitram. Nitram suffers from an overly nervous psychology and high level of aggression. He is close to his father (played by Anthony LaPaglia) but is constantly traumatized by his judgmental mother (tensely performed by Judy Davis). Following his father's death, Nitram is cut off from any roots of acceptance and comfort.

Director Justin Kurzel opts to tell the story from Nitram's point of view. The layered psychological drama avoids the sensation of the killing field. The film's violence is instead emotional, and the killings take place offscreen. Perhaps the film's most critical scene is when Nitram goes to buy his guns in preparation for the massacre. The ease in which the guns were bought is the film's statement that Australian gun laws have failed. While new gun controls were enacted after the 1996 killings, today, more guns than ever are owned privately.

Philip Cheah



Justin Kurzel is an Australian film director and screenwriter. His first feature film *Snowtown*, premiered at the Adelaide Film Festival in 2011, winning the Audience Award. The film screened in over 15 international festivals including TIFF in 2011 and the 2012 Cannes Film Festival's International Critics' Week where it was awarded the Special Distinction of the President. In 2014, Kurzel directed a feature adaptation of *Macbeth* that was part of the official competition of the 2015 Cannes Film Festival. His 2019 film *True History of the Kelly Gang*, a feature film based on the novel by Peter Carey, had its world premiere in the Gala Section of the Toronto International Film Festival.

Print Source
International Sales
Wild Bunch International
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Middle East Distributor
Televue International
info@televue-int.tv



DIRECTOR
Zhang Yimou

ONE SECOND

Yi miao zhong

China | 2020 | 105 min
Mandarin, with English Subtitles

PRODUCER

Dong Ping

PRODUCTION COMPANIES

Huanxi Media Group Limited,
Edko Films Limited

SCREENPLAY

Zhang Yimou, Zou Jingzhi

CINEMATOGRAPHY

Zhao Xiaoding

EDITING

Du Yuan

MUSIC

Lao Zai

SOUND

Tao Jing

CAST

Fan Wei, Liu Haocun, Zhang Yi

As all of us who are habitual attendees of film festivals have often wondered: "Is it so important that we see THAT film?" Zhang Yimou's *One Second* addresses this question on quite a number of different levels – the personal, the social and the political. Set in 1975, one year before China's Cultural Revolution ends, an escaped prisoner stumbles into a village near Dunhuang. The mobile cinema screening has ended for the night. The projectionist, Mr. Movie, is packing his equipment. Unknown to him, both the fugitive and Liu, an orphan girl, want something that Mr. Movie has – the film reels of Wu Zhaoti's *Heroic Sons and Daughters*, a 1964 propaganda film, that has been constantly screened throughout the country. But both of them have reasons that have nothing to do with patriotism.

The film's location of Dunhuang is symbolic of the film's narrative. The village is the religious and cultural crossroad of the Silk Road, and location of the famous Caves of the Thousand Buddhas, and a system of 500 ancient temples. Many political prisoners ended up here during the Cultural Revolution (1966 - 1976) and it is to their credit that many of the magnificent frescoes and artifacts managed to be preserved. Hence, the notion of restoration and preservation enters the film's narrative. By the time the film is recovered, the entire village, who are anxious to watch the film, are recruited to help clean and restore the film. Zhao Xiaoding's superb camerawork captures the drama in epic visual flair. The question remains: is cinema illusion and delusion? As the projectionist shouts at the villagers: "Are we watching a movie, or are we fighting? The film teaches us to be better, and you should work on that." *One Second* reminds us that throughout the Cultural Revolution, seeing a film was a marvellous treat all across China, even if the desert winds are swirling around you and buffeting that cloth screen!

Philip Cheah



Zhang Yimou was born in Xian, China, and studied at the Beijing Film Academy. The international film director made his remarkable debut with *Red Sorghum* (1988), which received the Golden Bear award at Berlin International Film Festival. His many films include *Raise the Red Lantern* (1991), *The Road Home* (2000), *Happy Times* (2001), the visually stunning historical epic *Hero* (2002) and *The Great Wall* (2016).

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International Sales
Wild Bunch International
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Middle East Distributor
Televue International
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DIRECTOR
Jacques Audiard

PARIS, 13TH DISTRICT

Les olympiades

France | 2021 | 106 min
French, with English & Arabic Subtitles

PRODUCERS

Jacques Audiard, Valérie Schermann

PRODUCTION COMPANY

Page 114

SCREENPLAY

Céline Sciamma, Jacques Audiard, Léa Mysius

CINEMATOGRAPHY

Paul Guillaume

EDITING

Juliette Welfling

MUSIC

Rone

SOUND

Niels Barletta, Hortense Bailly, Vincent Goujon

CAST

Lucie Zhang, Noémie Merlant, Makita Samba, Jehnny Beth

Despite romance being one of the genres that kept audiences coming back to cinemas, this era has witnessed a steady decline in the level of romance films as well as a prevalent feeling that the films have exhausted all their novelties. Now, most films are empty iterations of previous films with occasional, minor changes.

Due to these feelings, *Paris, 13th District*'s importance shines through, as Jacques Audiard presents romance through a new lens that matches current times through a modern sensibility that revamps it.

Drawing inspiration from three graphic novels by writer-illustrator Adrian Tomine, the film reflects Audiard's desire of relaying modern tales and his search for romantic relationships believable enough for the Paris of 2021—during the age of the internet, communication, and endless possibilities.

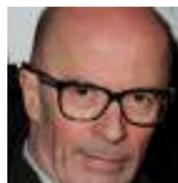
Portrayed in black and white against the backdrop of the Capital of Light, four characters' lives intersect—Chinese-French Emilie, lacking professional and emotional validation and impulsive in her physical experiences, who rents a room to Camille, a black teacher who prepares for change and embarks on a sexual relationship that turns chaotic with his new roommate.

Simultaneously, we meet Nora, who goes back to the university at thirty, only to be shocked by her resemblance to a porn cam girl, spoiling her plans. She works and enters into a relationship with Camille, in which the giant difference between her and Emilie shines.

At the same time, Nora communicates with her lookalike and they end up developing a friendship that grows into an emotional attraction.

This film is a coherent drama, full of details of this age: technology, dating applications, and the nature of characters in a world where women have become more empowered and capable of pursuing love in both its emotional and physical aspects.

Ahmed Shawky



Jacques Audiard is a renowned French film director, producer, and screenwriter. He has won both the César Award for Best Film and the BAFTA Award for Best Film Not in the English Language twice, in 2005 for *The Beat That My Heart Skipped* and in 2010 for *A Prophet*, as well as winning the Grand Prix at the Cannes Film Festival. His 2012 film *Rust and Bone*, competed for the Palme d'Or at the 2012 Cannes Film Festival, and was nominated for the BAFTA Award for Best Film Not in the English Language, the Golden Globe Award for Best Foreign Language Film, and won the BFI London Film Festival Award for Best Film. His 2015 film *Dheepan* won the Palme d'Or at the 2015 Cannes Film Festival.

Print Source
International Sales
Playtime
info@playtime.group
Middle East Distributor
Front Row Entertainment
info@frontrowent.ae



DIRECTOR
Kira Kovalenko

UNCLENCHING THE FISTS

Georgia, Russia | 2021 | 97 min
Russian, with English Subtitles

PRODUCERS

Alexander Rodnyansky, Sergey Melkumov

PRODUCTION COMPANIES

Non-Stop Production, AR Content

SCREENPLAY

Kira Kovalenko, Anton Yarush, Lyubov Mulmenko

CINEMATOGRAPHY

Pavel Fomintsev

EDITING

Mukharam Kabulova, with the participation of Vincent Deyveaux

SOUND

Rostislav Alimov

CAST

Milana Aguzarova, Alik Karaev, Soslan Khugaev

Despite young Ada's bleak life and the patriarchal prison shackling her world, dreams, and desires, she's determined to get her freedom, requiring her to overcome social taboos and deteriorating traditions while anticipating a punch that relaxes the fists tightly strangling her future.

A notable family film that relays the cinematic saga about a defeated human being's will, *Uncleaching the Fists* won the Un Certain Regard Prize at the 2021 Cannes Film Festival.

The film also showcases an isolated violent world, unemployed people who can't find a significant life, a harsh mountainous environment, and an aimless existence.

Adults reflect their biases on confrontational youths, who are only concerned with seizing any opportunity to move to larger cities "*full of life and events*", as defined by Ada's older brother Akim.

The heroine lives in a hellish remote town, navigating her loyalties, her obsession over lost hopes, a boring job, a passing romantic relationship, as well as strict isolation enforced by her obstinate father.

Ada also deals with a man who sees her as his private property, telling her that she won't leave him, with his fists tightening around her body.

Relying on a hand-held camera, director Kira Kovalenko goes between stressful scenes of a small apartment that doubles as the scene of a daily generational war and scenes inside the messy shop where Ada works and fails to get to know her femininity.

Kovalenko also showcases final scenes, in which residents, relatives, and neighbors are ruled by invisible fists that tighten the leash on their daily lives, empty except for addiction and violence.

Having escaped bloodshed as a child during the Belsan Massacre, Ada is the political conscience of a major crime. While her soul remains determined to take back her life, her true tragedy is encapsulated in her bodily disfiguration.

Ziad Al Khuzai



Kira Kovalenko was born in Nalchik, Russia. She graduated from Alexander Sokurov's directing workshop at Kabardino-Balkarian State University in 2015. Her directorial debut *Sofichka* premiered at the 2016 Tallinn Black Nights Film Festival. *Uncleaching the Fists* is her second feature film.

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Wild Bunch International
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Middle East Distributor
Televue International
info@televue-int.tv

Cinema for Humanity Audience Award

GFF's annual Cinema for Humanity Audience Award is dedicated to recognizing films that exemplify humanitarian themes. Feature-length films across all competitions are eligible to win the award's trophy, certificate and a cash prize of US \$20,000

Below is a list with the eligible films to compete for this award

Another World Feature Narrative Competition	Mama, I'm Home Official Selection out of Competition
Captain Volkonogov Escaped Feature Narrative Competition	Natural Light Official Selection out of Competition
Captains of Za'atari Feature Documentary Competition	Ostrov - Lost Island Feature Documentary Competition
Drift Away Official Selection out of Competition	Sabaya Feature Documentary Competition
Flee Official Selection out of Competition	The Blue Inmates Feature Documentary Competition
Life of Ivanna Feature Documentary Competition	The Crossing Official Selection out of Competition

El Gouna Green Star Award

This year, GFF is delighted to inaugurate a new award. Jury members will consider inspirational films across all sections that share knowledge and/or raise awareness on issues related to the environment, ecology or wildlife, as well as their sustainability and importance. The winning film will receive El Gouna Green Star, certificate and a cash prize of US \$10,000

Below is a list with the eligible films to compete for this award

Animal Official Selection out of Competition
Bigger Than Us Official Selection out of Competition
Costa Brava, Lebanon Feature Narrative Competition
Invisible Demons Official Selection out of Competition
Silence of the Tides Feature Documentary Competition

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SPECIAL PRESENTATIONS

A SHORT FILM ABOUT KILLING

Krzysztof Kieślowski
Poland, Germany

THE DOUBLE LIFE OF VÉRONIQUE

Krzysztof Kieślowski
France, Poland, Norway

KRZYSZTOF KIEŚLÓWSKI - I'M 50-50

Krzysztof Wierzbicki
Denmark

THREE COLORS: BLUE

Krzysztof Kieślowski
France, Poland, Switzerland

THREE COLORS: WHITE

Krzysztof Kieślowski
France, Poland, Switzerland

THREE COLORS: RED

Krzysztof Kieślowski
France, Poland, Switzerland



DIRECTOR
Krzysztof Kieślowski

A SHORT FILM ABOUT KILLING

Dekalog, pięć

Poland, Germany | 1988 | 84 min
Polish, with English Subtitles

PRODUCER
Ryszard Chutkowski

PRODUCTION COMPANY
Zespoły Filmowe "Tor"

SCREENPLAY
Krzysztof Kieślowski,
Krzysztof Piesiewicz

CINEMATOGRAPHY
Wiesław Zdort, Edward
Kłosinski

EDITING
Ewa Smal

MUSIC
Zbigniew Preisner

CAST
Miroslaw Baka, Krzysztof
Globisz, Jan Tesarz

Inspired by the Ten Commandments, Polish director Krzysztof Kieślowski created television films as part of his *Dekalog* series. Produced in 1988, the fifth and sixth episodes of this series were expanded on and shown in cinemas, titled as *A Short Film About Killing* and *A Short Film About Love*.

Objectively based on the Ten Commandments, the *Dekalog* films are psychological in nature. The series' events are set in 1980's Poland and revolve around a central mysterious character, portrayed by Artur Barciś.

The fifth film's Polish title is slightly different from its French counterpart – *A Short Film About Killing* – with the film itself focusing on three characters: Jacek Łazarz who came from the countryside to Warsaw to aimlessly wander its streets while looking for trouble, unfriendly Waldemar Rekowski, who's about to start his first day as a cab driver, and Piotr Balicki, a model lawyer taking his final test before starting his law career.

A chance encounter brings them together, during which a criminal act takes place, instigating adventures that cause people to face their own reflections as they search for answers to life's questions and details that change their daily lives.

Crime becomes an incentive to reveal dysfunctions and hidden secrets. Through these discoveries and the deconstruction that follows it, Kieślowski digs deep into tests that every person can face, by chance or fate.

Raising a fundamental question regarding the death penalty, *A Short Film About Killing* isn't satisfied with simply revealing the course of its events because they create twists that contain something deeper and more dangerous than an inspiration from the Ten Commandments' fifth command "thou shalt not kill".

As the film gets incredibly close to approaching the behaviors that result from this commandment, its last scene shows another side of the individual self, with all its anxieties and confusion.

Nadim Jarjoura



Born in 1941 in Poland, **Kieślowski** first gained the attention of the international film community in 1979 with the release of his feature drama *Camera Buff*. In 1988, Kieślowski began working on his ten-part television miniseries, *Dekalog*. Later, he turned two episodes of the critically lauded series into feature films; *A Short Film About Love* and *A Short Film About Killing*. These releases raised Kieślowski's status internationally, which he later topped with the release of *The Double Life of Véronique*. His *Three Colors* Trilogy is considered his most internationally celebrated and critically acclaimed work to date.

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DIRECTOR
Krzysztof Kieślowski

THE DOUBLE LIFE OF VÉRONIQUE

La double vie de Véronique

France, Poland, Norway | 1991 | 98 min
French, Polish, with English Subtitles

PRODUCER
Leonardo De La Fuente

PRODUCTION COMPANIES
Sidéral Productions, Zespół
Filmowy "X", Norsk Film,
Canal+

SCREENPLAY
Krzysztof Kieślowski,
Krzysztof Piesiewicz

CINEMATOGRAPHY
Sławomir Idziak

EDITING
Jacques Witte

MUSIC
Zbigniew Preisner

CAST
Irène Jacob, Philippe Volter,
Sandrine Dumas, Aleksander
Bardini

The beautifully complex and strikingly memorable *The Double Life of Véronique* was Kieślowski's first film to be produced outside of his native Poland and was met with a strong critical response, winning the FIPRESCI prize at the 1991 Cannes Film Festival. The lead actress Irène Jacob, a then-unknown Swiss actress, also won the festival's Best Actress Award.

Writing in The Washington Post, critic Han Hinson said: "This is an actress with an uncanny openness and vulnerability to the camera. She's beautiful, but in a completely unconventional way, and she has such changeable features that our interest is never exhausted. What's remarkable about her performance is how quiet it is; as an actress, she seems to work almost off the decibel scale. And yet she is remarkably alive on screen, remarkably present. She's a rare combination—a sexy yet soulful actress."

She plays two identical women – a young Polish woman named Weronika and would-be French singer Véronique. Weronika has a similar career goal to Véronique, but they are not related in any way, and though they do not know of each other's existence, they both sense that they are not alone. Their stories weave together closely, with typical complexity and ultimately come together dramatically. The film is defined by its complex narrative and wonderful lead performance from Jacob and is a film that is both a simple story and a delicate mystery, resulting in a film that remains enigmatic and spellbinding.

Nigel Andrews of the Financial Times enthused, "I believe we are being hypnotised in *The Double Life of Véronique*. . . . How else to explain the ability of a French-Polish film with a nonsensical plot premise . . . to enthrall and enchant us like no European film in recent history?"

Mark Adams



Born in 1941 in Poland, **Kieślowski** first gained the attention of the international film community in 1979 with the release of his feature drama *Camera Buff*. In 1988, Kieślowski began working on his ten-part television miniseries, *Dekalog*. Later, he turned two episodes of the critically lauded series into feature films; *A Short Film About Love* and *A Short Film About Killing*. These releases raised Kieślowski's status internationally, which he later topped with the release of *The Double Life of Véronique*. His *Three Colors* trilogy is considered his most internationally celebrated and critically acclaimed work to date.

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DIRECTOR
Krzysztof Wierzbicki

Denmark | 1995 | 56 min
Polish, with English Subtitles

PRODUCER
Karen Hjort
PRODUCTION COMPANY
Kulturmode Film
SCREENPLAY
Krzysztof Wierzbicki
CINEMATOGRAPHY
Jacek Petrycki
EDITING
Milenia Fiedler, Marion Fiedler,
Marcin Piątkowski
MUSIC
Zbigniew Preisner
SOUND
Michał Żarnecki

KRZYSZTOF KIEŚŁOWSKI - I'M SO-SO

In 1994 when Krzysztof Kieślowski presented his feature film *Three Colors: Red*, it was clear it would be his last film. Not just because he seemed tired and on the brink of illness, but specifically because *Three Colors: Red* was one of those films that no true artist could surpass.

He appeared to be saying everything in that film, discussing art and its essence, the hidden deity, and the voyeuristic creator while returning creativity to its origin as an act that emerged from nothingness.

Even so, Kieślowski kept repeating that he had one final project that he wanted to see through—a new trilogy based on Dante's Divine Comedy. We know now that he died two years later without seeing that project realized in film, even though the scripts were written.

Yet he had the opportunity to say more on his sickbed in his final year, revealing everything about his art, cinema, and life. These conversations took place in the documentary *I'm So-So*, a phrase derived from Kieślowski's timeless answer when asked about his well-being.

The film was made under the direct supervision of Kieślowski himself as well as his usual team with Danish funding by the famed director's assistant of 15 years, Krzysztof Wierzbicki.

As the camera wanders into Kieślowski's life, we discover his approach to cinema, his art philosophy, and the motivations behind his themes as well as his reaction to the position his films occupied in the world.

In 1996, Kieślowski was 54 years old with an abundance of marvelous films under his belt, including *Camera Buff*, *the Three Colors Trilogy*, *Dekalog*, and *The Double Life of Véronique*, among other films that gave him a special place in modern international cinema. It's clear that even in his final days, he was the most capable person to talk about himself.

Ibrahim Al-Ariss



Born in 1942, **Krzysztof Wierzbicki** was Krzysztof Kieślowski's assistant director. Since 1977, he has been making his own films like *The Third Righteous*, *The First Examination*, *The Businessman and the Clown*, and *I'm So-So*, his documentary about Kieślowski; and the winner of the Grand Prix at the Marseille International Film Festival and Best Documentary at the Karlovy Vary International Film Festival.

Print Source
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DIRECTOR
Krzysztof Kieślowski

France, Poland, Switzerland | 1993 | 100 min
French, with English Subtitles

PRODUCER
Marin Karmitz
PRODUCTION COMPANIES
MK2 Productions, CED
Productions, CAB Productions
SCREENPLAY
Krzysztof Kieślowski,
Krzysztof Piesiewicz
CINEMATOGRAPHY
Sławomir Idziak
EDITING
Jacques Witta
MUSIC
Zbigniew Preisner
CAST
Juliette Binoche, Benoît
Régent, Héléne Vincent,
Florence Pernel, Emmanuelle
Riva

THREE COLORS: BLUE

Trois couleurs: bleu

A young Juliette Binoche plays the only survivor of a tragic car accident that claims the lives of her husband and daughter in *Three Colors: Blue*, the first film in Krzysztof Kieślowski's *Three Colors* trilogy.

The film won the 1994 Venice International Film Festival's Golden Lion as well as the Volpi Cup for Best Actress for Binoche. *Three Colors: Blue* remains one of the key European films of all time, with one reason being the music that Julie's composer-husband was working on when he died.

On an individual level, Kieślowski and his regular co-screenwriter Krzysztof Piesiewicz explore the theme of personal liberty and its psychological limits.

After her family is killed, Julie realizes although she can't kill herself, she can detach herself from life and everything she possesses. She sells the family's magnificent country estate and moves into an apartment in Paris with no emotional associations. Except for a chandelier made of blue glass beads that once hung in her daughter's room.

She finds it's not enough to give up her old life because past memories sweep over her in an eerie blue light she cannot control. They rise unbidden in her head in the form of music: the notes of her husband's unfinished concert. And it appears that Julie herself played an important role in writing the concert, which her husband's assistant Olivier (Benoît Régent) is eager to complete with her help.

Though the death of loved ones isn't an easy subject (it recalls the director's electrifying *Dekalog*, made just before *Three Colors: Blue*), Kieślowski distracts us from the underlying tragedy by concentrating on Binoche's multi-layered performance through expressive close-ups.

Julie emerges as a good and generous soul and a gifted musician in her own right, as the film closes on the notes of Zbigniew Preisner's soaring, optimistic score.

Deborah Young



Born in 1941 in Poland, **Kieślowski** first gained the attention of the international film community in 1979 with the release of his feature drama *Camera Buff*. In 1988, Kieślowski began working on his ten-part television miniseries, *Dekalog*. Later, he turned two episodes of the critically lauded series into feature films; *A Short Film About Love* and *A Short Film About Killing*. These releases raised Kieślowski's status internationally, which he later topped with the release of *The Double Life of Véronique*. His *Three Colors* trilogy is considered his most internationally celebrated and critically acclaimed work to date.

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DIRECTOR
Krzysztof Kieślowski

THREE COLORS: WHITE

Trois couleurs: blanc

France, Poland, Switzerland | 1994 | 91 min
French, Polish, with English Subtitles

PRODUCER

Marin Karmitz

PRODUCTION COMPANIES

MK2 Productions, France 3
Cinéma, CAB Productions

SCREENPLAY

Krzysztof Kieślowski,
Krzysztof Piesiewicz

CINEMATOGRAPHY

Edward Kłosiński

EDITING

Urszula Lesiak

MUSIC

Zbigniew Preisner

CAST

Zbigniew Zamachowski, Julie
Delpy, Janusz Gajos

Marking the second film in Polish filmmaker Krzysztof Kieślowski acclaimed *Three Colors* trilogy, *Three Colors: White* proved to be a striking contrast to the first film in the cycle, the more chilly and dour, *Three Colors: Blue*. With *Three Colors: White*, the ever-uncompromising Kieślowski embraced his more darkly playful side and delivered a film packed with wild and wonderful plot twists, moments of excitement and memorable characters.

As it switches between Paris and Warsaw, the film focuses on the plight of its twice-named protagonist, Karol Karol (Zbigniew Zamachowski), offering a commentary on the condition of Poles abroad in the then burgeoning European Union. Hairdresser Karol (Charlie in Polish) is taken to court by his French wife Dominique (Julie Delpy) for divorce proceedings on account of his impotence. This sets in motion his downward spiral as he connives to find his way back home to Poland by stuffing himself into an oversized suitcase.

But from the bottom he starts his rise to power, building a business empire with the main intention of finding a way to get back at Dominique, metamorphosing from genial hairdresser to shady businessman. He lures her to Poland by faking his own death, through utilizing – in a political joke – the body of a Russian, and sets in motion a plot to take his unlikely revenge.

The humour here is bitter and dark, and while some critics suggest it is less artistically rigorous as compared to the other two films in the trilogy, it is, in fact, wry, clever and deliciously offbeat, and features a wonderfully self-effacing performance by Zbigniew Zamachowski as well as offering a remarkable portrait of post-communist Poland on the cusp of reinventing itself for the then-new look of Europe. At the heart of the story is Karol's drive to reach an equality with his wife, something never reachable for him as a Polish hairdresser in Paris.

Mark Adams



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DIRECTOR
Krzysztof Kieślowski

THREE COLORS: RED

Trois couleurs: rouge

France, Poland, Switzerland | 1994 | 96 min
French, with English Subtitles

PRODUCER

Marin Karmitz

PRODUCTION COMPANIES

MK2 Productions, France 3
Cinéma, CAB Productions

SCREENPLAY

Krzysztof Kieślowski,
Krzysztof Piesiewicz

CINEMATOGRAPHY

Piotr Sobociński

EDITING

Jacques Witt

MUSIC

Zbigniew Preisner

CAST

Irène Jacob, Jean-Louis
Trintignant, Frédérique Feder

The concluding film of Krzysztof Kieślowski's legendary *Three Colors* trilogy is his masterpiece *Three Colors: Red*, which is, perhaps the most mysterious and thought-provoking of the trio. It also marks the last feature shot by the director, who died in 1996 at the age of 54 following a heart attack. In this story of a young Swiss model who, by chance, crosses paths with a cynical old judge, the director and his co-screenwriter Krzysztof Piesiewicz return to the intellectual puzzle about the role destiny plays in our lives. It is a theme Kieślowski explored in films like *Blind Chance*, showing the life-altering effects of catching a train or missing it. Here, a ferry boat takes the place of the train, and the story is full of inexplicable coincidences and chance encounters. The flip of a coin. A young woman's morning gamble in a coffee shop. The unpredictable weather.

Actress Irène Jacob, who had previously starred in Kieślowski's *The Double Life of Véronique*, vibrates with youthful idealism and moral conviction as the model Valentine. An accident with a dog leads her to a strange face-off with the cynical retired judge Kern, played by the great Jean-Louis Trintignant as a sort of depressed god who insists there's no way to help others change their lives. The theme of communication between people is introduced in a dynamic opening scene of telephoning wires that plunge under the English Channel as Valentine calls her lover in England. Among Kern's unethical activities is wire-tapping his neighbors' phones and listening to their private calls, which sets the plot in motion and brings together the lives of many characters. The frankness of the two antagonists, who debate everything from philosophical principles to the most intimate events in their lives, makes the dialogue riveting. It is a brilliant work by any standard, full of nuanced acting, beautiful cinematography designed around the color red, and an award-winning score by Zbigniew Preisner.

Deborah Young



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**KRZYSZTOF
KIESLOWSKI**

27 JUNE 1941 : 13 MARCH 1996

HONOREE

KRZYSZTOF KIEŚLOWSKI

ART DIRECTOR
ONSI ABOU SEIF

DESIGNED AND PRODUCED BY

Xlab 
GROUP

KRYZSZTOF KIEŚŁOWSKI



1941

1994
THREE COLORS: RED
THREE COLORS: WHITE

1993
THREE COLORS: BLUE

1991
THE DOUBLE LIFE OF
VÉRONIQUE

1988
A SHORT FILM ABOUT
KILLING

**A SHORT FILM ABOUT LOVE
DEKALOG
SEVEN DAYS A WEEK:
WARSAW**

1987
BLIND CHANCE

1985
NO END

1981
SHORT WORKING DAY

1980
TALKING HEADS
THE CALM
RAILWAY STATION

1979
CAMERA BUFF

1978
SEVEN WOMEN OF
DIFFERENT AGES

1977
FROM A NIGHT PORTER'S
POINT OF VIEW
I DON'T KNOW

1976
SLATE
THE HOSPITAL
THE SCAR

1975
CURRICULUM VITAE
PERSONNEL
THE LEGEND

1974
FIRST LOVE
PEDESTRIAN SUBWAY
X-RAY

1973
THE BRICKLAYER
THE UNDERGROUND
PASSAGE

1972
BETWEEN WROCLAW AND
ZIELONA GÓRA
REFRAIN

**THE PRINCIPLES OF
SAFETY AND HYGIENE IN A
COPPER MINE
WORKERS '71: NOTHING
ABOUT US WITHOUT US**

1971
BEFORE THE RALLY

1970
FACTORY
I WAS A SOLDIER

1969
FROM THE CITY OF ŁÓDŹ

1968
THE PHOTOGRAPH

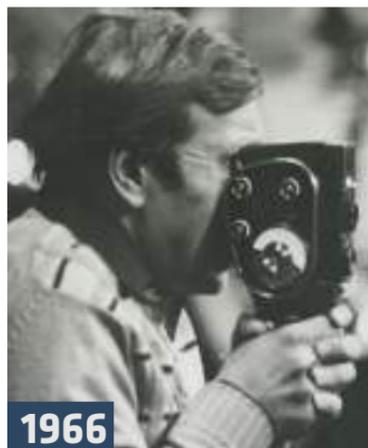
1967
CONCERT OF REQUESTS

1966
THE OFFICE
THE TRAM

1941: Born in the German-occupied Warsaw in the middle of World War II to Barbara and Roman Kieślowski, **Krzysztof Kieślowski** had a nomadic childhood, living out of suitcases. He grew up moving around small towns in Poland due to his father, a tuberculosis patient, seeking treatment, while his mother supported them with clerical jobs.

Throughout his childhood, **Kieślowski** showed a particular passion for literature, which later developed into a love for

storytelling. In an interview, he once said: *"Everyone wants to change the world whenever they make the effort to do something. I don't think I ever believed the world could be changed in the literal sense of the phrase. I thought the world could be described."*



1966

1966: Still in film school, **Kieślowski** started making documentaries, like *Tramway* (1966) and *I Was a Soldier* (1970), showing everyday people and their realities through a microcosmic lens that turned all that was commonplace and mundane into captivating and symbolic, an act that was revolutionary in a country where simple knowledge of everyday realities was forbidden.



In his documentary era, **Kieślowski's** eye for detail and patience for perfection earned him the moniker of 'ornithologist'. On these documentaries, film critic **Marek Hendrykowski** wrote: *"Documentaries were his first love. Today, when his worldwide successes as a director of feature films have obscured his documentaries, we somehow forget how significantly the documentary years shaped his artistic identity."*



1957

1957: When he was sixteen years old, **Kieślowski** wanted to be a fire-stoker, an ambition his parents did not share. Instead, he was sent to Warsaw, where he attended a firefighting school before dropping out to attend a school for theatre technicians, which was run by his uncle.

After graduating from school, **Kieślowski** worked as a theatre dressing room attendant and discovered that he didn't want to simply work in a theatre—he wanted to be a theatre director. To become a theatre director, though, he would need a theatre directing degree, to which the closest alternative was a film directing degree.



1971

1971: After depicting worker discussions about the 1970 mass strikes in *Workers '71* (1971), **Kieślowski** was thrust into conflict with Polish authorities. Later, he focused on authorities in *Curriculum Vitae* (1975), which was criticized for being co-produced by the Polish government.

In 1981, **Kieślowski** quit documentaries after his film *Railway Station* (1981) was confiscated by the police as evidence in a murder investigation, which would unwittingly turn him into a police informer. He would only make one more documentary in 1988, *Seven Days a Week* (1988).



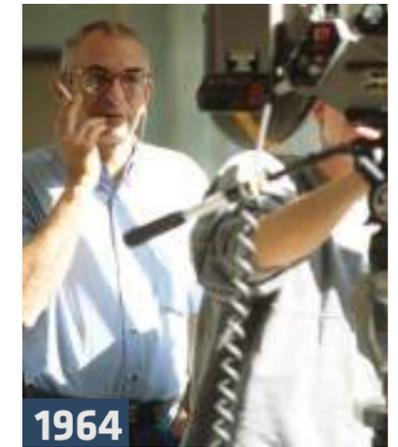
About this, **Kieślowski** said: *"I thought that if I graduated in film direction then by extension I would know something about theatre direction. It was meant to be a phase, not the goal."*



1975

1975: **Kieślowski** made his first non-documentary, *Personnel* (1975), which won the Grand Prize at the 1975 Mannheim International Film Festival, the 1976 Polish Film Festival Critics Award for Television Film, and the 1976 Polish Film Festival's Silver Lion Award.

Afterwards, he expanded his outlook to include concepts from social realism, larger casts which highlighted the ethical ramifications of personal choices. He became part of a Polish cinematic movement called the Cinema of Moral Anxiety, which included peers such as **Andrzej Wajda**, **Agnieszka Holland**, and **Barbara Sass**.



1964

1964: Captivated by the magic of theatre, **Kieślowski** applied to the Łódź Film School and was rejected twice. These rejections didn't deter him, but rather provoked his stubbornness to apply a third time, after which he was accepted into the directing department in 1964, graduating in 1968, and receiving his degree in 1970.

After his third trial exam, when he was accepted, **Kieślowski** did a somersault in front of the building and smashed his glasses on the ground to celebrate his personal victory.



On the topic of personal choices and morality, he said: *"I don't want to judge my characters. It's immodest to judge them because we can never see the causes of an event, merely the results. We don't know enough. And sometimes neither do the characters."*



1985

1985: Kieślowski's *No End* (1985) was released to harsh criticism for portraying political trials at the time of Poland's martial law. This film signaled the start of Kieślowski's treatment of metaphysical elements and universal paradoxes over overt elements of social realism, including factors such as doppelgänger, rewriting history, alternative universes, and death.

No End (1985) also signaled the start of Kieślowski's screenplay-partnership with lawyer Krzysztof Piesiewicz, which would later include films like the *Three Colors* trilogy (1993 - 1994).

On *No End* (1985), he said: "It was terribly received in Poland. I've never had such unpleasantness over any other film as I had over this one. It was received terribly by the



authorities; it was received terribly by the opposition, and it was received terribly by the Church. Meaning, by the three powers that be in Poland. Only one element didn't give us a thrashing, and that was the audience. Never in my life have I received as many letters or phone calls about a film from people I didn't know as I did after *No End*. And all of them said that I'd spoken the truth about martial law."



1988

1988: Kieślowski directed a series of 10-hour-long episodes set in a Warsaw tower block based on the Ten Commandments, *Dekalog* (1988), which he co-wrote with Piesiewicz as an examination of everything from beauty to tension, grace, black comedy, tragedy, people's internal lives, and outside facades.

Episodes 5 and 6 of *Dekalog* (1988) were internationally released as *A Short Film About Love* (1988), which won the 1991 San Sebastián International Film Festival's OCIC Award, and *A Short Film About Killing* (1988), which won the Jury Prize and the FIPRESCI Prize at the 1988 Cannes Film Festival, the 1988 European Film Award for Best Film, and 1988 Polish Film Festival Golden Lion Award.



About this, filmmaker Stanley Kubrick wrote: "I'm always reluctant to single out a particular feature of a major filmmaker's work. But in *Dekalog* by Kieślowski and Piesiewicz, it shouldn't be out of place to observe that they have the rare ability to dramatize their ideas rather than just talk about them."

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1990

1990: **Kieślowski** worked on his last films, which were co-produced with French producer Marin Karmitz. The first of these films was *The Double Life of Véronique* (1990), which garnered great critical acclaim, was nominated for the 1992 Golden Globe Awards, and won the FIPRESCI Prize at the 1991 Cannes Film Festival and the 1991 Warsaw International Film Festival Audience Award.

The film starred **Irène Jacob**, who would go on to star in **Kieślowski's** *Three Colors: Red* (1994), falling into the director's well-known casting pattern, in which he casted the same actors in several films.



Actors **Kieślowski** was particularly fond of casting include Artur Barciś in *No End* (1985), *Dekalog* (1998), *A Short Film About Love* (1988), and *A Short Film About Killing* (1988), and Grażyna Szapołowska in *No End*, *Dekalog*, and *A Short Film About Love*.

On working with his actors, **Kieślowski** said this: "I try to give them all a sense of freedom, and let them feel that they bring more to the film than their craft. They used their life experiences, and I gained from them. I love them with all of their virtues and faults, and all of their hysteria. We sit down for days and weeks and simply chat."



1993

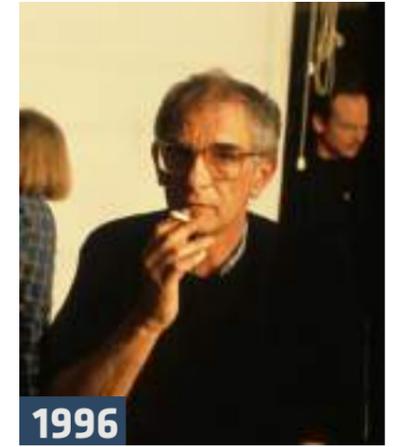
1993: *The Double Life of Véronique* (1990) helped **Kieślowski** secure funding for his ambitious trilogy, *Three Colors (Blue, White, Red)* (1993 - 1994). The trilogy won international awards, including the Golden Lion for Best Film at the 1993 Venice Film Festival, Silver Bear for Best Director at the 1994 Berlin International Film Festival, the Special Jury Prize at the 1993 Chicago Film Festival, as well securing 3 Academy Award nominations.



1994

1994: After the premiere of *Three Colors: Red* (1994) at the 1994 Cannes Film Festival, **Kieślowski** announced his retirement from film.

On making *Three Colors: Red* (1994) his last film, he said: "I don't know what else I could do. I've made all of these films, and I'm left with the feeling I'm constantly making the same film. Since 1987, I've made fourteen films. I've done more than my share. Now, it's time to let others show what they can do."



1996

1996: Less than 2 years after retiring and after 41 films, **Krzysztof Kieślowski** died at the age of 54 on March 13, 1996, during an open-heart surgery. At the time of his death, **Kieślowski** was working with **Piesiewicz** on a second trilogy, inspired by Dante's Divine Comedy—*Heaven, Hell, and Purgatory*.

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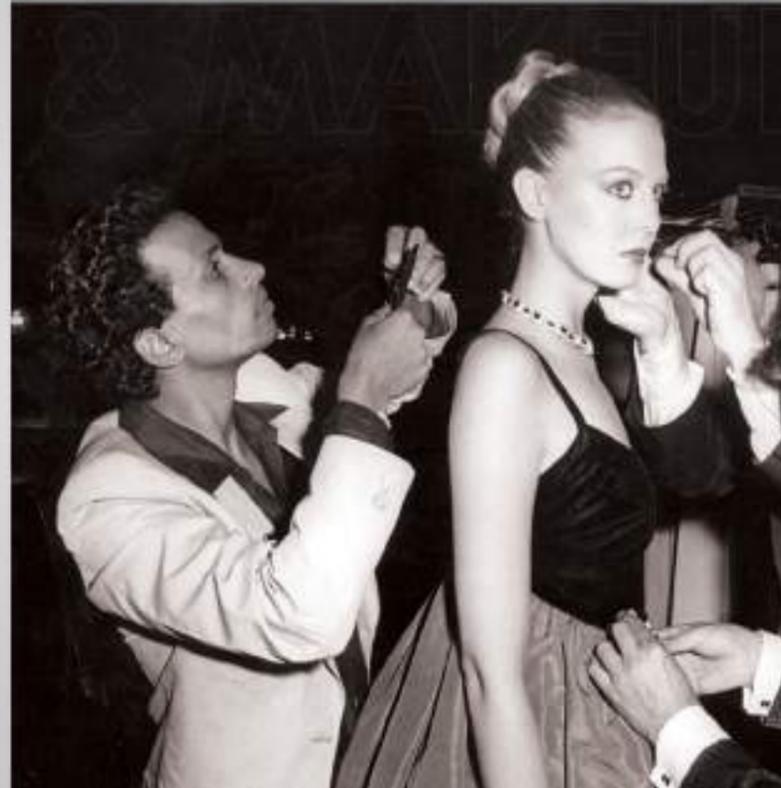
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CINEGOUNA platform

A creative hub for minds and markets, **CineGouna Platform** is an industry-oriented event created to support and empower Egyptian and Arab filmmakers, helping them find artistic and financial support. **CineGouna Platform** presents the **CineGouna SpringBoard** and **CineGouna Bridge** programs that provide opportunities for sharing and learning.

CineGouna SpringBoard is a project development and co-production lab that offers opportunities to find creative and financial support for Arab film directors and producers with **projects in development** or **films in post-production**.

CineGouna Bridge is a meeting point and a forum for dialogue between different cinematic voices, where Arab filmmakers and their international counterparts engage in and share their perspectives on a wide range of subjects related to the social and business aspects of cinema.

The 5th edition of **CineGouna Bridge** will present panel discussions, workshops and masterclasses with key industry professionals and experts on several cinematic topics.

The programs and activities of **CineGouna Platform** will take place at the TU Berlin, El Gouna Campus and at Sea Cinema from **October 16 to 21, 2021**.

CINEGOUNA SpringBoard

For its 5th edition, **CineGouna SpringBoard** received submissions from all parts of the Arab world. A panel of experts reviewed the submissions and made a selection of **13 projects in development** (8 narratives and 5 documentaries) and **6 films in post-production** (2 narratives and 4 documentaries) on the basis of their content, artistic vision, and overall financial feasibility. The final list of the selected projects and their directors, representing 8 Arab countries, is as follows:

PROJECTS IN DEVELOPMENT:

Feature Narrative:

- Agora** by Ala Eddine Slim/ Tunisia
- Aisha Can't Fly Away Anymore** by Morad Mostafa/ Egypt
- The Blind Ferryman - Al Baseer** by Ali Al-Fatlawi/ Iraq, Switzerland
- Happy Lovers** by Hicham Lasri/ Morocco, France
- My Father's Scent** by Mohamed Siam/ Egypt
- A Quarter to Thursday in Algiers** by Sofia Djama/ France
- Sink** by Zain Duraie/ Jordan, Sweden, Canada, France
- Weedestine** by Said Zagha/ Jordan, Palestine

Feature Documentary:

- Fifty Meters** by Yomna Khattab/ Egypt
- My Father Killed Bourguiba** by Fatma Riahi/ Tunisia
- Searching for Woody** by Sara Shazli/ Egypt
- A Song for Summer and Winter** by Talal Derki, Ali Wajeih/ Syria, Denmark, Germany, United States
- Women of My Life** by Zahraa Ghandour/ Iraq, Switzerland

FILMS IN POST-PRODUCTION:

Feature Narrative:

- Hanging Gardens** by Ahmed Yassin Al Daradji/ Iraq, United Kingdom, Palestine
 - Haysh Maysh: False Drama** by Hicham Lasri/ Morocco
- #### Feature Documentary:
- Abo Zabaal 1989** by Bassem Mortada/ Egypt, Germany
 - Hyphen** by Reine Razzouk/ Lebanon
 - Nothing About My Mother** by Salem Trabelsi, Latifa Doghri/ Tunisia
 - They Planted Strange Trees** by Hind Shoufani/ Palestine

GUEST FILM IN POST-PRODUCTION:

Feature Narrative:

- Under the Fig Trees**, by Erige Sehiri/ Tunisia, Switzerland, France

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The directors and producers of the selected projects listed above will present their projects and works in progress to producers, funding agencies, distributors, sales agents, and festival programmers to receive constructive feedback. In addition, private meetings are scheduled for the filmmakers with experts and mentors to help them fine-tune their scripts or rough cuts, with the aim of improving their chances of regional and international cooperation. All selected **projects in development** and **films in post-production** will compete for awards to be decided by a jury of industry experts.

The best **project in development** and **film in post-production** will receive a **CineGouna Platform** certificate and a cash prize of US \$15,000 each. Additional awards and cash prizes are presented through partnerships with the local and regional institutions listed here:

- US \$10,000 cash grant from **Trend VFX**
- US \$10,000 worth of post-production services from **Trend VFX**
- US \$10,000 cash grant from **Rotana**
- US \$10,000 cash grant from **Synergy Films**
- US \$10,000 cash grant from **Arab Radio and Television Network (ART)**
- US \$10,000 cash grant from **Maqam Production Films**
- US \$10,000 cash grant from **New Black**
- US \$10,000 cash grant from **The Indie Deer**
- US \$10,000 worth of post-production, editing, and coloring services from **Cult**
- US \$10,000 cash grant from **Clackett**
- US \$5,000 worth of services from **Clackett**
- US \$5,000 from **Malmö Arab Film Festival**
- US \$5,000 cash grant from **BEE Media Productions**
- US \$5,000 worth of post-production services from **BEE Media Productions**
- US \$50,000 cash grant per sale from **OSN**
- US \$30,000 as a minimum guarantee on film distribution from **MAD Solutions & Ergo Media Ventures**
- US \$5,000 cash grant from **Sard Writing Room**
- US \$10,000 cash grant for script-development by Mariam Naoum from **Sard Writing Room**
- US \$10,000 worth of a full DCP package from **The Cell Post Production**
- US \$10,000 worth of a full film promotions package from **The Cell Post Production**
- US \$5,000 cash grant from **Gemini Africa**
- US \$7,000 scholarship for a Master's Degree at a United States-based university from **Gemini Africa**
- US \$5,000 worth of post-production services from **Hecat Studio**
- US \$30,000 worth of services and a color-grading package from **Mercury Visual Solutions**
- Selection of 2 filmmakers for IEFTA's Global Film Expression initiative by **International Emerging Film Talent Association**
- Invitation for one project to Rotterdam Film Lab by **Arab Cinema Center**























CINEGOUNA

Bridge

CineGouna Bridge, a meeting point and a forum for dialogue between different cinematic voices, welcomes its guests to its 5th edition. Arab filmmakers and their international counterparts will engage in and share their perspectives on a wide range of topics related to the social and business aspects of cinema. This year, **CineGouna Bridge** will present workshops, panel discussions and masterclasses with key industry professionals and experts.

PANEL DISCUSSIONS

1. Cinema as an Agent for Social Change

Moderated by **Mariam Farag**

Sunday, **October 17, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

2. Ready to go OTT? – Taking Your Content On-Line

Moderated by **Hans Fraikin**

Monday, **October 18, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

3. Breathe, Talk, Perform: A Take on Psychological well-being of Actors

Moderated by **Dr. Mina El Naggat**

Tuesday, **October 19, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

4. Depicting Ancient Egypt in Film

Co-moderated by **Mahmoud Rashad and Bushra Rozza**

Thursday, **October 21, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

MASTERCLASSES

1. Masterclass by Darren Aronofsky

Moderated by **Teresa Cavina**

Sunday, **October 17, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

2. A Netflix Guide to Post Production: A Masterclass by Karim Boutros Ghali and Frank Piazza (Virtual)

Monday, **October 18, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

3. A Conversation with Mohammad Bakri

Moderated by: **Husam "Sam" Asi**

Wednesday, **October 20, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

4. A Masterclass by Stefan Grambart on Immersive Storytelling

Wednesday, **October 20, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

5. A Conversation with Zbigniew Zamachowski

Moderated by: **Tharaa Goubail**

Thursday, **October 21, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

WORKSHOPS

1. Costume Design Workshop Co-instructed by Deborah Landis and Reem El Adl: US Embassy and Jesuit Film School

Closed Session



SPECIAL EVENTS

1. Pitching Session: CinemaTech by Gemini Africa

Friday, **October 15, 12:00 p.m. – 2:00 p.m., TU Berlin (Audimax)**

2. Meet the Binational Fulbright Commission in Egypt

October 17 - 21, 10:30 a.m. – 4:00 p.m., TU Berlin

3. Refugee Voice in Film: 5th Edition

Walk-ins, no ticket needed

Monday, **October 18, 11:00 a.m. – 12:00 p.m., Sea Cinema 2**

4. Meet & Greet: Christian Jeune

Open to CineGouna SpringBoard Participants only

5. Filmlab: Palestine: Pitching Session and Awards

(Closed for Participants)

KHALED BICHARA AWARD

A tribute to the free thinkers who never shied away from challenges in pursuit of their dreams against all odds, the **Khaled Bichara Award for Egyptian Independent Filmmakers** aims to commemorate the legacy of the late **Khaled Bichara**, former CEO of Orascom Development Holding and its subsidiary Orascom Development Egypt, to encourage and recognize unheralded talent. The award offers emerging Egyptian filmmakers a platform and an opportunity to demonstrate their filmmaking abilities and craft and a cash grant of **US \$10,000** and the selected projects are:

Bumbled by Amr Assaid

Adel by Dina Eleleimy

A Promise to the Sea by Hend Sohail

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TICKETING INFORMATION

TICKETING INFORMATION

Badge holders have the option to reserve their tickets through **EL Gouna Film Festival's mobile app** or at our physical box offices. Ticket purchase will also be available at our physical box offices.

TICKET TYPES AND PRICES

Badge Holders: 4 free tickets per day (films), 2 tickets per master class/workshop.

Single Ticket: EGP 50

Student: EGP 25 (with valid student ID)

Cinephile Pass: EGP 750 (4 tickets per day, 1 ticket per screening, excluding opening and closing ceremonies and concurrent screenings)

CINEGOUNA PLATFORM

CineGouna Panels: Free (a free ticket must be booked online by badge holders, or picked up from the box office for non-badge holders)

CineGouna Masterclasses: EGP 50

PAYMENT METHODS

- VISA/MasterCard
- Cash

TICKET POLICIES

- Tickets or e-tickets are required for all screenings, panels and masterclasses.
- **For Badge holders only:** E-ticket will be emailed once reservations are made through **El Gouna Film Festival's mobile application**. If Badge holders don't have access to their eventual account, they can email **boxoffice@elgounafilmfestival.com** to request login details or head to the box office for assistance with their ticket reservations.
- Admission and seating is guaranteed only till 15 minutes before the scheduled start of the program , including screenings, panels, masterclasses and events. Late admission is at the discretion of the theater manager.
- No refunds, exchanges or reprinted tickets will be issued under any circumstances.
- Tickets may not be resold.
- All screenings are subject to change without notice. Changes are published at **www.elgounafilmfestival.com** and on the mobile application
- By using your ticket, you agree that you may be recorded, photographed and/or filmed for no fee.
- Unauthorized recording or photography of **GFF** programs is against the law. Violators may be subjected to prosecution.
- **GFF** will not be liable for any loss, injury, or damage to the ticket holder whatsoever or howsoever caused.
- **GFF** ticket sales are restricted to 12 years old and up.

EL GOUNA BOX OFFICE HOURS

- **Oct 14**
 - **TU Berlin Campus El Gouna (Audimax):** 9:30 am till 8:00 pm
- **Oct 15 - Oct 22**
 - **TU Berlin Campus El Gouna (Audimax):** 9:30 am till 10:30 pm
 - **Sea Cinema:** 11:00 am till 10:30 pm
- **Oct 15 - Oct 20**
 - **Festival Plaza:** One hour before the beginning of film screening (for badge holders only).
- **Oct 15 - Oct 21**
 - **Arena Cinema:** 5:00 pm till 10:00 pm





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TicketEgypt is Egypt's leading ticketing platform powering hundreds of events across the country. Our foolproof online ticketing system provides our clients with all the necessary tools to safely and securely book and attend their favourite event. From facial recognition access control devices to cashless POS systems to ticket delivery and QR code scanning, TicketEgypt employs a suite of advanced technologies to streamline the ticketing process.

Launched in 2019, TicketEgypt quickly became one of the leading ticketing platforms in the industry. TicketEgypt is the only ticketing partner at Gouna Film Festival. Our immense experience in selling tickets to some of the country's most sought-after events helped us quickly adapt to the growing needs of the Egyptian market.

Our ticketing software is packed with forward-thinking features, custom-built to manage the ticket and guest administration, promotion and sales of any kind of event, especially during COVID-19.

During GFF you can use TicketEgypt to learn about all the exciting events and happenings around town. From workshops to screenings and premieres, TicketEgypt is your go-to guide this GFF season.

Look for TicketEgypt's wayfinders all over Gouna to help you fully explore the film festival. With over a hundred movies being played this season, TicketEgypt will tell you what's playing where, when, and everything you need to know to fully take in the GFF experience.

What are you waiting for? Yalla!

Ahmed Abd Elsalam	67	Krzysztof Kieślowski	109
Faiza Ambah	75	Krzysztof Kieślowski	107
Wes Anderson	89	Ákos K. Kovács	67
Jacques Audiard	98	Kira Kovalenko	99
Niko Avgoustidi	66	Juho Kuosmanen	42
Nabil Ayouch	40	Justin Kurzel	96
Bilel Bali	68	Antoneta Alamat Kusijanovic	45
Samer Battikhi	66	Marie Larrive	74
Xavier Beauvois	86	Nora Longatti	76
Anna Belguermi	77	Aliosha Massine	70
Vladimir Bitokov	94	Natasha Merkulova	39
Stéphane Brizé	37	Nathalie Alvarez Mesen	41
Laurent Cantet	82	Florence Mialhe	85
Aleksey Chupov	39	Morad Mostafa	72
Zeina Daccache	55	Dénes Nagy	95
Ely Dagher	48	Andrey Natotcinskii	72
Steven de Beul	84	Kavich Neang	50
Pieter-Rim De Kroon	62	Teemu Nikki	38
Mohamed Diab	36	Olmo Omerzu	73
Cyril Dion	81	François Ozon	87
Audrey Diwan	91	Jonas Poher Rasmussen	88
Mounia El Akl	43	Svetlana Rodina	59
Ali El Arabi	56	Luo Runxiao	69
Hadi El Bagoury	90	Ève Saint-Louis	71
Omar El Zohairy	44	Ahmad Saleh	74
María Silvia Esteve	68	Maria Schrader	92
Michel Franco	49	Aditya Vikram Sengupta	46
Alina Gorlova	63	Renato Borrayo Serrano	57
Grégoire Graesslin	71	Sara Shazli	54
Hans Lukas Hansen	60	Marco Signoretti	70
Jela Hasler	75	Laurent Stoop	59
Guido Hendriks	58	Ben Tisseur	84
Hogir Hirori	61	Liliya Timirzyanova	80
Darine Hotait	76	Joachim Trier	51
Rahul Jain	93	Jeff Tudor	84
Zou Jing	73	Flore Vasseur	83
Samir Karahoda	69	Laura Wandel	47
Krzysztof Kieślowski	105	Krzysztof Wierzbicki	106
Krzysztof Kieślowski	104	Zhang Yimou	97
Krzysztof Kieślowski	108		

Argentina	
CREATURE.....	p. 68
Australia	
NITRAM.....	p. 96
Belgium	
CLARA SOLA.....	p. 41
COPPELIA.....	p. 84
JUNIE.....	p. 71
PLAYGROUND.....	p. 47
Brazil	
MURINA.....	p. 45
Cambodia	
WHITE BUILDING.....	p. 50
Canada	
THE JOURNEY.....	p. 71
China	
HAIR TIE, EGG, HOMEWORK BOOKS.....	p. 69
LILI ALONE.....	p. 73
ONE SECOND.....	p. 97
WHITE BUILDING.....	p. 50
Costa Rica	
CLARA SOLA.....	p. 41
Croatia	
MURINA.....	p. 45
Czech Republic	
THE CROSSING.....	p. 85
THE LAST DAY OF PATRIARCHY	p. 73
Denmark	
COSTA BRAVA, LEBANON ..p.	43
FLEE.....	p. 88
KRZYSZTOF KIESLOWSKI: I'M SO-SO.....	p. 106
Egypt	
AMIRA.....	p. 36
BACK HOME.....	p. 54
CAI - BER.....	p. 67
CAPTAINS OF ZA'ATARI	p. 56
FEATHERS.....	p. 44
FULL MOON.....	p. 90
KHADIGA.....	p. 72
Estonia	
CAPTAIN VOLKONOGOV ESCAPED.....	p. 39
COMPARTMENT N. 6.....	p. 42
FLEE.....	p. 88
LIFE OF IVANNA.....	p. 57
Finland	
COMPARTMENT N. 6.....	p. 42
FLEE.....	p. 88
INVISIBLE DEMONS.....	p. 93
LIFE OF IVANNA.....	p. 57
THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC.....	p. 38
France	
ANIMAL.....	p. 81
ANOTHER WORLD.....	p. 37
APALLOU.....	p. 66
ARTHUR RAMBO.....	p. 82
BIGGER THAN US.....	p. 83
CAPTAIN VOLKONOGOV ESCAPED.....	p. 39
CASABLANCA BEATS.....	p. 40
COSTA BRAVA, LEBANON ..p.	43
DRIFT AWAY.....	p. 86
EVERYTHING WENT FINE ..p.	87
FEATHERS.....	p. 44
FLEE.....	p. 88
HAPPENING.....	p. 91
JUNIE.....	p. 71
KHADIGA.....	p. 72
NATURAL LIGHT.....	p. 95
NOIR SOLEIL.....	p. 74
ONCE UPON A TIME IN CALCUTTA.....	p. 46
PARIS, 13 TH DISTRICT.....	p. 98
SUNDOWN.....	p. 49
THE CROSSING.....	p. 85
THE DOUBLE LIFE OF VÉRONIQUE.....	p. 105
THE SEA AHEAD.....	p. 48
THE WORST PERSON IN THE WORLD.....	p. 51
THREE COLOURS: BLUE ...p.	107
THREE COLOURS: RED.....	p. 109
THREE COLOURS: WHITE.p.	108
ULYSSES MUST GO.....	p. 77
WHITE BUILDING.....	p. 50
Georgia	
UNCLENCHING THE FISTS..p.	99
Germany	
A SHORT FILM ABOUT KILLING	p. 104
CLARA SOLA.....	p. 41
COMPARTMENT N. 6.....	p. 42
COPPELIA.....	p. 84
I'M YOUR MAN.....	p. 92
INVISIBLE DEMONS.....	p. 93
NATURAL LIGHT.....	p. 95
NIGHT.....	p. 74
SILENCE OF THE TIDES.....	p. 62
THE CROSSING.....	p. 85
THIS RAIN WILL NEVER STOP	p. 63
Greece	
APALLOU.....	p. 66
FEATHERS.....	p. 44
Hong Kong SAR China	
LILI ALONE.....	p. 73
Hungary	
BRANKA.....	p. 67
NATURAL LIGHT.....	p. 95
India	
INVISIBLE DEMONS.....	p. 93
ONCE UPON A TIME IN CALCUTTA.....	p. 46
Italy	
FLEE.....	p. 88
HIS NAME WAS CARGO.....	p. 70
HOLY SON.....	p. 70
Jordan	
AMIRA.....	p. 36
ARNOOS.....	p. 66
NIGHT.....	p. 74
Kosovo	
DISPLACED.....	p. 69
Latvia	
NATURAL LIGHT.....	p. 95
THIS RAIN WILL NEVER STOP p.	63
Lebanon	
COSTA BRAVA, LEBANON ..p.	43
THE BLUE INMATES.....	p. 55
THE SEA AHEAD.....	p. 48
Mexico	
SUNDOWN.....	p. 49
CASABLANCA BEATS.....	p. 40
Netherlands	
A MAN AND A CAMERA.....	p. 58
COPPELIA.....	p. 84
FEATHERS.....	p. 44
SILENCE OF THE TIDES.....	p. 62
SUNDOWN.....	p. 49
Norway	
COSTA BRAVA, LEBANON ..p.	43
FLEE.....	p. 88
LIFE OF IVANNA.....	p. 57
ONCE UPON A TIME IN CALCUTTA.....	p. 46
THE DOUBLE LIFE OF VÉRONIQUE.....	p. 105
THE QUEST FOR TONEWOOD	p. 60
THE WORST PERSON IN THE WORLD.....	p. 51
Palestine	
NIGHT.....	p. 74
Poland	
A SHORT FILM ABOUT KILLING	p. 104
KRZYSZTOF KIESLOWSKI: I'M SO-SO.....	p. 106
THE DOUBLE LIFE OF VÉRONIQUE.....	p. 105
THREE COLOURS: BLUE ...p.	107
THREE COLOURS: RED.....	p. 109
THREE COLOURS: WHITE.p.	108
Qatar	
COSTA BRAVA, LEBANON ..p.	43
NIGHT.....	p. 74
THIS RAIN WILL NEVER STOP	p. 63
Russia	
ANIMA.....	p. 80
CAPTAIN VOLKONOGOV ESCAPED.....	p. 39
COMPARTMENT N. 6.....	p. 42
KATIA.....	p. 72
LIFE OF IVANNA.....	p. 57
MAMA, I'M HOME.....	p. 94
UNCLENCHING THE FISTS..p.	99
Saudi Arabia	
AMIRA.....	p. 36
NOUR SHAMS.....	p. 75
Singapore	
LILI ALONE.....	p. 73
Slovenia	
FLEE.....	p. 88
MURINA.....	p. 45
Spain	
COSTA BRAVA, LEBANON ..p.	43
FLEE.....	p. 88
Sweden	
CLARA SOLA.....	p. 41
COSTA BRAVA, LEBANON ..p.	43
FLEE.....	p. 88
SABAYA.....	p. 61
SUNDOWN.....	p. 49
Switzerland	
CREATURE.....	p. 68
ON SOLID GROUND.....	p. 75
OSTROV - LOST ISLAND.....	p. 59
STRANGERS.....	p. 76
THREE COLOURS: BLUE ...p.	107
THREE COLOURS: RED.....	p. 109
THREE COLOURS: WHITE.p.	108
Tunisia	
A DIKE.....	p. 68
Ukraine	
THIS RAIN WILL NEVER STOP	p. 63
United Arab Emirates	
AMIRA.....	p. 36
United Kingdom	
CAI - BER.....	p. 67
NOUR SHAMS.....	p. 75
United States	
FLEE.....	p. 88
MURINA.....	p. 45
NOUR SHAMS.....	p. 75
TALLAHASSEE.....	p. 76
THE FRENCH DISPATCH.....	p. 89

AMIRA.....	36
ANIMA.....	80
ANIMAL.....	81
ANOTHER WORLD.....	37
APALLOU [s].....	66
ARNOOS [s].....	66
ARTHUR RAMBO.....	82
BACK HOME.....	54
BIGGER THAN US.....	83
THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC.....	38
THE BLUE INMATES.....	55
BRANKA [s].....	67
CAI - BER [s].....	67
CAPTAIN VOLKONOGOV ESCAPED.....	39
CAPTAINS OF ZA'ATARI.....	56
CASABLANCA BEATS.....	40
CLARA SOLA.....	41
COMPARTMENT N. 6.....	42
COPPELIA.....	84
COSTA BRAVA, LEBANON.....	43
CREATURE [s].....	68
THE CROSSING.....	85
A SHORT FILM ABOUT KILLING.....	104
A DIKE [s].....	68
DISPLACED [s].....	69
THE DOUBLE LIFE OF VÉRONIQUE.....	105
DRIFT AWAY.....	86
EVERYTHING WENT FINE.....	87
FEATHERS.....	44
FLEE.....	88
THE FRENCH DISPATCH.....	89
FULL MOON.....	90
HAIR TIE, EGG, HOMEWORK BOOKS [s].....	69
HAPPENING.....	91
HIS NAME WAS CARGO [s].....	70
HOLY SON [s].....	70
I'M YOUR MAN.....	92
INVISIBLE DEMONS.....	93

THE JOURNEY [s].....	71
JUNIE [s].....	71
KATIA [s].....	72
KHADIGA [s].....	72
KRZYSZTOF KIESLOWSKI: I'M SO-SO..	106
THE LAST DAY OF PATRIARCHY [s].....	73
LIFE OF IVANNA.....	57
LILI ALONE [s].....	73
MAMA, I'M HOME.....	94
A MAN AND A CAMERA.....	58
MURINA.....	45
NATURAL LIGHT.....	95
NIGHT [s].....	74
NITRAM.....	96
NOIR SOLEIL [s].....	74
NOUR SHAMS [s].....	75
ON SOLID GROUND [s].....	75
ONCE UPON A TIME IN CALCUTTA.....	46
ONE SECOND.....	97
OSTROV - LOST ISLAND.....	59
PARIS, 13 TH DISTRICT.....	98
PLAYGROUND.....	47
THE QUEST FOR TONEWOOD.....	60
SABAYA.....	61
THE SEA AHEAD.....	48
SILENCE OF THE TIDES.....	62
STRANGERS [s].....	76
SUNDOWN.....	49
TALLAHASSEE [s].....	76
THIS RAIN WILL NEVER STOP.....	63
THREE COLOURS: BLUE.....	107
THREE COLOURS: RED.....	109
THREE COLOURS: WHITE.....	108
ULYSSES MUST GO [s].....	77
UNCLENCHING THE FISTS.....	99
WHITE BUILDING.....	50
THE WORST PERSON IN THE WORLD.....	51

AMIRA

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p. 36

ANIMA

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ANIMAL

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ANOTHER WORLD

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p. 37

APALLOU

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p. 66

ARNOOS

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MAD Solutions
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p. 66

ARTHUR RAMBO

International Sales
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p. 82

BACK HOME

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THE CROSSING

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DRIFT AWAY

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EVERYTHING WENT FINE

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THE FRENCH DISPATCH

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FULL MOON

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HAIR TIE, EGG, HOMEWORK BOOKS

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LIFE OF IVANNA

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MURINA

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NIGHT

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THREE COLOURS: RED

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