



The Sawiris family Opens Ihsan Abdel Quddous' Exhibition

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The exhibition opened yesterday at the TU Berlin Campus El Gouna

Celebrating the 100th birth anniversary of the late renowned Egyptian writer Ihsan Abdel Quddous, the 3rd edition of GFF included an exhibition of some of his personal belongings and posters of all the films based on his books.

The exhibition opened yesterday at the TU Berlin Campus El Gouna with the presence of the Sawiris family; Naguib Sawiris founder of the Festival, Samih Sawiris founder of El Gouna, and their father businessman Onsi Sawiris. The event also witnessed the

presence of Amr Mansi CEO and Co-founder of Gff, Bushra Rozza Coo and Co-founder of Gff, Festival director Intishal Al Timimi, Ahmed Abdel Quddous, the son of the late writer as well as super star Youssra and director Inas Al Deghedy, among others.

Al Timimi said that the initial idea was to make a poster exhibition, “but the belongings of the late writer encouraged us to turn the idea into a museum like exhibition,” he explained, stating that this experience will be repeated with other

writers in the coming editions of Gff.

The exhibition showcases many of the personal items that belonged to the writer borrowed from his house. The treasure trove of Abdel Quddous' personal belongings includes exquisite furniture, magnificent paintings, the author's prestigious certificates of appreciation, handwritten documents from his collection of fiction and journalistic works, rare photographs, and many more.

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Intishal Al Timimi

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✧ **Don't Miss**

Today... The Short Film Program Kicks Off



The first segment of the short film competition will screen today in Sea Cinema 3 at 6:15 pm. The program includes; Ome by Wassim Geagea (Lebanon), Violent Equation by Antonis Doussias (Greece), Think Positive by Irina Khodyush (Russia), 16 December by Álvaro Gago Díaz (Spain), Flesh by Camila Kater (Brazil, Spain), and Delivery Service by Vladimir Koptsev and Elena Koptseva (Russia).

✧ **Meet the filmmaker today**

6:45
Marina Theater
Qualid Mouaness
Guests Attending
Qualid Mouaness,

6:15
Sea Cinema 3
Álvaro Gago Díaz
Guests Attending
Mireia Graell

10:30
Marina Theater
Guests Attending
Maryam Touzani
Nabil Ayouch

4:30
Grand Cinemas Hurghad
Alla Kovgan
Guests Attending
Laura Weber

6:45
Sea Cinema 3
Guests Attending
Camila Kater

6:45
Sea Cinema 3
Guests Attending
Wassim Geagea

9:30
Sea Cinema 1
Guests Attending
Stéphane Demoustier
Melissa Guers

6:15
Sea Cinema 3
Guests Attending
Maxim Dianov

6:15
Sea Cinema 3
Guests Attending
Antonis Doussias

3:45
Sea Cinema 2
Guests Attending
Jialing Zhang

3:00
Audimax (TU Berlin)
Guests Attending
Tamer Ezzat
Amir Eid
Amr Abed
Salma Hassan

9:15
Sea Cinema 2
Guests Attending
Darya Borisova

Variety Talent of the Year Award Winner Talks about Trees



The Sudanese film director Suhaib Gasmelbari was awarded the Best Arab Talent award by the prestigious Variety Magazine as part of GFF's 3rd edition. An award ceremony was held last night at the Marina theater in the presence of Intishal Al Timimi, the Festival director and several Variety Magazine representatives.

Suhaib Gasmelbari was born in 1979 in Sudan. He attended Cinema Studies at the University Paris VIII, and worked as a camera operator and editor, collaborating with various journalists to direct reports for

channels like Al Qarra and France 24. He wrote and directed several short narrative films and documentaries. Gasmelbari's 2017 documentary Sudan's Forgotten Films was named the Arts & Culture Story of the Year at the 2018 FPA Media Awards. His first feature film, Talking About Trees (2019) won the Special Prize of the Jury at the Istanbul International Film Festival, in addition to the Glasshütte Original Documentary Award and the Panorama Audience Award at the 69th Berlinale. The film is also part of the Feature Documentary Competition at GFF this year.

✧ **Schedule**

AMERICAN SKIN Sea Cinema 1 12:00 AM	WHITE ON WHITE Sea Cinema 1 2:15 PM	ONE CHILD NATION Sea Cinema 2 3:45 PM	THE KINGMAKER Sea Cinema 2 6:30 PM	DEERSKIN Sea Cinema 3 8:45 PM	CORPUS CHRISTI Marina Theater 9:30 PM
UNTOUCHABLE Sea Cinema 3 12:15 AM	WHEN WE ARE BORN Audimax (TU Berlin) 3:00 PM	CUNNINGHAM Sea Cinema 1 4:30 PM	OH LES FILLES! Grand Cinemas Hurghada 6:30 PM	CUNNINGHAM Grand Cinemas Hurghad 9:00 PM	ADAM Marina Theater 10:30 PM
THE FATHER Grand Cinemas Hurghada 12:30 PM	THE WELL OF DEPRIVATION Sea Cinema 3 3:00 PM	THE INVISIBLE LIFE OF EURÍDICE GUSMÃO Audimax (TU Berlin) 6:00 PM	1982 Marina Theater 6:45 PM	ONCE IN TRUBCHEVSK Sea Cinema 2 9:15 PM	Short film program 1 OME VIOLENT EQUATION THINK POSITIVE! 16 December
REFUGEE VOICES IN FILM Sea Cinema 2 1:45 PM	SISTERS IN ARMS Grand Cinemas Hurghada 3:15 PM	SHORT FILM PROGRAM 1 Sea Cinema 3 6:15 PM	LARA Sea Cinema 1 7:00 PM	THE GIRL WITH A BRACELET Sea Cinema 1 9:30 PM	FLESH DELIVERY SERVICE

Red Carpet



**American Skin:
A Venice Award Winner**

The crew of American Skin and director Nate Parker walked the red carpet of the film's first screening at GFF. The movie tells the story of Marine veteran Lincoln Jefferson who works as a custodian in a prestigious California high school. One night, he and his son are stopped by the police, and as things escalate, the unarmed boy is fatally shot. Lincoln soon discovers that the officer responsible for killing his son will go uncharged, and decides to take the matter into his own hands. The film is competing as part of GFF's feature narrative competition, and prior it was the winner of the Filming Italy Award at the Venice International Film Festival 2019. The film will screen today at 12: 00 p.m at Sea Cinema1.

**When We Are Born:
A World Premiere**

Egyptian film director Tamer Ezzat's When We Are Born had its world premiere last night at GFF's Marina Theater with the attendance of the cast and crew of the film including stars Amr Abed and Amir Eid. The director's statement states: "Our life paths are influenced by the circumstances we are born into." And accordingly the film presents three separate stories of three different characters who face personal challenges because of restrictions that they did not choose. Despite their different social classes, the three characters seem to have similar paths. The stories are intertwined through songs that describe internal struggle of the characters. The film is part of Gff's official selection out of competition, and will screen again today at 3:00 pm at Audimax (TU Berlin).



CINEGOUNA

**AFRICAN CINEMA
PAST, PRESENT AND FUTURE**

"PANEL DISCUSSION"

ELGOUNA FILM FESTIVAL
3RD EDITION
مهرجان الجونة السينمائي



MODERATED BY
LOÏC MAGNERON
FOUNDER OF WIDE FILM SALES COMPANY



ELIAS RIBEIRO
PRODUCER



NABIL AYOUC
DIRECTOR / SCREENWRITER/
PRODUCER



JANA WOLFF
HEAD OF MARKETING AND ADVERTISING
AT EUROPEAN FILM MARKET

THIS PANEL DISCUSSION WILL ADDRESS HOW AFRICAN CINEMA, FROM NORTH AFRICA TO SOUTH AFRICA, HAS EVOLVED OVER THE YEARS TO BECOME A CREATIVE FORCE IN TODAY'S INTERNATIONAL LANDSCAPE. WHAT IS IT THAT SHAPED IT, WHAT IS THE STATUS OF ITS INDUSTRY TODAY? AND MOST IMPORTANTLY, WHAT LIES IN ITS FUTURE?

**SUNDAY, SEPTEMBER 22
10:30 AM, TU BERLIN - AUDIMAX**



Experts' Chat



Master Class: Renovation and Preservation: Everything Old Is New Again!

Renovation and Preservation: Everything Old Is New Again! is the title of a master class conducted yesterday in the frame of the CineGouna Bridge. The masterclass was presented by Sandra Schulberg the founder of IFP (Independent Filmmaker Project),

America's largest association of independent filmmakers. She is also the founder and president of IndieCollect, a non-profit organization whose mission is to rescue, restore and reactivate American independent cinema. She has worked as a producer for more than 30 years on numerous acclaimed films. The moderator of the event was Jay Weissberg, a film critic for Variety whose work on contemporary cinema has appeared in numerous international publications, with a focus on current Arab productions.

Sandra Schulberg talked about the importance of finding the infrastructure of maintaining and restoring movies saying that this process is not less important than producing good films, "Unfortunately, we lose tens of original films every week when we lose the original filmmakers of the films in need of restoration.

She also mentioned the many challenges are faced by the attempts of restoration because of limited budgets. Obtaining the negative films is another challenge because most of the original materials have been stored in very bad condition.

Schulberg also mentioned that what is equally important as films restoration is establishing a database where those films become reachable on the search engines. She announced an agreement between her foundation and Google which will pave the road into a database for restored films. However, she underestimated the role could be played by Netflix, saying that such platforms are more concerned with the new productions rather the old films.

Roundtable Refugee Voices in the Film Industry

Refugee Voices in the Film Industry was the title of a roundtable discussion conducted yesterday as part of the CineGouna activities. The event which was sponsored by IEFTA is on the frame of GFF's Cinema of Humanity initiative. It was moderated by award-winning filmmaker and communications expert Ragnhild Ek. The participant panelists are Daniela Cicchella, senior manager at UNHCR; award-winning filmmaker Amin Dora; humanitarian and social work specialist Thuraya Ismail; human dignity and women's empowerment advocate Shaden Khallaf; acclaimed Jordanian actress and producer Saba Mubarak; renowned Syrian actor Qays Sheikh Najib; and Egyptian film director and screenwriter Amr Salama.

The roundtable looked at how to shift the focus to refugees and migrants as audiences of films rather than simply subjects. It also shed light on how visual storytelling can empower and inform, while expanding the boundaries of humanitarian filmmaking.

The acclaimed Jordanian actress and producer Saba Mubarak spoke about her experience with Cross a TV series she produced and acted in which tackled different challenges faced in refugee camps in Jordan. "I lived in their shoes. All the stories in the series were true". Daniela Cicchella, senior manager at UNHCR said that there is an increasing importance to talk with and not about the refugees, "this will clearly promote the humanity principles," she said.

Egyptian film director and screenwriter Amr Salama found that art could be a very influential tool to promote human rights, including the rights and conditions of refugees around the world, he mentioned that one song or a piece of music could play a great role in changing the public opinion direction to what is humanity rather than what is against humanity.



The Films' Right to Live

Just like human beings, animals, forests, rivers and the earth itself, films have the right to live, the right to be preserved and maintained. Film festivals have a role in addressing this issue, especially when films cannot be screened at film theaters or accessed by movie goers.

When a film is printed or copied via any kind of means, it gains an identity; thus, it has rights that include the right to be maintained and the right to be screened through various mediums. That is why El Gouna Film Festival's decision to screen six restored films at the 3rd edition was an important one. They include African Cinema: Filming Against All Odds by Ferid Boughedir (Tunisia, 1983); The Spider's Stratagem by Bernardo Bertolucci (Italy, 1970); Stolen Kisses by Francois Truffaut (France, 1968); Central Station by Walter Salles (Brazil, 1998); The Well of Deprivation by Kamal El Sheikh (Egypt, 1969); and The White Sheikh by Federico Fellini (Italy, 1952). This is in addition to hosting a master class by Sandra Schulberg and moderated by Jay Weissberg under the title 'Renovation and Preservation: Everything Old is New Again!'

While Egypt did not found a museum and archive for film and cinema –despite the

dozens of attempts to do so– the Festival represents a great opportunity to screen a number of films that were recently restored, and to hold a master class that may push forward towards the goal of founding the museum and achieve of film and cinema in Egypt, as well as raising awareness on the importance of restoring and maintaining Egyptian films that have a right to exist in the best form.

The master class is conducted by Sandra Schulberg, an accomplished producer, with a specialty in international film finance. She spent seven years in Europe as a senior executive for American Playhouse International Pictures, in charge of securing European and Japanese financing for American independent films and TV dramas. She also led the team that restored Stuart Schulberg's historic film about the Nuremberg trial, 'Nuremberg: Its Lesson for Today'. The restoration took five years to complete, in collaboration with archives in the US, Germany and the Netherlands.

Schulberg was recently honored with the Berlinale Camera in 2019. Being a long-time activist on behalf of filmmakers working

outside the Hollywood studios, she is being recognized by the Berlinale for her 40 years of service to the field. Schulberg founded the Independent Filmmaker Project (IFP) in 1979, and one year later, co-founded the independent distribution company First Run Features. In 2008, she launched IndieCollect, a national campaign to save indie films from extinction. She also serves on the advisory committee of the Women's Film Preservation Fund, established by New York Women in Film and Television.

Filmmakers, critics and activists must all cooperate and collaborate towards the restoration of films, especially that Egyptian films in particular and Arab films in general are in dire need to be restored, if found. There are hundreds of Arabic films that were lost and may never be found, which highlights the great necessity of similar master classes and seminars that underline the importance of the restoration of films. The endeavor should include feature, short, documentary and animation films, because every film has the right to be maintained and preserved, as well as screened in film festivals and art houses.

This master class and the likes aim at igniting Arab film activists' interest in importing the technology and experience of restoring films, in order to save as many Arab films as possible. They also encourage Arab countries to grant film archives and museums the attention they deserve, possibly through cooperation with other film archives and museums around the world in search for lost copies. This will allow us to rediscover, restore and copy these creations, making them available not only to the Arab audience, but all over the world. Arab cinema represents an integral part of the art history of the world, and art history is not only the heritage of a certain nation, but that of all humankind.



M. Sayed
Abdel Rehim

CINEGOUNA
فيلم

NATURE OF THE BOUNDARIES BETWEEN DOCUMENTARY AND FICTIONAL FILMMAKING

“PANEL DISCUSSION”

ELGOUNA
FILM FESTIVAL
3RD EDITION
مهرجان الجونة السينمائي



MODERATED BY

ALESSANDRA SPECIALE
HEAD OF FINAL CUT IN VENICE WORKSHOP
& CONSULTANT FOR AFRICAN AND ARAB COUNTRIES
AT THE VENICE INTERNATIONAL FILM FESTIVAL



MAROUAN OMARA

EGYPTIAN DIRECTOR



CAROLINE FOUREST

FRENCH DIRECTOR



MOHAMED SIAM

EGYPTIAN DIRECTOR



SUHAIB GASMELBARI

SUDANESE DIRECTOR



TALAL DERKI

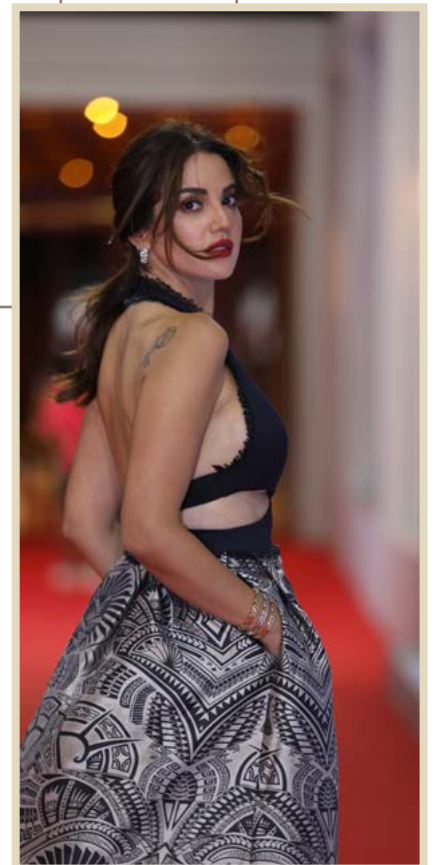
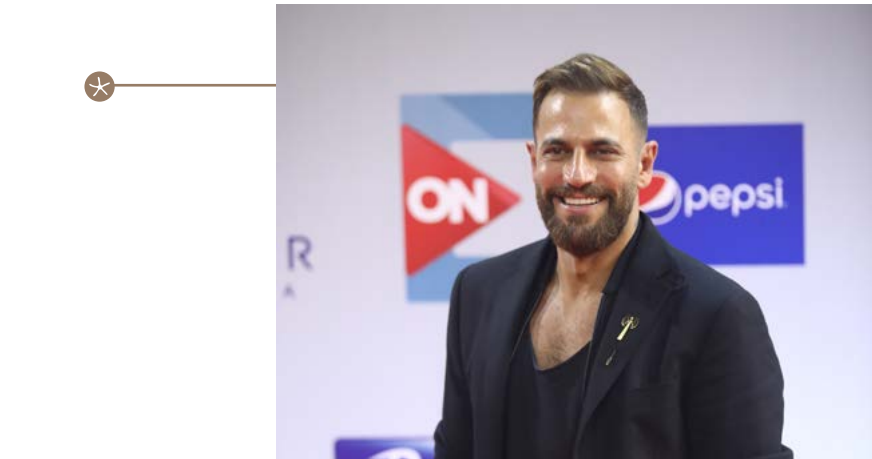
SYRIAN DIRECTOR

WE LIVE IN AN EXCITING TIME WHEN FILMMAKERS ARE NOT AFRAID TO EXPERIMENT WITH DIFFERENT FORMS OF CINEMA. THE DISTINCTION BETWEEN DOCUMENTARY AND FICTION FILMS WAS CLEAR IN THE PAST, BUT TECHNOLOGICAL PROGRESS HAS LED TO A BLURRING OF THE LINES BETWEEN THE TWO GENRES. PANELISTS WILL DISCUSS THE TECHNIQUE AND CRAFT NEEDED TO SHAPE A STORY THAT BLENDS REALITY AND FICTION, IN ORDER TO CREATE A NEW REALITY AND BETTER ENGAGE THE AUDIENCE.

SUNDAY, SEPTEMBER 22
12:30 PM, TU BERLIN - AUDIMAX









The Director of You Will Die At 20 Amjad Abu Alala: Sudan is The Land of The Untold Stories

Nahed Nasr

- It was a magnificent feeling the moment *You Will Die At 20* was announced a winner of the Golden Lion at the Venice International Film Festival. The moment they said the award went to a Sudanese filmmaker. It was a response to 30 years of isolation suffered by Sudan and the Sudanese people.
- As much as I feel proud of myself, and my team who worked hard for this film to come true, I am also proud of Sudan which had great steps forward in 2019. I am proud that my film is part of that unforgettable year for all Sudanese people.
- The path towards Venice, Toronto, El Gouna, and the other film festivals was very hard. But I know how hard we worked to get there. Making this film was a target in itself. To work with Pyramid Films distribution company, which distributed Youssef Chahine's films, was a target. To work with such a great multinational crew was a target. The secret is how deep you believe in your dream and how far you are able to let the others, your team, share it with you.

“ It is very early to speak about certain features of the Sudanese cinema.

- I started to think of making my first feature film for 10 years until I found this story by the Sudanese writer Hammour Ziada. It trapped me. It is my first feature after seven shorts as a director, and other seven shorts as a producer.
- The Emirati screenwriter Yossef Ebrahim is a very close friend, and we worked together in two previous films. I trust him and we share a lot together. That is why, although he is not from Sudan, he knows how to translate my mind and heart about Sudan into words. And he did it.
- The production journey was difficult but expected. As there is no film funds in Sudan, we know that we will depend on co-production with other Arab and foreign resources. But if we are going to talk about having a film industry in Sudan at least 30 percent of any film funds should come from Sudan. It needs time but also aware strategy and hard work.

“ I am very proud to be at El Gouna Film Festival, and to be in Egypt

- It was not easy to find the trained actors, so most of the actors and actresses either have some experience in theater or don't have any experience in acting except two or three actors and actresses. However, we rehearsed a lot and had long and frequent discussion about every detail. Then we had two training sessions with expert trainers. Every and each one of the team made the best of what he can.
- One of my goals was to present Sudan visually in an unusual way, the virgin nature and atmosphere of this country which is untouched has the right to be introduced as it deserves.
- It is very early to speak about certain features of the Sudanese cinema. But I can say that a country without cinema for that long time is for sure the land of the untold stories. The Sudanese film scene will have a real existence in about 10 years.
- I am very proud to be at El Gouna Film Festival, and to be in Egypt which was part of my project from the beginning. I am happy with the appreciation but after all what has been said about the film abroad, I was a bit afraid of the expectations of the Arab audience. But I believe that we have a beautiful story told by passionate actors and actresses and patient crew.

