

EURIMAGES
THE GOLD ALBUM
FEMALE DIRECTORS

eurimages

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

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THE GOLD ALBUM
FEMALE DIRECTORS

The Secretariat of Eurimages would like to thank all those who contributed to this Album, in particular the Publication Services of the Council of Europe for their invaluable technical assistance and, of course, the producers and directors of all the films showcased here.

Eurimages has supported over 300 films directed or co-directed by women over the last 20 years. Though we would have been happy to include all of them in this album, for reasons of space this has not been possible. We have therefore had to make a representative selection and extend our apologies in advance to all those whose talents we have not been able to showcase in this first edition of the “Gold Album – Female Directors”. We hope to include your work in future editions.

We are proud to present the first edition of the Gold Album-Female Directors.

These Eurimages-supported films represent the diversity of female talent across Eurimages’ member states.

They bear witness to the appeal of the Eurimages label of quality and to the Fund’s commitment to encouraging co-operation and cultural diversity across national boundaries.

Catherine Trautmann

Sanja Ravlić
and Iris Zappe-Heller

Roberto Olla

**President of the Board
of Management**

**Former Chair and Current
Chair of the Eurimages Gender
Equality Working Group**

Executive Director

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Preface

Gender equality is a critical component of a genuinely democratic society. For this reason, Council of Europe standards aim to create in all member states an environment in which women and men are free to flourish on equal terms.

When it comes to audiovisual representation, supporting female talent and creativity is a vital means of ensuring that on-screen content is not one-sided or skewed, but instead fully captures the experience and points of view of women as well as men.

Promoting gender equality in the film industry is not about creating quotas or obligations, but about providing public authorities and stakeholders with the guidance that will lead to more diverse filmmaking, creative renewal and greater choice for audiences.

Gender equality in the film industry is promoted by the Council of Europe on the basis of the Committee of Ministers' Recommendation CM/Rec(2017)9 on gender equality in the audiovisual sector, adopted in 2017. In turn, this is the result of our long-standing commitment to gender equality, starting with the 1950 European Convention on Human Rights which outlawed discrimination based on gender, followed by the 1961 European Social Charter that set forth women's right to equal pay, and culminating with the 2011 Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (Istanbul Convention), a unique instrument regarding violence against women.

The 2019 Council of Europe Recommendation CM/Rec(2019)1 on preventing and combating sexism complements this progress by suggesting a range of measures, including in the cultural sector, to eliminate gender stereotypes, give more visibility to women and ensure equality in visual representations.

Audiences have already enjoyed many of the films presented in this album. Through its publication, the work of a wide cross section of female directors supported by the Eurimages Fund of the Council of Europe is given the further recognition that it deserves.

Marija Pejčinović Burić
Secretary General of the Council of Europe

Introductions

Eurimages and its commitment to gender equality

Since 2013, Eurimages, a cultural fund for the support of co-production in film, has played a pioneering role in achieving greater gender equality in the audiovisual sector. As part of the Council of Europe, Europe's leading human rights organisation, this role comes naturally to Eurimages, but it has been given shape and form by those leading and working in the Fund and reflects their collective commitment to ensuring that women and men have equal access to the film industry.

The Fund's strategy to achieve this has been spearheaded by a specific gender equality working group, comprised of members of the Board of Management of Eurimages. Its brief is to find innovative ways to make equality a reality in the film industry by devising biannual action plans. The 2018-2020 Gender Equality Strategy, entitled "Aiming for 50/50 by 2020", set the ambitious target of achieving equal distribution of Eurimages funding between female and male directors by the end of 2020. This goal has proved elusive, but the soft measures which accompany this headline target have proved their worth. They include:

- ▶ raising awareness about gender imbalances in the film industry, by holding regular meetings with local associations and professionals across Europe;
- ▶ increasing the visibility of female talent, for example through the Audentia Award for Best Female Director, interviews and video clips;
- ▶ collecting data to monitor the Fund's progress towards its goals;
- ▶ supporting those carrying out research; and
- ▶ devising strategies and advocating for change.

In this context, Eurimages contributed to the drafting of the Council of Europe Recommendation CM/Rec(2017)9 on gender equality in the audiovisual sector, which was adopted by all member states in 2017.

Though much remains to be done, we are proud to shine a well-deserved spotlight on the work of some of the talented female filmmakers supported by Eurimages.

Catherine Trautmann
President, Eurimages

How did it all begin?

“Go back home and start counting!” These words from Anna Serner, CEO of the Swedish Film Institute, said out loud in 2013 at an informal meeting of decision makers representing European film funds, constituted a wake-up call for Eurimages and a fair number of European countries. So, heeding Anna Serner’s advice, we started to count. The figures came back as a big shock: in 2012 only 11% of projects supported by Eurimages were directed by women.

It was clear to us that something had to be done, and quickly. The Gender Equality Working Group was established, building upon several already existing measures in Europe but following a clear vision: gender equality means equal rights, visibility, empowerment, responsibility and equal participation for both women and men in all spheres of public and private life. It also means that women and men should have equal access to resources and that those resources should be equally distributed, so, basically, we wanted to change our society for the better. But what measures could a top financing fund take, so dependent on the previous funding decisions made within, at that time, 36 different member countries representing very different societies and cultures?

The good thing was that we could rely on the existing objectives of the Council of Europe’s Gender Equality Strategy and also on the fact that the audiovisual sector is an ideal setting to shape and influence perceptions, ideas, attitudes and behaviour prevalent in our society and therefore has an important role to play. Audiovisual works can either speed up or hinder changes within our society. Eurimages studies show, amongst other factors, that when more women work in key creative positions or as heads of departments on film projects, the picture of society shown on screen is broader. Therefore, greater gender equality in filmmaking can bring more cultural diversity to our screens.

Changes had to be made from very different angles. We started with raising awareness amongst the members of the Board of Management and during outreach meetings throughout Europe, as well as amongst applicants by asking them to indicate the gender of the entire cast and crew when applying for funding. A clear target was set – 50/50 by 2020 – and we kept score after each meeting to see how we stood. We supported female talent by setting up incentives and through visibility initiatives, such as publishing interviews on the Eurimages website with female directors who have received support, and establishing the Audentia Award, a Best Female Director prize, which has been awarded at a different international film festival every year since 2016. All the while we continued to collect, monitor and publish data. Last but not least, the adoption of the Council of Europe’s Recommendation CM/Rec(2017)9 on gender equality in the audiovisual sector in 2017 was a very important step forward.

By end 2020 we unfortunately did not reach 50/50. But, as the years have gone by, we have seen more and more women presenting their projects and getting Eurimages funding, so we are about to reach 40%, quite a step forward from the meagre 11% in 2012. By looking at all those wonderful films directed by great and courageous women, one can only hope that more changes are still to come and we will certainly not stop working to make it happen!

Sanja Ravlić and Iris Zappe-Heller

Former Chair and current Chair of the Eurimages Gender Equality Working Group

Eurimages, building bridges for change

In 2013, Eurimages made a decisive move to ensure that the film industry would become a more gender equal arena. The Fund was the first supranational body to take such a decision. Prior to that, only film funds in the Nordic countries had been working systematically on the issue.

In order to ensure that this move was backed up by action, the Fund adopted two consecutive gender equality strategies, both of which have had a strong effect in bringing about change. Now, there is far more widespread recognition of the importance of greater equality among the Fund’s member states and many are actively working towards greater parity.

Collecting data was one of the first steps taken by the Fund and a methodology was devised and shared with regional and national funds to try and ensure greater harmonisation of data collection.

Looking at the numbers, we can see an increase in the share of women across key positions. In 2012 there were 16% of female directors as opposed to 84% of male directors in eligible projects and by 2019 this had increased to 26% for female directors as opposed to 74% for their male counterparts.

Awareness-raising has been one of the Fund’s key means of achieving its goals and since 2013 over 20 outreach meetings have taken place in many member states, bringing together professionals, students, industry experts and the general public to share experiences and reflect on local market issues. These meetings have often been accompanied by screenings of films by female directors and the lively ensuing debates have contributed to the change in overall consciousness of the problems at local and supranational levels.

In the second strategy, “Aiming for 50/50 by 2020”, awareness-raising was taken a step further through a series of measures such as the residencies for female directors, the prestigious Audentia Award, etc.

But Eurimages has also leveraged its position within the Council of Europe as a force for change throughout the Organisation’s member states. It did this by playing a key role in the drafting of the 2015 Sarajevo Conference Declaration on Gender Equality in the European Film Industry, organised under the auspices of the Bosnia and Herzegovina Chair of the Committee of Ministers and the Sarajevo Film Festival. The Fund also played a pivotal role in the preparation, drafting and adoption of the 2017 Committee of Ministers’ Recommendation CM/Rec(2017)9 on gender equality in the audiovisual sector. This recommendation provides a roadmap for change which all member states and other organisations can use. The recommendation also includes performance indicators and references for further reading, so is packed full of useful ideas for change. Broadcasting authorities and some film schools have already adopted the measures proposed in the recommendation and adapted them to their needs.

Eurimages is always looking ahead. And as we come closer to reaching our target of greater equality between women and men, a target we will keep working towards, it is clear that other discrepancies in terms of access to the industry are still stark and need addressing by a Fund which promotes democracy through culture. From 2021 onwards we intend to turn our attention to all forms of discrimination, be it based on the grounds of race, religion, socio-economic background, disability or any other grounds. Why? Because stories that emanate from diverse backgrounds contribute to more inclusive and democratic societies.

Roberto Olla

Executive Director, Eurimages

Chapter 1

Eurimages and gender equality

Introduction

Since 2012, Eurimages has been carrying out pioneering work to promote gender equality in the audiovisual sector as outlined in the introductions to this publication.

In addition to visibility and awareness-raising initiatives such as the outreach meetings, interviews, promotional clips and other measures already described in this publication, there are two financial and awareness-raising incentives which have directly impacted on the work of female directors. These are the Audentia Award and the scholarships for residencies.

The Audentia Award

The Audentia Award is an annual €30 000 prize to support the ongoing work of a female director at a different festival annually. It is so named to recall the Latin meaning of *audentia*, namely “courage” and “bravery” – two vital qualities for any woman wishing to pursue a career in film directing.

With the Audentia Award, Eurimages is able to celebrate women who have had the courage to make that choice, by giving their work greater visibility and inspiring other women to follow in their footsteps. It is also intended as support in the ongoing career of female directors, where funding is all too often hard to come by.

Audentia Award winners and statue creator



The statuette is designed annually by Ewa Rossano.



2016 – Istanbul Film Festival
Anca Damian – “The Magic Mountain”



2018 – Toronto International Film Festival
Aäläm-Wärqe Davidian – “Fig Tree”



Ewa Rossano



2017 – Locarno Film Festival
Valérie Massadian – “Milla”



2019 – Göteborg Film Festival
Mia Engberg – “Lucky One”

Scholarships for residencies

As part of its Gender Equality Action Plan, Eurimages currently offers scholarships for two residencies, the Venice Biennale and the Berlin Nipkow Programme, to offer to one of their female students. In 2017 the scholarship was also awarded to a participant attending the Cannes Cinéfondation. This scholarship amounts to cash support of €7 000 and is intended to encourage female directors in their ongoing careers. Attending a residency provides the time and space needed for directors to convert their ideas into reality and Eurimages is proud to contribute to the ongoing attendance at residencies.

Residency participants

2017



Cinéfondation –
Myrsini Aristidou – “Iris”



Venice Biennale –
Petra Szöcs – “Deva”



Berlin Nipkow – Shahrbanoo Sadat –
“The Orphanage”

2018



Venice Biennale –
Kasia Plazinska –
“False Positive”



Berlin Nipkow –
Carla Simón –
“Alcarràs”

2019



Venice Biennale –
Silvia Brunelli –
“La Santa Piccola”



Berlin Nipkow – Anna-
Kaisa Penttilä and Leena
Jääskeläinen – “Bear Park”

Chapter 2

50 female directors



MAREN ADE (DE)

TONI ERDMANN

A co-production between Germany and Austria

Practical joker Winfried disguises himself as flashy “Toni Erdmann” to get the attention of his busy daughter, Ines, and change her corporate lifestyle. The father-daughter challenge reaches absurd proportions until Ines begins to see that her eccentric father deserves a place in her life.





CHANTAL AKERMAN (BE)

TOMORROW WE MOVE / DEMAIN ON DÉMÉNAGE

A co-production between Belgium and France

Charlotte, a freelance writer, invites her recently widowed mother, Catherine, to live in her apartment and the ensuing clutter becomes a source of irritation and strife. When Catherine decides to revitalise her career as a piano teacher, the claustrophobia reaches new and absurd levels.



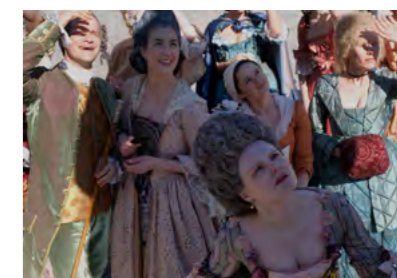


BARBARA ALBERT (AT)

MADEMOISELLE PARADIS / LICHT

A co-production between Austria and Germany

Vienna, 1777. The blind 18-year-old “Wunderkind” pianist Maria Theresia Paradis lost her eyesight overnight when she was three years old. After countless failed medical experiments, her parents take her to the estate of controversial “miracle doctor” Franz Anton Mesmer, where she joins a group of outlandish patients. She enjoys the liberal household in a Rococo world and tastes freedom for the first time, but begins to notice that as Mesmer’s treatment brings back her eyesight, she is losing her cherished musical virtuosity.



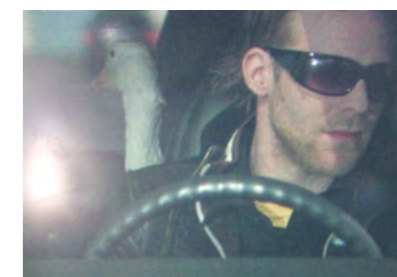
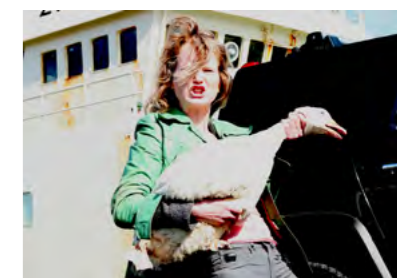


SÓLVEIG ANSPACH (IS, FR)

BACK SOON / SKRAPP UT

A co-production between Iceland and France

Anna is a drug dealer who decides to sell her business by selling her mobile, which includes a big list of clients. The potential buyer promises her the asking price within 48 hours. During those 48 hours Anna gets into all kinds of adventures while her customers wait for her.





EMILY ATEF (FR, IR)

3 DAYS IN QUIBERON

A co-production between Germany, Austria and France

In a French spa hotel, Romy Schneider – the biggest female star in Europe of her time – gives her last interview to two German journalists. It covers three days, driven by romantic desire, professional ambition and the urge for living.



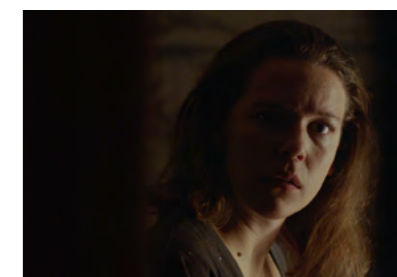
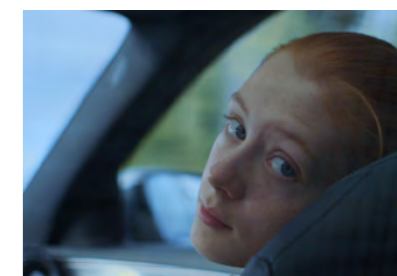


MARIA BÄCK (DK, SE)

PSYCHOSIS IN STOCKHOLM / PSYKOS I STOCKHOLM

A co-production between Sweden and Denmark

Mother and daughter are on their way to Stockholm for a vacation. On the train, the mother begins to have a psychotic episode. When the mother's condition worsens, the daughter is left by herself and gets to explore Stockholm on her own for a few magical solo days and nights.



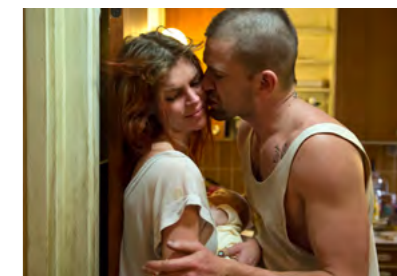


SUSANNE BIER (DK)

A SECOND CHANCE / EN CHANCE TIL

A co-production between Denmark and Sweden

Andreas is a young detective with a lot on his plate. At home, his newborn cries every waking hour. At work, his partner Simon is mostly drunk and causing trouble. Out on a domestic disturbance call they witness a shocking instance of neglect. Shortly after, Andreas is struck by tragedy and makes a choice that will lead him, and everyone he knows, down a rabbit hole of disarray.



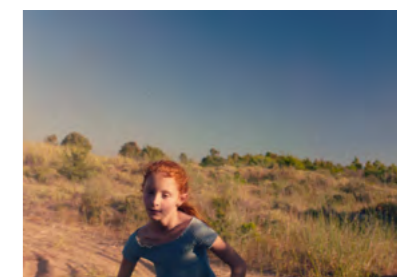


LAURA BISPURI (IT)

DAUGHTER OF MINE / FIGLIA MIA

A co-production between Italy, Germany and Switzerland

This is about a daughter torn between two mothers, the one who raised her with love and the biological mother, who instinctively claims her back. Three women struggle with primitive feelings, dealing with their wounds and inextricable bonds. It is the story of an imperfect motherhood and a wandering childhood.





ICÍAR BOLLAÍN (ES)

YULI

A co-production between Spain, the United Kingdom and Germany

Yuli tells the story of the acclaimed Cuban dancer Carlos Acosta, from his beginnings in a poor neighbourhood of Havana until becoming one of the best dancers of his generation, breaking taboos on becoming the first black dancer to play Romeo at the Royal Ballet in London.



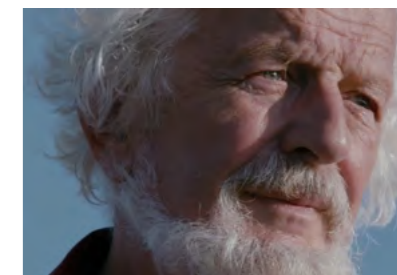
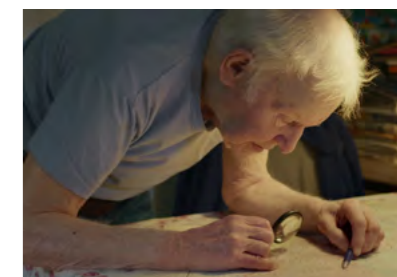


KRISTĪNE BRIEDE (LV)
AND AUDRIUS STONYS (LT)

BRIDGES OF TIME

A co-production between Latvia, Lithuania and Estonia

This meditative documentary essay by Kristine Briede and Audrius Stonys portrays the less-remembered generation of cinema poets of the Baltic New Wave. With finesse, they push beyond the barriers of standard historical investigation in order to achieve a skilful poetic creativity in their documentary.





DANA BUDISAVLJEVIĆ (HR)

THE DIARY OF DIANA B.

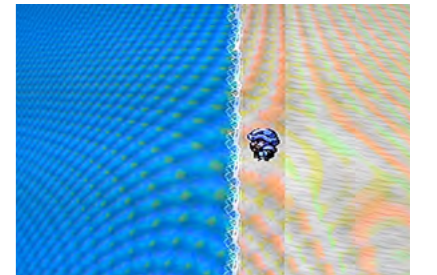
A co-production between Croatia, Slovenia and Serbia

Deeply troubled by the persecution of mothers and children in Nazi-occupied Croatia, Austrian housewife Diana Budisavljević embarks on a perilous campaign, rescuing more than 10 000 children from ill-famed Ustasha camps. Diana's Austrian descent later becomes a burden and the eventual reason why one of the greatest humanitarian stories of the Second World War was left untold.





SAMARA GRACE CHADWICK (CA)



1999

A co-production between Canada and Switzerland

A dreamscape documentary remembers a series of high school suicides in a prismatic and heart-rending ode to friendship, teenage rebellion and grief.

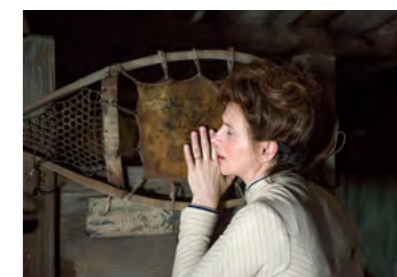


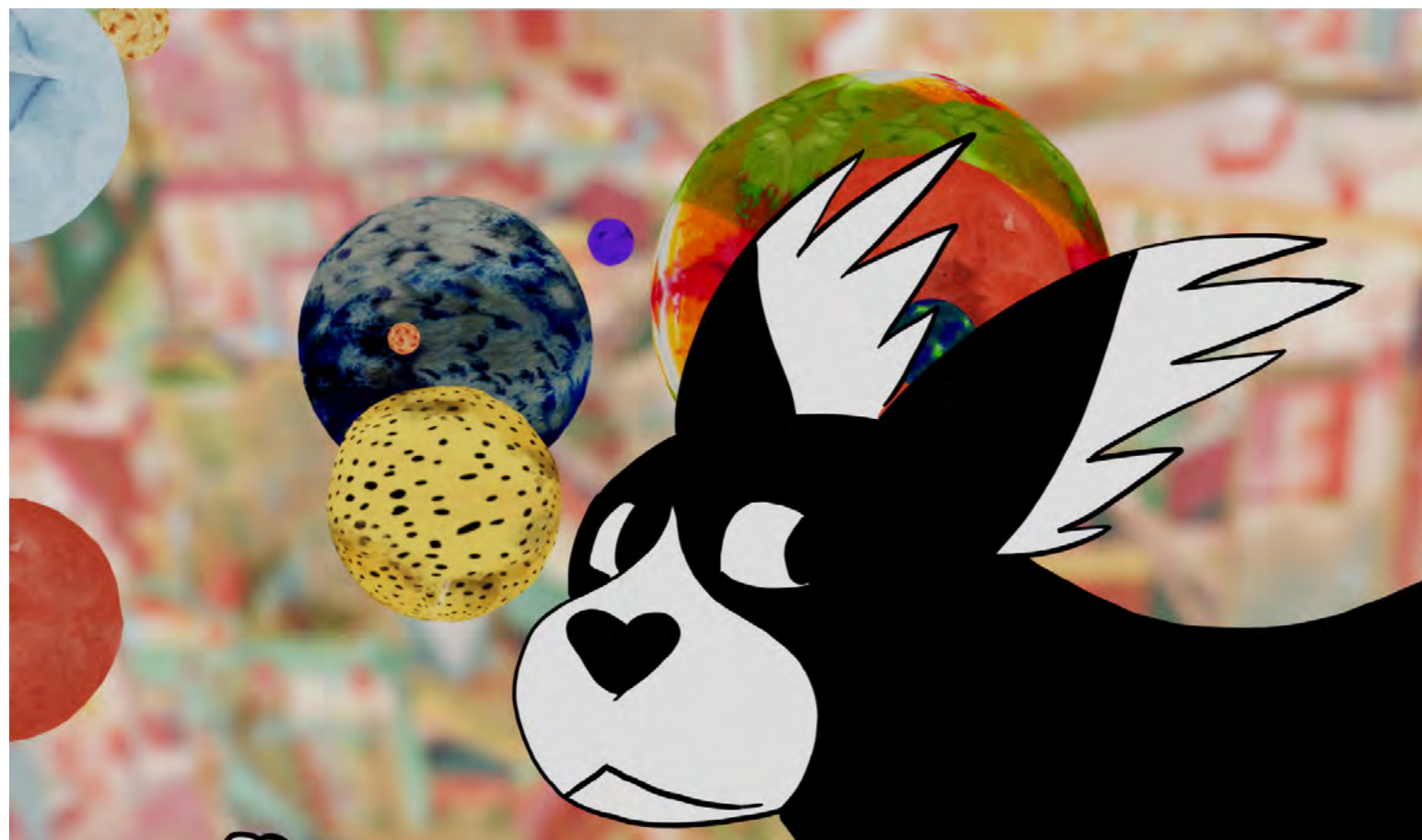
ISABEL COIXET (ES)

ENDLESS NIGHT

A co-production between Spain, France and Bulgaria

The film tells the reckless and epic journey of a woman in one of the world's most inhospitable places. It recounts her adventures and her encounter with an Inuit woman, Allaka (Rinko Kikuchi), who will change her rigid ideas about the world and her life forever.



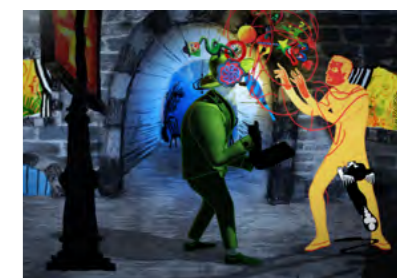
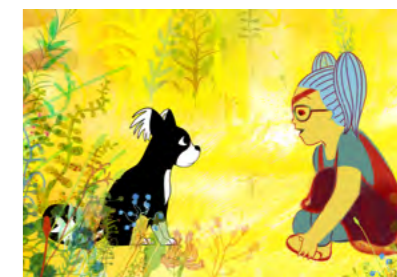


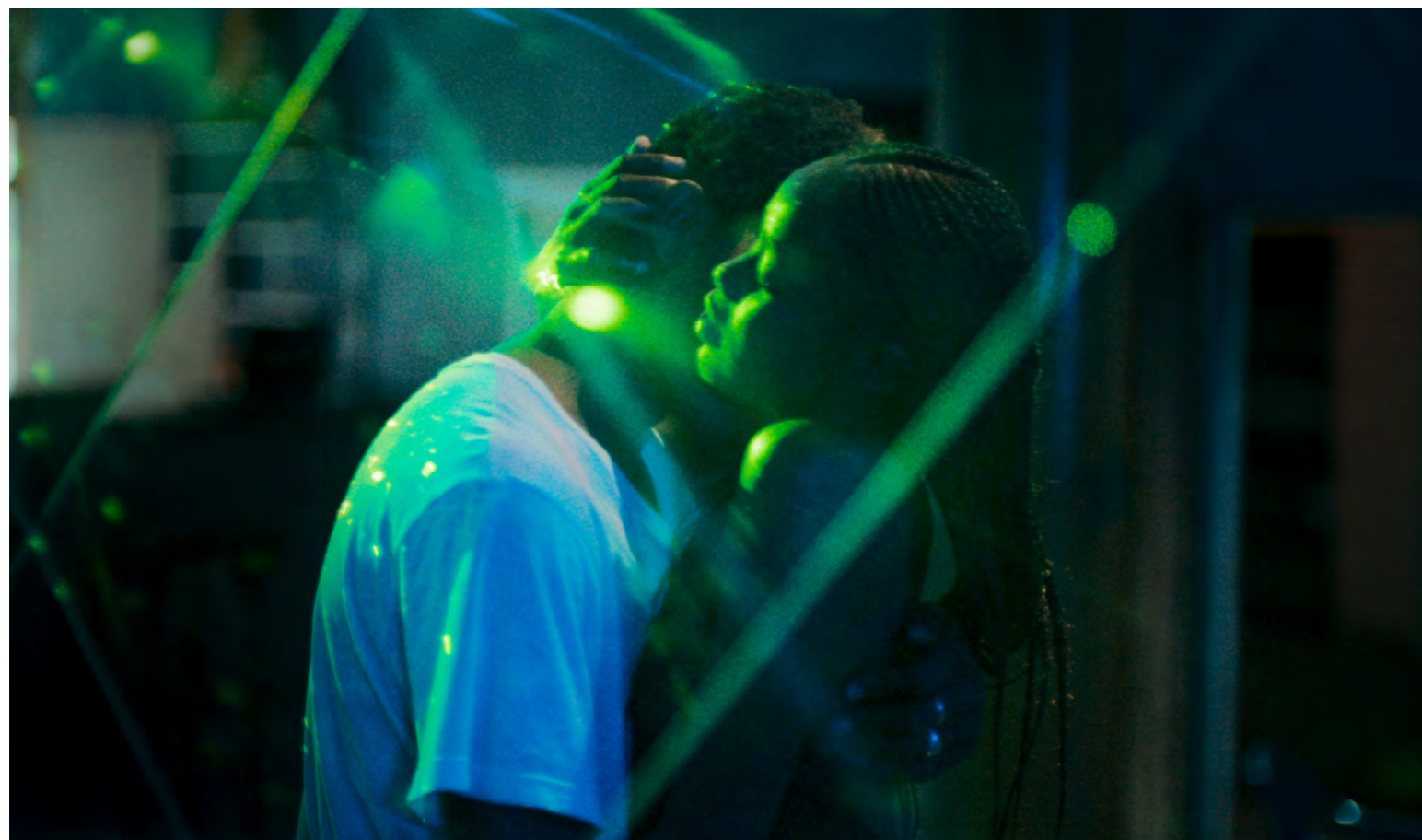
ANCA DAMIAN (RO)

MARONA'S FANTASTIC TALE

A co-production between Romania, France and Belgium

This poetic and touching film is a true modern-day fairytale about the big and small things in life. The story, served with a dazzling universe of colours and superb graphics, follows Marona, a little mixed-breed stray who looks back over the adventures and happy times shared with her various owners.



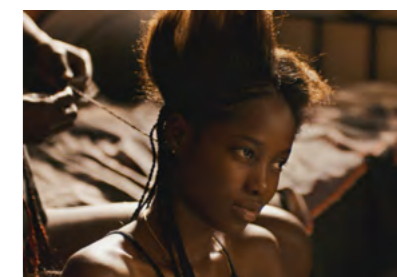


MATI DIOP (FR)

ATLANTICS / ATLANTIQUE

A co-production between France, Senegal and Belgium

Ada, 17, is in love with Souleiman, a construction worker, but she has been promised to another man. One night, Souleiman leaves the country by sea. Several days later, a fire ruins Ada's wedding and a mysterious fever starts to spread. Little does Ada know that Souleiman has returned.





ANNA EBORN (SE)

TRANSNISTRA

A co-production between Sweden, Belgium and Denmark

Atmospherically shot on 16mm film, "Transnistria" is an intimate and vital account of love and friendship in a complex, contradictory world. Award-winning director Anna Eborn follows a group of young people as they move from a sweltering, carefree summer through into an unforgiving winter in the self-proclaimed state of Transnistria.





NANA EKVTIMISHVILI (GE)
AND SIMON GROSS (DE)

MY HAPPY FAMILY / MEINE GLÜCKLICHE FAMILIE

A co-production between Germany, Georgia and France

In a patriarchal society, an ordinary Georgian family lives with three generations under one roof. All are shocked when 52-year-old Manana decides to move out from her parents' home and live alone. Without her family and her husband, a journey into the unknown begins.





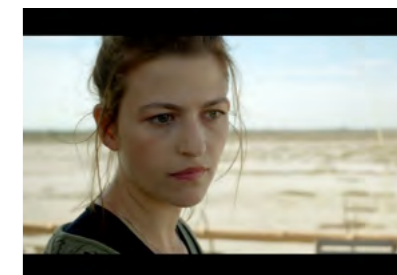
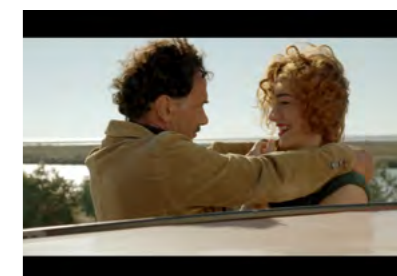
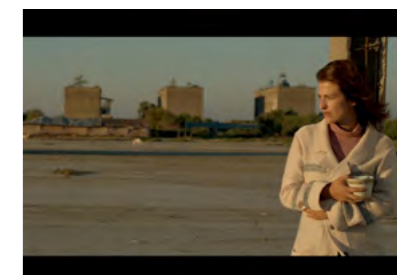
IRIS ELEZI AND THOMAS LOGORECI (AL)

BOTA

A co-production between Albania and Italy in association with Kosovo*

This is Albania, in the present day. At the edge of a haunted swamp, Juli, Nora and Ben run a colourful village café. As a new highway is completed, the locals share a glorious night of celebration, but when dawn arrives, the café trio must face a secret from their country's traumatic past.

* All references to Kosovo, whether to the territory, institutions or population, in this text shall be understood in full compliance with United Nations Security Council Resolution 1244 and without prejudice to the status of Kosovo.





ILDIKÓ ENYEDI (HU)

THE STORY OF MY WIFE

A co-production between Hungary, Germany and Italy in association with France

Jakob Störr, a sea captain, makes a bet in a cafe with a friend to marry the first woman to enter the place. And in walks Lizzy.



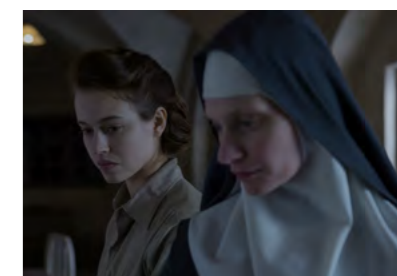


ANNE FONTAINE (FR)

THE INNOCENTS / LES INNOCENTES

A co-production between France and Poland

Poland, 1945. Mathilde, a young French doctor with the Red Cross, is on a mission to help Second World War survivors. When a nun seeks her help, she is brought to a convent where several pregnant sisters are concealed following barbaric attacks by the Soviet soldiers. Unable to reconcile their faith with their pregnancy, the nuns turn to Mathilde, who becomes their only hope.



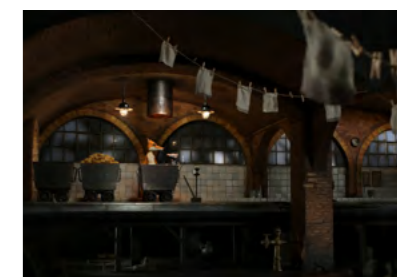
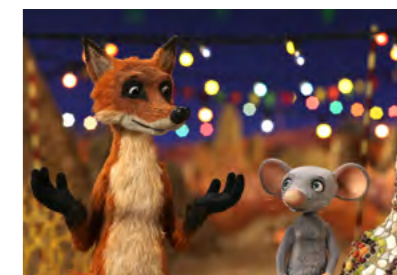


DENISA GRIMMOVÁ (CZ) AND
JAN BUBENÍČEK (DE, CZ)

EVEN MICE BELONG IN HEAVEN / MYŠI PATRÍ DO NEBE

A co-production between the Czech Republic, France, Poland and the Slovak Republic

The film is about two mortal enemies, a little mouse and a fox, who, after an unfortunate accident, meet in animal heaven. They lose their natural instincts and become best friends. Thanks to the power of friendship they can even overcome what seems to be impossible.



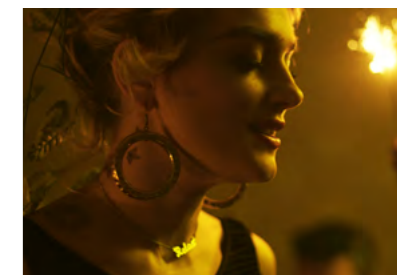
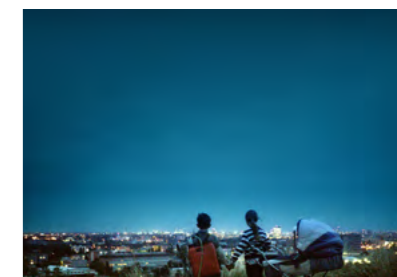


IVETA GRÓFOVÁ (SK)

LITTLE HARBOUR / PIATA LOD

A co-production between the Slovak Republic and the Czech Republic

Ten years old and living with a mother who is not yet ready to be a mum, Jarka is pushed by her desire to love and form a family to the point where she finds herself giving shelter to two abandoned twin babies.





IRAM HAQ (NO)

WHAT WILL PEOPLE SAY / HVA VIL FOLK SI

A co-production between Norway and Germany

Sixteen-year-old Nisha lives a double life. At home with her family she is the perfect Pakistani daughter, but when out with her friends, she is a normal Norwegian teenager. When her father catches her in bed with her boyfriend, Nisha's two worlds brutally collide. To set an example, Nisha's parents decide to kidnap her and place her with relatives in Pakistan. Here, in a country she has never been to before, Nisha is forced to adapt to her parents' culture.





JESSICA HAUSNER (AT)

LITTLE JOE

A co-production between Austria, the United Kingdom and Germany

Alice, a single mother and plant breeder, has engineered a special flower which, if cared for meticulously, makes its owner happy. Alice sneaks one home for her son, Joe, and they call it "Little Joe". But as it grows, so too does Alice's suspicion that her creation may cause other effects.



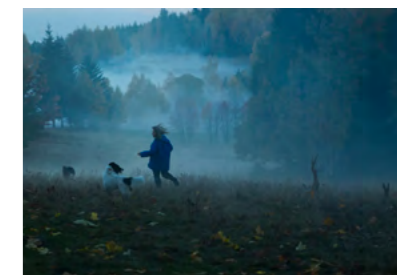


AGNIESZKA HOLLAND (PL)
AND KASIA ADAMIK (PL)

SPOOR / POKOT

A co-production between Poland, Germany, Sweden and the Czech Republic

An elderly woman finds the dead body of her neighbour. He died a mysterious death and the only traces left around are deer hooves. With time, more killings are discovered and all of the victims are local hunters. The police investigation proves ineffective. Duszejko has her theory: all of the murders were committed by wild animals.





EVA HUSSON (FR)

GIRLS OF THE SUN / LES FILLES DU SOLEIL

A co-production between France, Belgium and Georgia in association with Switzerland

Somewhere in Kurdistan, Bahar, commander of the "Girls of the Sun" battalion, is preparing to liberate her hometown from the hands of extremists, hoping to find her son who is held hostage. A French journalist, Mathilde, comes to cover the attack and bear witness to the story of these exceptional warriors. Since their lives have been turned upside down, they have all been fighting for the same cause: women, life, liberty.





SARA JOHNSEN (NO)

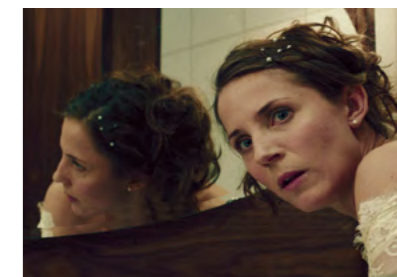
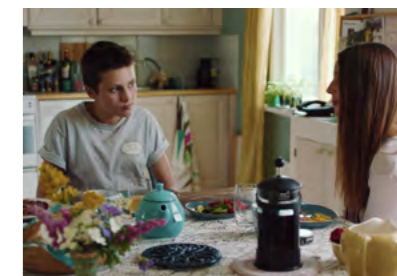
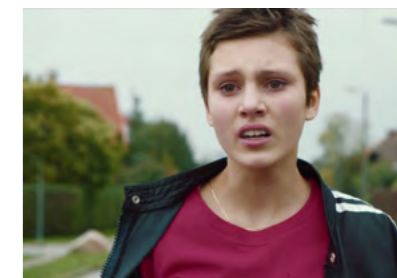
FRAMING MOM / ROSE MARIE OG GARTNERENS HEMMELIGHET

A co-production between Norway, Germany and Denmark

On her wedding day, Unn Tove finds a newborn baby girl in the hotel restroom. She hands her over to child services.

Sixteen years later, Rosemari, the baby from the wedding, turns up asking Unn Tove to help her to find her biological mother.

They unravel a story about a young couple's unrestrained love, an eccentric ex-boxer with a taste for eroticism and a mother covering up her biggest life secret.



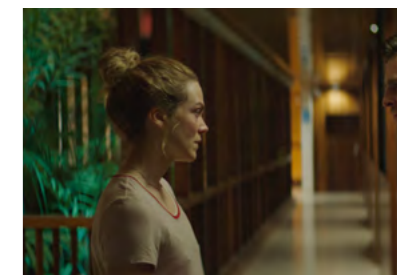
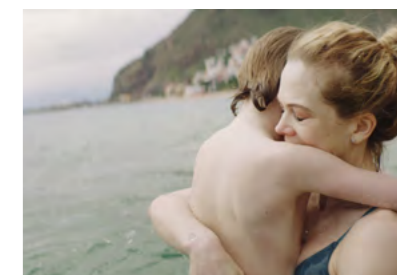


AMANDA KERNELL (SE)

CHARTER

A co-production between Sweden, Denmark and Norway

Alice has not seen her two children in months. After a recent and difficult divorce she is awaiting the final custody verdict. When her son calls her in the middle of the night weeping, Alice takes action. She abducts the children and ventures on an illicit charter trip to the Canary Islands.



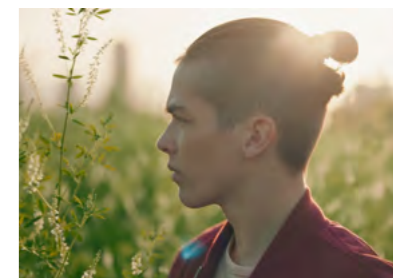


NANOUK LEOPOLD (NL)

COBAIN

A co-production between the Netherlands, Belgium and Germany

Cobain loves his mother Mia unconditionally, although she was never able to take care of him. When Mia gets pregnant again, Cobain faces a momentous dilemma.





URSULA MEIER (FR, CH)

SISTER / L'ENFANT D'EN HAUT

A co-production between Switzerland and France

Twelve-year-old Simon lives in the industrial valley below, with his unemployed sister, Louise. Every day, he takes the ski-lift to the opulent ski world above, stealing equipment from the rich tourists to resell to the local kids back in the valley. Confronted with a truth they had both been running away from, Simon seeks refuge up above.



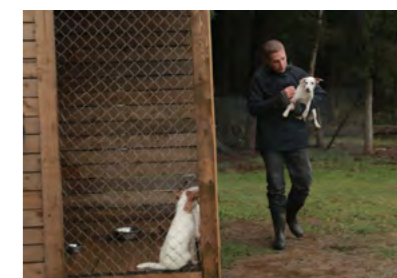


NATALIA MESCHANINOVA (RU)

CORE OF THE WORLD

A co-production between the Russian Federation and Lithuania

Egor is a veterinarian in a rural hunting dog training centre. A grown man, deep inside he is a child who has been hurt and abandoned by everyone. All he wants is to feel part of the family he works for. When animal rights activists invade his fragile microcosm, Egor's world crumbles.



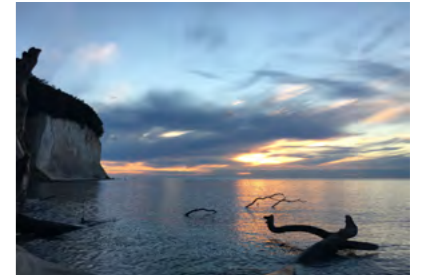


BARBARA MILLER (CH)

#FEMALE PLEASURE

A co-production between Switzerland and Germany

"#Female Pleasure" is a plea for female sexuality in the 21st century. It questions millennial patriarchal structures, as well as today's omnipresent porn culture. "#Female Pleasure" accompanies five extraordinary women around the globe who are fighting for self-determined, joyful female sexuality and an equal, sensual relationship between the sexes.





RALITZA PETROVA (BG)

GODLESS / BEZBOG

A co-production between Bulgaria and Denmark in association with France

A nurse traffics the ID cards of patients suffering from dementia on the black market of identity theft. Driven by easy cash and an addiction to morphine, she struggles to keep tabs on her own emotional void. An unexpected empathy for a patient makes her do the right thing. But at what price?





SONJA PROSENC (SI)

HISTORY OF LOVE / ZGODOVINA LJUBEZNI

A co-production between Slovenia, Italy and Norway

Seventeen-year-old Iva is in the process of coming to terms with the death of her mother. Influenced by this deep personal loss and by the discovery that she did not know everything about her mum, the girl slowly immerses herself into a strange, almost dreamlike world, far from reality.



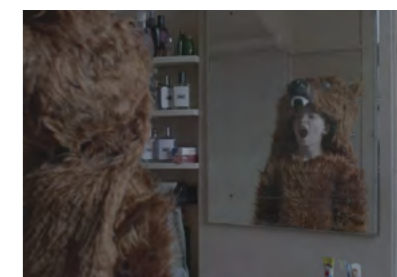
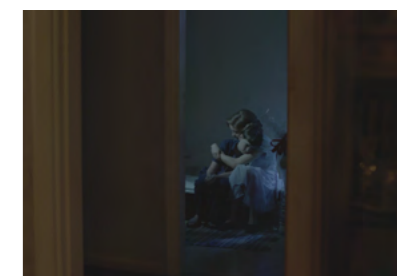
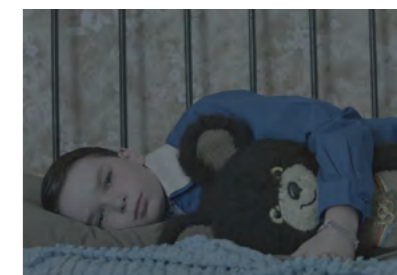


ELINA PSYKOU (GR)

SON OF SOFIA / O GIOS TIS SOFIAS

A co-production between Greece, France and Bulgaria

Athens, 2004 summer Olympic Games. Eleven-year-old Misha arrives from the Russian Federation to live with his mother, Sofia. What he does not know is that there is a father waiting for him there. While Greece is living the Olympic dream, Misha will get violently catapulted into the adult world, living on the dark side of his favourite fairy tales.





ALICE ROHRWACHER (IT)

HAPPY AS LAZZARO / LAZZARO FELICE

A co-production between Italy, Germany, France and Switzerland

Lazzaro, the saint everyone thinks is stupid, for love becomes a squire, a kidnapper and a bank robber. He lives a thousand adventures but remains the same, he dies and comes back to life, while our world changes and overwhelms him.





LAURA SCHROEDER (LU)

THE TREASURE KNIGHTS AND THE SECRET OF MELUSINA / SCHATZRITTER

A co-production between Luxembourg and Germany

The search for a legendary treasure turns an ordinary summer into a thrilling adventure. This is the story of four children and a treasure hunt that proves to be the challenge of a lifetime.



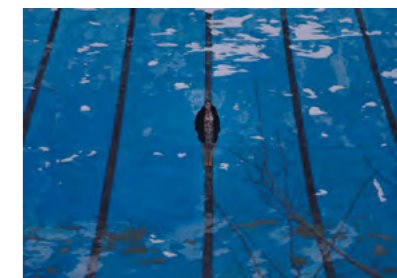


TEONA STRUGAR MITEVSKA (MK)

GOD EXISTS, HER NAME IS PETRUNYA

A co-production between North Macedonia, Belgium, France, Croatia and Slovenia

In Stip, every January, the priest throws a cross into the river and hundreds of men dive after it. Good fortune is guaranteed to the man who retrieves it. This time, Petrunya manages to grab the cross before the others. Her competitors are furious. How dare a woman take part in their ritual, but Petrunya holds her ground.





MARGARETHE VON TROTTA,
BETTINA BÖHLER AND
FELIX MOELLER (DE)

SEARCHING FOR INGMAR BERGMAN

A co-production between Germany and France

Internationally renowned director Margarethe von Trotta takes a closer look at Bergman's life and work and explores his film legacy with Bergman's closest collaborators, both in front of and behind the camera. The film also explores a new generation of filmmakers.



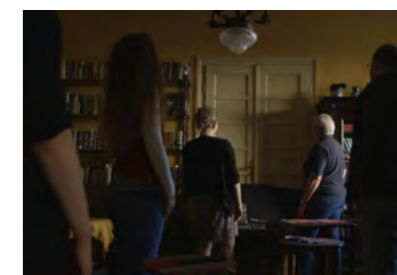


MILA TURAJLIĆ (RS)

THE OTHER SIDE OF EVERYTHING / DRUGA STRANA SVEGA

A co-production between Serbia and France

A locked door inside a Belgrade apartment has kept one family separated from their past for over 70 years. As the filmmaker begins an intimate conversation with her mother, the political fault line running through their home reveals a house and a country haunted by history. The chronicle of a family in Serbia turns into a searing portrait of an activist in times of great turmoil, questioning the responsibility of each generation to fight for their future.



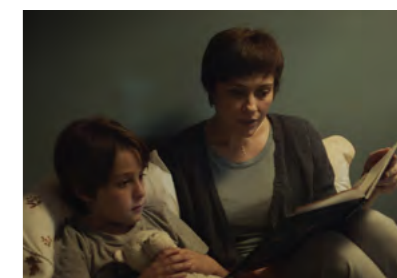


IOANA MARIA URICARU (RO)

LEMONADE / LUNA DE MIERE

A co-production between Romania, Canada, Germany and Sweden

Mara, a young single mother from Romania, marries Daniel, an American, while working temporarily in the USA. When her son Dragos arrives, everything seems perfect. But with her residence application in progress, Mara is caught up in an abusive power play and forced to re-evaluate the meaning of the American dream.



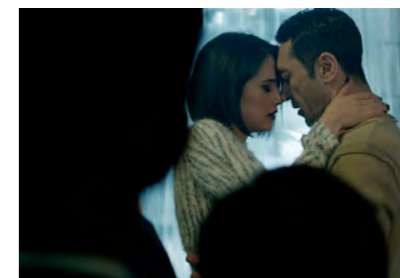


YEŞİM USTAOĞLU (TR)

CLAIR OBSCUR / TEREDDÜT

A co-production between Turkey, Germany and France

“Clair obscur” is the psychological dance of two women who are deprived of and distanced from their natural right to mature and discover themselves, to love and be loved, and to sustain a real relationship of their choosing. The social cost of these psychological wounds reverberates from micro to macro levels throughout society, rotting it from within.





EGLE VERTELYTE (LT)

MIRACLE / STEBUKLAS

A co-production between Lithuania and Bulgaria in association with Poland and the United Kingdom

It is 1992 and Lithuania has shifted from communism to capitalism, leaving the small collective pig farm managed by Irena in dire straits. Irena struggles to keep the farm and her workers afloat when a handsome American, Bernardas, arrives, pledging to save the struggling enterprise, and turns Irena's family life and the village's routine upside down. As Irena begins to fall for his charms, she realises that his intentions may not be entirely innocent.



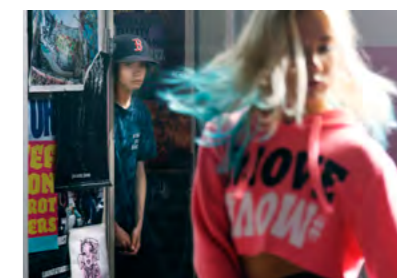


SELMA VILHUNEN (FI)

STUPID YOUNG HEART / HÖLMÖ NUORI SYDÄN

A co-production between Finland, the Netherlands and Sweden

An edgy and warm drama about suburban teenagers, who unexpectedly have to deal with the grown up problems of pregnancy, while right-wing ideas enter their multicultural neighbourhood.





TERESA VILLAVERDE (PT)

THE MUTANTS / OS MUTANTES

A co-production between Portugal and France

Andrea, Pedro and Ricardo are bursting with energy and determination to change things, to live a different life. They should accept the role others have assigned them but they are survivors, mutants. The world might wish they did not exist, but exist they do. And in this tale they dream, weep, laugh, have children, die and fly off.





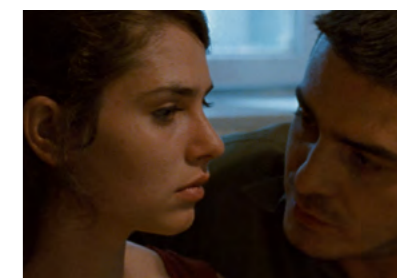
JUANITA WILSON (IE)

AS IF I AM NOT THERE

A co-production between Ireland, Sweden and North Macedonia

A young woman from Sarajevo is imprisoned in a remote region of Bosnia and picked out to “entertain” the soldiers every night. Stripped of everything and facing the constant threat of death, she struggles to retain her identity and humanity. When she realises that surviving means more than staying alive, she has to make a decision that will change her life forever.

“As If I Am Not There” is a powerful story that explores the underbelly of war and bonds of love that connect us.



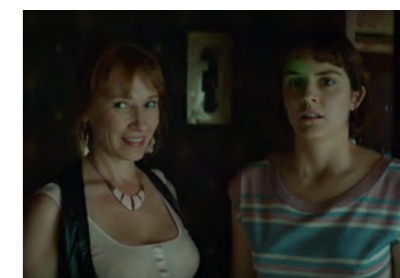
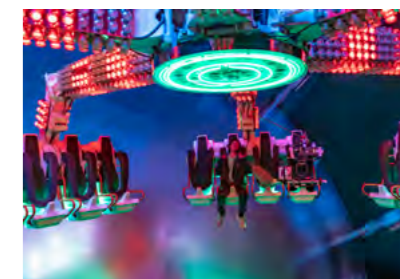


ZOÉ WITTOCK (BE)

JUMBO

A co-production between France, Luxembourg and Belgium

Jeanne, a shy young woman, works as a night watchwoman in an amusement park. She has a close relationship with her mother, the outgoing Margarete. While no man can find his place in the duo, Jeanne develops strange feelings towards Jumbo, the park's flagship attraction.



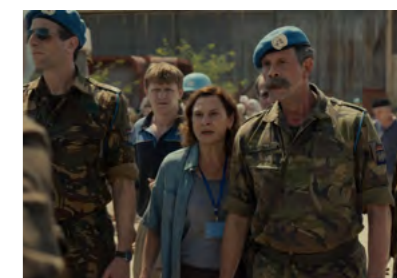


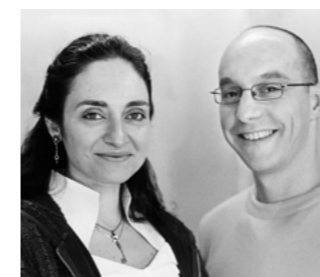
JASMILA ŽBANIĆ (BA)

QUO VADIS, AIDA?

A co-production between Bosnia and Herzegovina, Romania, Austria, Germany, Poland, the Netherlands and France in association with Norway

Srebrenica, July 1995. Aida, a translator working at the United Nations base, is trying to give answers to the people seeking refuge from the Serbs during the city's siege. Her position soon becomes unsettling when it puts her family's safety at stake.



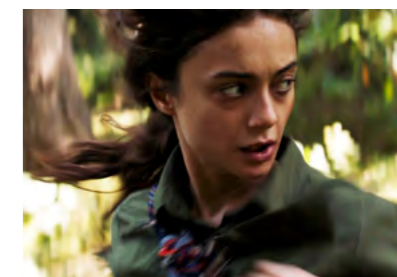


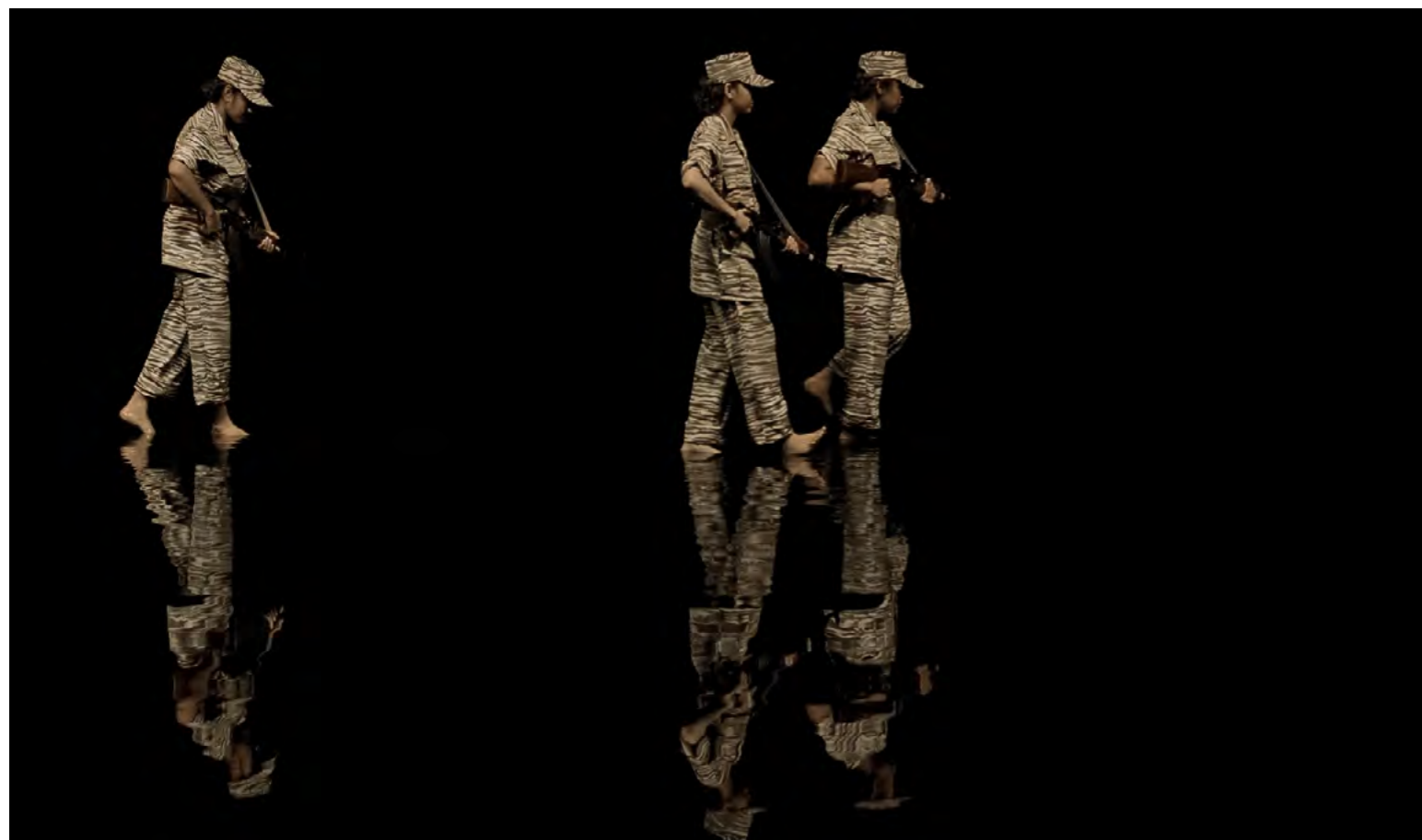
ÇAĞLA ZENCIRCI (TR) AND
GUILLAUME GIOVANETTI (FR)

SIBEL

A co-production between France, Germany, Luxembourg and Turkey

Twenty-five-year-old Sibel is a mute. Rejected by her fellow villagers, she manages to communicate by using the ancestral whistling language of her village. One day, in the forest, she crosses paths with a fugitive. He is the first one to look at her from a fresh perspective.



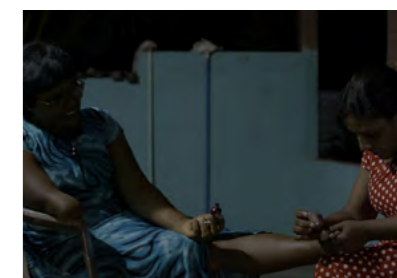


AGNIESZKA ZWIEFKA (PL)

SCARS / BLIZNY

A co-production between Germany, Poland and the Netherlands

During the civil war in Sri Lanka, Vetrichelvi was the propaganda voice of the Tamil Tigers. Now she wants to find her former comrades. But then a dark truth unravels. "Scars" brings us the never told story of forcibly recruited female fighters and sheds a controversial light on the unresolved conflict.



Copyright references

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17	Mia Engberg	Director portrait	Camilla Lindkvist
17	Ewa Rossano	Audentia Award statue creator	Andrzej Solnica *
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69		"Spoor", film stills (top to bottom)	Robert Pałka
70	Eva Husson	"Les Filles du Soleil", film still	Maneki Films
71		Director portrait	Caitlin Cronenberg, HD
71		"Les Filles du Soleil", film still (top)	Khatia Psuturi
71		"Les Filles du Soleil", film still (middle)	Maneki Films
71		"Les Filles du Soleil", film still (bottom)	Khatia Psuturi
72	Sara Johnsen	"Framing Mom", film still	4½ Fiksjon AS
73		Director portrait	Sigurd Fandango
73		"Framing Mom", film stills (top to bottom)	4½ Fiksjon AS
74	Amanda Kernell	"Charter", film still	Sophia Olsson
75		Director portrait	Ola Kjelbye
75		"Charter", film stills (top to bottom)	Sophia Olsson
76	Nanouk Leopold	"Cobain", film still	Victor Arnolds
77		Director portrait	Klaas Zwijnenburg
77		"Cobain", film still (top)	Frank van den Eeden
77		"Cobain", film still (middle)	Victor Arnolds
77		"Cobain", film still (bottom)	Jaap Vrenegoor
78	Ursula Meier	"Sister" film still	Vega Film
79		Director portrait	Vega Film
79		"Sister", film stills (top to bottom)	Vega Film
80	Natalia Meschaninova	"Core of the World", film still	CTB Film Company
81		Director portrait	CTB Film Company
81		"Core of the World", film stills (top to bottom)	CTB Film Company
82	Barbara Miller	"#Female Pleasure", film still	Mons Veneris Films GmbH

83		Director portrait	Jason Ashwood, Mons Veneris Films GmbH
83		"#Female Pleasure", film stills (top)	Barbara Miller
83		"#Female Pleasure", film stills (middle and bottom)	Mons Veneris Films GmbH
84	Ralitz Petrova	"Godless", film still	Krum Rodriguez
85		Director portrait	May Callaghan
85		"Godless", film still (top)	Jaclyn Martinez
85		"Godless", film stills (middle and bottom)	Slava Doytcheva
86	Sonja Prosenc	"History of Love", film still	Mitja Licen, Monoo
87		Director portrait	Mitja Licen
87		"History of Love", film stills (top to bottom)	Mitja Licen, Monoo
88	Elina Psykou	"Son of Sofia", film still	*
89		Director portrait	*
89		"Son of Sofia", film stills (top to bottom)	*
90	Alice Rohrwacher	"Happy as Lazzaro", film still	*
91		Director portrait	Fabio Lovino
91		"Happy as Lazzaro", film stills (top to bottom)	*
92	Laura Schroeder	"The Treasure Knights and the Secret of Melusina", film still	Lucil Film, Neos Film
93		Director portrait	Internationale Filmfestspiele Berlin
93		The Treasure Knights and the Secret of Melusina", film stills (top to bottom)	Lucil Film, Neos Film
94	Teona Strugar Mitevska	"God Exists, Her Name is Petrunya", film still	Sisters and Brother Mitevski
95		Director portrait	Ivan Blazev
95		"God Exists, Her Name is Petrunya", film stills (top to bottom)	Sisters and Brother Mitevski
96	Margarethe von Trotta, Bettina Böhler and Felix Moeller	Searching for Ingmar Bergman", film still	Börres Weiffenbach Weltkino Filmverleih
97		Director portrait (Margarethe von Trotta)	Börres Weiffenbach Weltkino Filmverleih
97		Director portrait (Bettina Böhler)	Angelina Maccarone
97		Director portrait (Felix Moeller)	Gregor Baron
97		"Searching for Ingmar Bergman", film stills (top to bottom)	Börres Weiffenbach Weltkino Filmverleih
98	Mila Turajilić	"The Other Side of Everything", film still	Mila Turajilić
99		Director portrait	Miguel Bueno
99		"The Other Side of Everything", film stills (top to bottom)	Mila Turajilić
100	Ioana Maria Uricaru	"Lemonade" film still	Friede Clausz, Mobra Films
101		Director portrait	Annette Hornischer
101		"Lemonade", film stills (top to bottom)	Friede Clausz, Mobra Films
102	Yeşim Ustaoglu	"Clair Obscur", film still	Ustaoglu Film Production
103		Director portrait	Gökhan Çirak
103		"Clair Obscur", film stills (top to bottom)	Ustaoglu Film Production
104	Egle Vertelyte	"Miracle", film still	Emil Christov

105		Director portrait	Paulius Gasiunas
105		"Miracle", film stills (top to bottom)	Emil Christov
106	Selma Vilhunen	"Stupid Young Heart", film still	Uwa Iduozee, Tuffi Films
107		Director portrait	Ilkka Saastamoinen
107		"Stupid Young Heart", film stills (top to bottom)	Uwa Iduozee, Tuffi Films
108	Teresa Villaverde	"The Mutants", film still	JBA Production
109		Director portrait	ALCE Filmes
109		"The Mutants", film still (top)	JBA Production
109		"The Mutants", film still (middle)	Cinemathèque Portugaise
109		"The Mutants", film still (bottom)	JBA Production
110	Juanita Wilson	"As If I Am Not There", film still	Wide Eye Films
111		Director portrait	Juanita Wilson
111		"As If I Am Not There", film stills (top to bottom)	Wide Eye Films
112	Zoé Wittcock	"Jumbo", film still	Caroline Fauvet
113		Director portrait	Zabilou
113		"Jumbo", film still (top)	William K
113		"Jumbo", 3-4 film stills (middle and bottom)	*
114	Jasmila Žbanić	"Quo Vadis, Aida?", film still	*
115		Director portrait	Imrana Kapetanovic
115		"Quo Vadis, Aida?", film stills (top to bottom)	*
116	Çağla Zencirci and Guillaume Giovanetti	"Sibel", film still	Les Films du Tambour
117		Director portrait	Patrice Terraz
117		"Sibel", film stills (top to bottom)	Les Films du Tambour
118	Agnieszka Zweifka	"Scars", film still	Kacper Czubak, Kloos and Co. Ost UG, Chili Productions, Witfilm
119		Director portrait	Ula Wantuch-Żal
119		"Scars" film stills (top to bottom)	Kacper Czubak, Kloos and Co. Ost UG, Chili Productions, Witfilm

* Images provided by the film's producers.

