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DE **MADRID**

04

-5/3/0 **Danilo Stanimirović**

Serbia has never seemed so dark and shocking as in this terrifyingly revealing film. Danilo Stanimirović's camera is uncomfortable in a brutal and sincere way. With a precise and painful script, tenderness, warmth and love are non-existent in the unforgettable character of Dostana Nikolić. With a distressing and suffocating performance, the actress moves the soul, conscience and thought. It was not easy to compose a character with so many nuances, facing horror from the inside and Dostana Nikolić does it with a skill that chills the blood. In her destroyed gaze beats a universe in which she lives shame, hope, pain, humiliation, resignation and love. Danilo Stanimirović composes images surrounding the actress with merciless hungry wolves in a stale and oppressive air, with no possibility of escape. The calm pace of Mina Petrović's cinematic montage integrates suffering with aesthetics, making us feel like claustrophobic hostages on a final hellish journey. It is in this visceral experience where all the blows, shakes, impacts of broken lives are experienced.



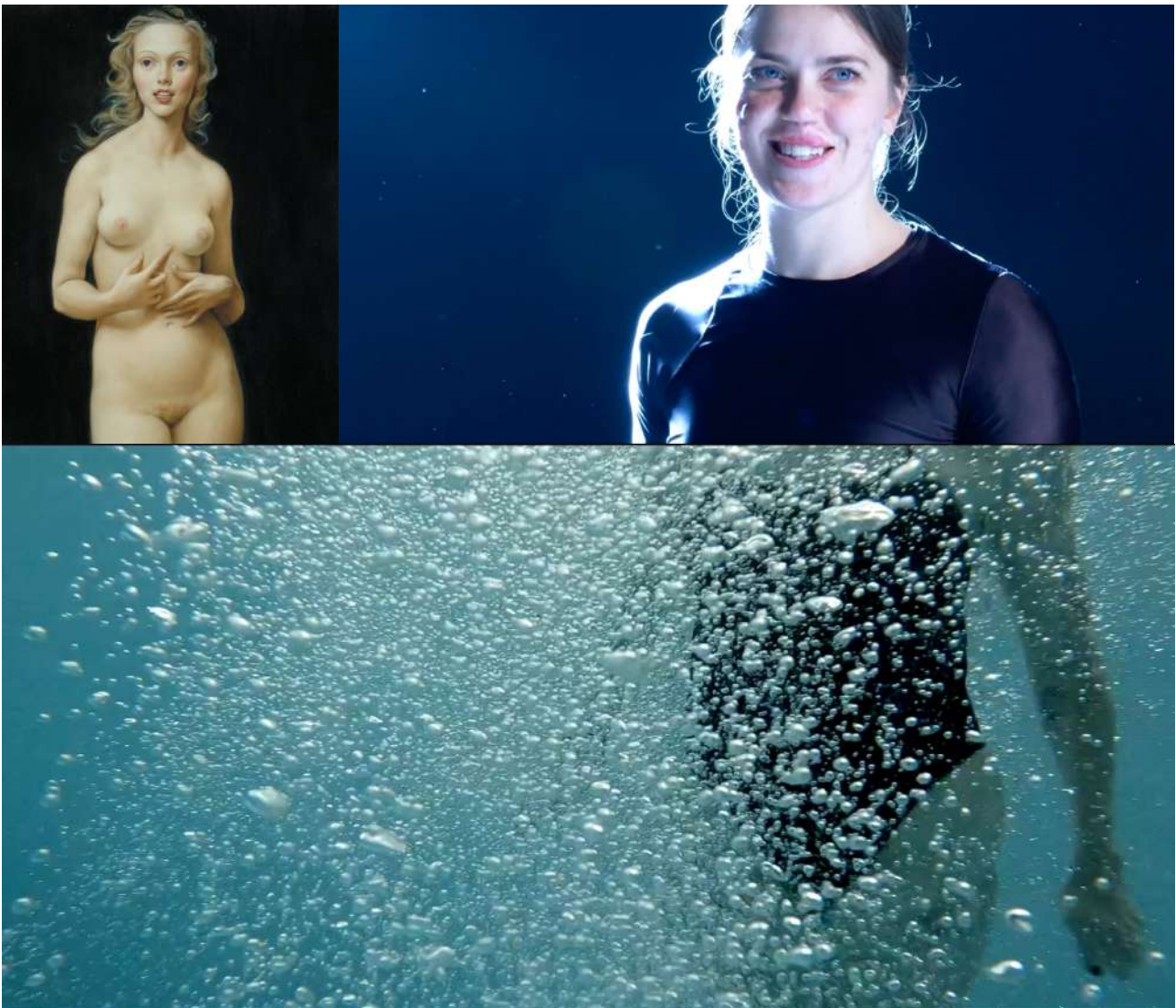
-Una despedida a tiempo **Edgar Soberón**

Encounter with the marvelous of an unrepentant dreamer, *ce rêveur définitif*. Edgar Soberón invites the infinite, fleeing out of time to a dream insurrection to overcome Babel. The flow of hypnagogic images is an avalanche of communicating desires where freedom is omnipotent. Everything is possible in this formal exploration where art is transformative of all areas of creation and life. Statues of light, mimetic beings in constant change, flash like lightning, shine like stars, revealing themselves against reason and reality. The assembly opens the pathways of the unconscious, altering individual identity in a walk through the sky with giants who have the clouds for muscles, in a shipwreck with tides foaming with flowers, in a wandering of sleepwalkers with changing eyes. Condensation, displacement and symbolism reign capriciously in the territory of poets, resurrecting the past, remembering the future. Hiagen's energetic spiritual music is the catalyst of hope, the drive that breaks the boundaries between day and night, the miracle worker, the demiurge that gives the color to dreams.



-Yoko Bruno Pulici

"Fair is Foul and Foul is Fair" cry the witches in the first act of *Macbeth* (1606). In his study of the human body, Bruno Pulici makes a passionate portrait of the swimmer Veronica Yoko Plebani, capturing her private and intimate gestures. The frames are unusual, daring, the result of detailed and meticulous reflection to then allow the actress to improvise instantly and spontaneously. The capture of movement is exciting and exalted, capturing the sporting stages of tension, acceleration, fatigue with realism and authenticity. Sometimes Bruno Pulici seems to observe her with a certain modesty, as if he were looking at her through a keyhole, generating mystery, intrigue and fascination. Bold perspectives create magnificent frames for a powerful visual narrative full of energy and freedom, a formal conquest that encapsulates pure emotions. What is beautiful? Bruno Pulici and Elisa Sabadini ask themselves. Beautiful is that which is pretty, graceful, pleasant, attractive, delicious, fascinating, harmonious, wonderful, delicate, gentle, charming, magnificent, stupendous, excellent, exceptional, fabulous, prodigious, fantastic, magical, admirable, valuable, spectacular, splendid, sublime, superb. In general, it seems that the experience of the beautiful provokes what Kant defined in *Kritik der Urteilskraft* (1790) as "pleasure without interest." Bruno Pulici's filming of Veronica Yoko Plebani is platonic, attractive, looking at her with respect and with a certain distance, the director burning with admiration and love, pleading for her electrifying gaze, representing her as an idealized Greek goddess, a *kalokagathía*, a term that comes from the union of *kalós* (generic translated as "beautiful") and *agathós* (a term usually translated as "good"). The beauty of souls is more valuable than that of bodies. "Indeed, Socrates, mark my words, if the truth must be spoken, a beautiful girl is beautiful."



-Invisible Lines **Rana Sajjadi**

Rana Sajjadi masterfully uses her film camera as if it were a sharp brush to portray anguish, fear, illness and death. Negar Salahshoor's existential suffering and panic in life is painfully felt where her vitality is constantly crushed. The pallor and sickly pigmentation of her skin contrasts with her dark, colorless suits, highlighting her enormous dilated eyes. Rana Sajjadi achieves her own cinematographic aesthetics and styles, fleeing from naturalism with a gloomy and threatening atmosphere, where the images are always disturbing and perturbing. The supposed social rituals that should be pleasant and pleasurable reveal the double alienating and disorienting nature of it, as in the iconic sequence of the office cupcakes where poisoned teeth insatiably bite and gobble with snake tongues. The condescending and friendly attitude of the characters of Alireza Sharifi and Kimia Shamsedin are only a mask for their selfishness and concupiscence. In the dissection of the soul of her protagonist, Rana Sajjadi omits but suggests numerous aspects such as the painful loss of loved ones, the latent feeling of guilt, the strict religious oppression, the incipient inner putrefaction or an obsession in a sexual repression, encouraging and exciting the viewer's intuition. Destiny can only be tortuous and tragic where the protagonist herself will be the cause of her destruction in an inevitable but self-imposed trap. The deepening of her unconscious produces the division of her self into three characters, where a girl alludes to a purity that is nothing more than a childish fantasy, a sensual and libidinous woman who, in her desire for freedom, fights, spins and dances to be able to get out and finally a devout, submissive and slave woman condemned to horror.



-Gift Yuichiro Nakada

Japanese Neorealism in this new *Ladri di biciclette* (1948) where Yuichiro Nakada creates a fable about hope and friendship. With an intelligent and touching script, the story is simple, almost minimalist, but direct, moving and intense. The actors Eita Shimura and Emiko Izawa provide verism and naturalness. The characters are ordinary, normal, everyday beings. No artificial sets are used: what is there is shot as you see it, without artifice or embellishment. The dialogues reflect the way of speaking of humble people in this intergenerational and multiethnic mix with a variety of flavors, languages, cultures and religions. The authenticity and realism that animate the film are the reasons why it generates empathy with its freshness and strength.



-Expose Amir Mohtashami, Ali Baghi zadeh

Amir Mohtashami and Ali Baghi zadeh do great cinematographic work in the mixture and development of genres, highlighting the Neo-Noir with the exceptional performance of Abbas Rezaei as a private investigator wearing black Metallica t-shirts smoking hashish and an irresistibly seductive Mehrafagh Joudaki as a *femme fatale* that will lead to his perdition. Amir Mohtashami as director of photography astonishes and dazzles, especially with his imaginative work on exterior lighting, creating a dreamlike and unreal atmosphere.



-Interval **Mana Pakseresht**

Brilliant exercise in cinematic minimalism where the viewer merges with the actress Mana Pakseresht. With personal creativity and daring visual experimentation, cinematographer Armin Yousefzadeh uses unconventional and groundbreaking frames to convey the isolation, suffocation, marginalization and abandonment of the protagonist. The visual tension, oppressive claustrophobia and the feeling of constant danger explode in a masterful last sequence with Mana Pakseresht cornered and chased in a great void.



-Soltar (Leave behind) **Isabel Bernal**

Only ghosts don't cry in the exceptional film directed by Isabel Bernal. The intimate and personal script manages to mix comedy with melodrama, naturalism with the fantastic, fiction with reality. The film grows and grows with confidence surrounded by the enveloping atmosphere provided by Armandito Hernández's emotional soundtrack. Neorealistic strokes, surprising twists, dreamlike touches and overflowing emotions form the beautiful story of father-daughter love.



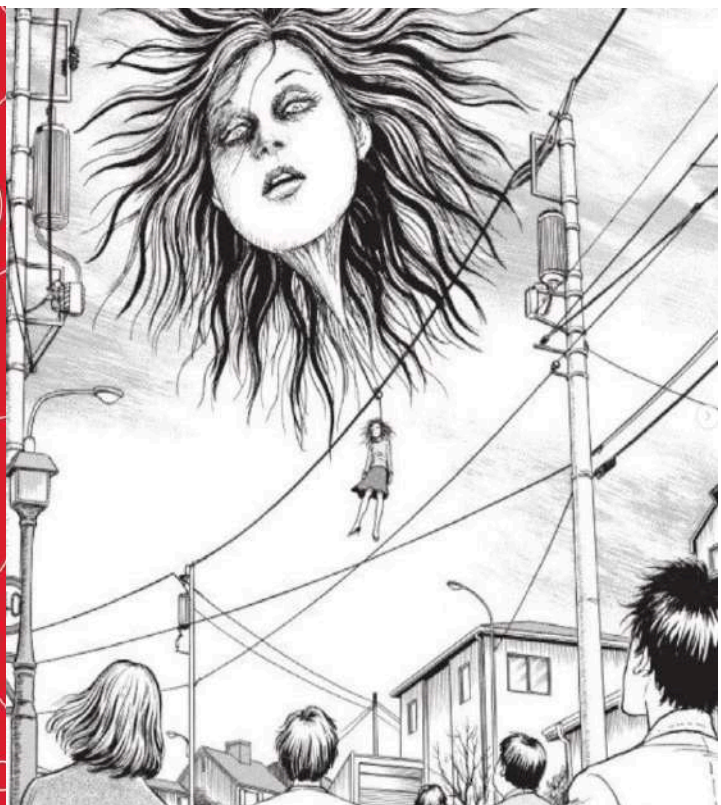
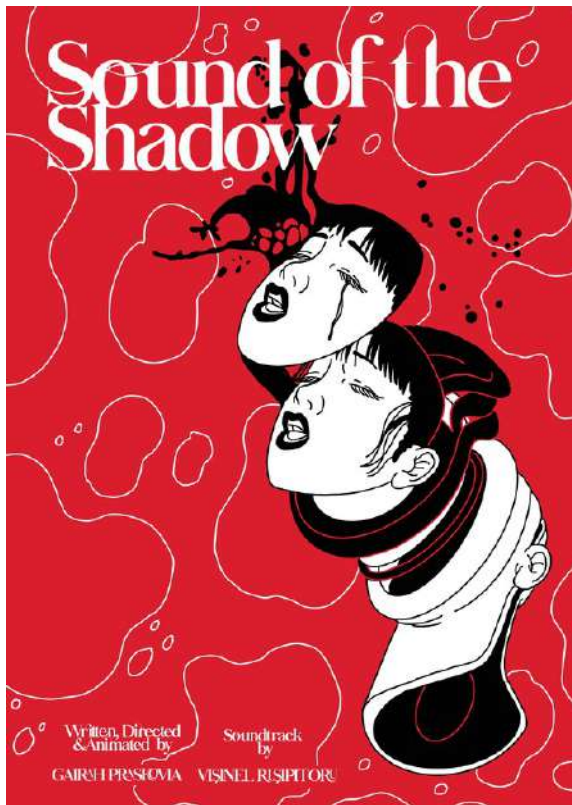
-برنو (Brno) **Mohammad Soraya**

Masterful dark naturalism in the cinematography of Behrouz Badrouj. He shapes and paints the faces with embodied tan tones, recalling the use of light of the great painterly masters of the 17th century. "The Light is the only one that can judge us" dictated Doménikos Theotokópoulos. The script by Mohammad Soraya and Morteza Shahbazi is precise, complex and perfectly planned. Nothing is coincidental and everything is aimed at its final result. The dialogues are rough and sharp with an atmosphere reminiscent of tragic religious legends such as *Giuditta e Oloferne* (1929). The window that opens to us to glimpse the marital confrontation between a daring Kiana Montajabi and a misplaced and disoriented Hasan Asgari is a reflection of the totems and taboos that are disintegrating in Iranian society, where the culture of honor is called into question. Mojtaba Shadabfar's music seems to be the umbilical cord that unites superstitious traditions, fanciful folklore and a turbulent new rational pragmatism. Kiana Montajabi is brilliant with her exuberant youth and concentrated strength, obsessed with uploading photos to Instagram, admirer of Al Bano & Romina Power songs and skilled in handling Czechoslovakian rifles.



-Sound of the Shadow Gairah Praskovia

Direct trip to madness. Gairah Praskovia shapes a viscous, repulsive climate infused with suffocating heat to invoke whimsical nightmares. The disconcerting atmosphere has delirious images that hit the mind like a punch searching for our deepest fears. Everything is deformed, unexpected and dark in a cosmos invaded by shadows with movements that underline the feeling of strangeness (sickening graphics, insane framing, repetitive movements...) The maelstrom, in addition to being delirious, is contagious, installing a primal terror in our unconscious. The anatomy dissections are twisted and shocking, with a fine elegance to Gairah Praskovia's artisanal style that contrasts with her grotesque side. The horror is cosmic and quantum, stark and dirty, but rewarding. "Come on! What's so precious about a monster?"



-Flamin Hot **Clàudia Romeo Cassadó, Paula Othmer Pérez, Alícia García Iniesta, Adrià Carballada Mallofré, Leanora Schnog Barriga, Bernardo Oliveira Mesquita, Marlon Anthony Hugi Zapata, Pol Corcoles, Sergi Mora Murciano, Pablo Matas Solera**

Mercilessly cruel, full of sympathy, nauseating, funny, heartbreaking and astonishingly beautiful. If those words don't seem like they belong together, perhaps it's because cinema doesn't typically reflect the entire complex color palette of the human soul. In most films violence is a curiously bloodless quality. People get shot and die, but they never suffer. Here a slap is going to do a lot of damage and will echo throughout the room. With a wonderful, vivid and detailed animation work hidden in the appearance of a children's entertainment exercise lies a surprising, perverse and painful work. A roller coaster of emotions full of dissonances, bitterness and pleasures.



-Me llamo Carla (My name is Carla) **Jaime Gómez**

Intense, emotional and sophisticated melodrama where Jaime Gómez gives a master class on how to dynamically use a limited space. Filmed in a seductive way, with beautiful, sweaty and elegant images, Raquel Alcalá and Carol Garrido give impressive performances full of verity, complexity and pain. Marte R. Gutiérrez makes an astonishingly immersive stylization of sound design with vigorous precision and ingenious intelligence.



-Ogoh Ogoh - The Goddess and the Monster **Joachim Peter**

Words cannot do justice to this splendid and delicate jewel. Joachim Peter from his gaze in love with the wonders of the world, builds a fraternal visual poem of a paralyzing beauty. In the New Year Nyepi, in the small village of Peliatan, in the Southern Highlands of Bali, gods and demons resurrected by the artisanal magic of the legendary Kan Kulak and invoked by the fabulous dancer Devi Sukmaerita will rumble the earth in this spectacular gigantomachy. An odyssey through the landscape and time, an effort to capture the essence of life by the German artist.



-*猫猫的头七 (The 7th Night: MaoMao Revisits)* ahLoong

Innocence made into a movie. Painful from start to finish, the film directed by ahLoong is a transcendent, satisfying and difficult experience. Not a sound or an image is wasted and with all this apparent simplicity, with the eloquence of the minuscule, a world of feeling full of magic and mystery is awakened. Happiness and tragedy are taken to unfathomable extremes where the refined artistic technique of the Malaysian director surprises in the naturalness of the movements, the brilliance of the colors, the subtle expressiveness of looks and gestures, the wonderful fantasy in the repertoire of animals... Things are never what they seem in the logic of dreams, where behind every door there are multiple realities. Essential.



-Michelangelo **Stefano Pio**

Malattia dei sentimenti reflected in the ascetic gaze of Riccardo Bombagi. Stefano Pio films the void in a visually dazzling work. A fault, a rupture, is located between the real world and the dream world, doubting which is more habitable, blurring existence as it loses its meaning. The youthful passions and sexual foreshortenings with the *madrileñas* of a prodigious stud Andrea Paganelli, no matter how wonderful or embarrassing they may have been, are condemned to disappear and be lost in oblivion. Time also dies in the fragmented routine of Riccardo Bombagi, a refugee from frivolity, boredom and disgust in his castle of insular architecture and lunar geography. His anguish, fatigue, incomprehension and strangeness invade him in his sentimental ostracism, absorbing his vitality into a phantasmagoric mental universe. His existence levitates in an eternal suspension living between absurdity, confrontation and ecstasy. Stefano Pio's mysterious and fascinating images of this unbreakable passion are fragile, languid and fleeting, reminding us of the contradictory stinging nostalgia in which memories float, silent traces of the eternal and inconsequential drama of human becoming. Desolate metaphysical ending in which Riccardo Bombagi travels across *terrains vagues* (wastelands), *deserti grigi*, having lost something more than his former love. He has lost his faith. What is the point of living, if in the end what remains is a landscape?



-Son of Adam **Amartya Bhattacharyya**

How to make a portrait of a country like India that is so complex? Even more difficult: how to convey in a film the exact moment when an entire culture is shaken, traditions are perverted and innocence is punished? Amartya Bhattacharyya makes a heterogeneous, omnivorous film that can be broken down into independent parts thinking about the wonderful songs of the iconic singer Rupam Islam, but that is best viewed from a distance, admiring the whole. From a bird's eye view, Amartya Bhattacharyya's megalomaniacal project could be infinite and universal: since he decides to explain all the Indian history and mythology, everything can fit inside, all the stories, all the lives. With a low-budget guerrilla filming, the ancestral dances serve as a transition between distressing reality and impotent fantasy. The sequences are pure hedonism and audiovisual pleasure, poetically bewitching us on our journey with the multifaceted Swastik Choudhury and the beautiful Priyanka Ghosh Roy.



-All The Eyes **Mohammad Abedi**

Paradigm of visual anthropology. The film shows the real problems that plague the ignored children who live in Kotij, a city of 6,000 people located in the southeast of Iran. The ethnographic portrait of the inhospitable region is devastating. Social customs, family ways of life, work in the fields and the survival of people isolated from the rest of the world are filmed in this shocking documentary that is reminiscent of the acclaimed film *Las Hurdes (Tierra sin pan)* (1933) directed by Luis Buñuel. The impact caused by the rawness of their testimonies grants Mohammad Abedi's film a select place in the history of Iranian cinema.



-Pollo Loco **Derek Bauder**

Derek Bauder demonstrates his unique talent in this brilliant suspense film, with touches of delirious comedy. Wonderfully filmed, full of cinephile nods of enormous impact and with a sublime title, memorable scenes of infinite violence follow one another, standing out for their crudeness. A mysterious cube is the beginning and end of a bizarre and dark tragicomedy full of bitterly caustic dialogue. The superb performances of Giancarlo Beltran and Derek Bauder, one of the greatest duos ever seen on screen, give the viewer strangely gratifying chills. The gradual descent into hell has just the right dose of insane madness. Special mention to the immense work in production design by Sarah Upchurch capable of making Albuquerque, New Mexico, the always special place for the film community.



-Maggio può aspettare (May can wait) **Giulia Maturani**

Giulia Maturani explores the expression of pain of a mother who has lost her son. The film is a living organism that has its own breathing time, throwing us into its own cinematographic sensory dimension, renouncing classical dramaturgy in order to apprehend human feeling. The style is sober and naked, lacking any artifice, honestly expressing the crushing feeling of loneliness. This cinema in its most primitive essence using still lifes, exalted body and facial language, constant accompaniment of subjective music, significant importance of objects... generates an atmosphere that is reminiscent of some classic silent films, such as *Falling Leaves* (1912) directed by Alice Guy. Rina Morichini's superb performance is a window to the invisible, to the real, to the weightless naturalism beyond life.



-Cloro (Chlorine) **Pablo Borges**

Gale of emotions in a deeply human drama that oozes intolerance, cynicism and hypocrisy. The intimate script by Pablo Borges and Samuel Labrador investigates the suffocating power of our most backward prejudices with passionate brilliance. The exuberant chemistry between Omar Medina and David Alonso will cause a sinking collision that will bring to the surface lies, selfishness and cruelty. Exceptional work by Victor Ramos in cinematography with realistic, colorful, devastatingly beautiful images.



-White Gaze **ETA**

Creepy horror masterpiece. ETA directs a chilling film with an unsettling claustrophobic atmosphere. The ambitious script combines terror with a really powerful semi-documentary realism, installing the disturbing element little by little until it ends up exploding. The omnipresent racial issue in the United States, economic precariousness, the threat of gentrification or a commercialized feminism are some of the pieces that Erik Ta manipulates at will in his puzzle. The calm and innocent Gema Rubi, pleasant and sensual as a John Kacere model, must rent her apartment to an eccentric Shannon Gibbs, bravely resisting to preserve her sanity in the face of the invader's arrival. Jason Binnick's sound is full of textures and shocking and intelligent effects, generating a nightmarish, charged, suffocating and tense atmosphere. The zenith of desperation, panic and helplessness comes in an impressive scene where Gema Rubi hits the viewer until they are breathless, making them participant in her overwhelm and anguish.



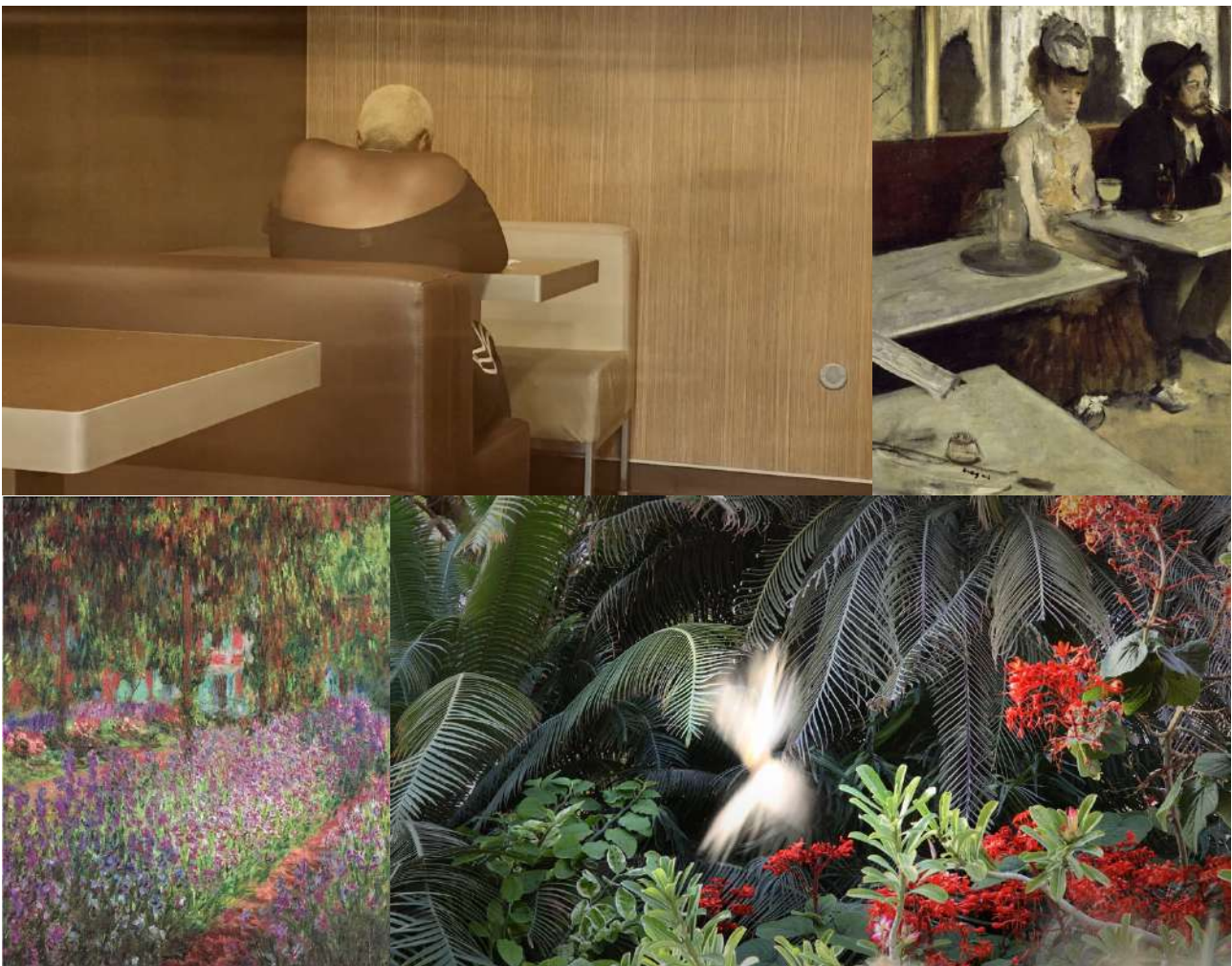
-In the closet **Varakunan Panchalingam**

Dissection of paranoia in a feverish, disturbing, enigmatic proposal. Varakunan Panchalingam gives a multiple, electrifying interpretation, leading the viewer to live a nightmare that overwhelms them and invades their soul. Rajasegar Selvaraja's dark script has echoes of the book *Die Spinne* (1915) written by Hanns Heinz Ewer, a masterful and unforgettable story about a series of mysterious suicides that occurred in a hotel room, and *Le Locataire chimérique* (1964) written by Roland Topor, an exploration of alienation and identity, which delves into the question of how we define ourselves. The feeling of unease in Varakunan Panchalingam is constant to the point of exhaustion, until he loses control of himself, behaving strangely to the point of cross-dressing in the clothes and makeup of the previous dead tenant. To what extent must one give up one's personality to live in society? The continuous ups and downs of cultural requirements make the population adapt rapidly to breakneck changes. The atmosphere of the apartment where the Indian tenant who intends to settle in the United Kingdom arrives is as disturbing as it is claustrophobic, with a pink room that will be the entrance to the dimension of the unknown, to the world of the dead, where a seductive Stacey Lynn Crowe She will try to take him like a mermaid to the mountains of madness so that he can find the easiest solution to his existence. Aravind B Anand's cinematographic editing is agile and fluid, gradually introducing the terrifying element with seemingly everyday anthological opening sequences and knowing how to mix black humor with the grotesque. Composer Yuvaraj Chandran gives us sublime scores, which perfectly accompany the repetitive, obsessive sequences that mentally disintegrate the character. Varakunan Panchalingam begins the film as an innocent, trusting, neat, courteous character, diligent with his rent payment, immersing himself in a mean, cynical and hypocritical society that makes him fearful, elusive and unbalanced in the mirages of his mind. Implicitly we have the narrative of how the psychological impregnation of a certain environment can have negative consequences and cause the self-destruction of those who are different, of the immigrant, of the invader. A denunciation of the impossibility of being a lamb in a land inhabited by wolves. The final androgynous man/woman figure that ends up throwing himself off the roof is the consummation of the Kafkaesque nightmare for those who try to delve into the logic of a hostile, oppressive, bizarre, absurd society.



-Mind Mines, Parisian Mentalscapes **Yossi Galanti**

Yossi Galanti is an artist, an impressionist filmmaker. He seeks to capture the atmosphere and sensation of a specific moment, with a subjective view, preferably using outdoor landscapes (*plein air*), reflecting an increasingly changing nature environmentally, politically and psychologically. He makes use of technical innovations and experimental cinematographic resources in editing, such as superimpositions, splitting, distortions, juxtapositions... In *Fleeing Aridness* it seems that we are an insect flying over the earth with a dizzying lighting montage, and in *Seed Brit* the director emphasizes this interconnection between species using a simple assembly with the split screen. The emphasis on spontaneity, subjective impression and constructive intuition are more present in *Parisian Mentalscapes*, with a feeling of constant movement, joy, enjoyment and creative fantasy. The Paris metro allows him to film scenes of everyday life with a fluid and flexible rhythm supported by delicate and subtle music. He manages to pay tribute to Claude Monet with a personal iconic sequence by representing the vibrant light instability in the same landscape in a unique and particular way. Nor could we miss some images in the Parisian *bistrot*s playing the director with his camera like a child with the textures and frames portraying anonymous subjects. The work of Yossi Galanti is a gestalt experience that seeks a new experimentation of reality to reach the most intimate part of the human being that must be studied in its entirety to understand his desires, anxieties and fantasies. In *Mind Mines*, filmed in the Judean Desert, *trompe l'oeil* and visual illusions generate a constant instability and fragmentation of space, with volatile characters struggling to remain in time. Nature is changing, deceit predominates and reality is distorted. The multiple layers of truth demonstrate its nonexistence, showing that whoever manages to impose his vision on others will have the power and will be able to dominate the earth.



- *우리* / (Tied) **G-Hey Kim**

With a slow pace and extreme beauty in the frames, G-Hey Kim ingeniously portrays its protagonists through the flow of everyday life. The importance of communication as a central argument underpins a description of South Korean society through a precise and placid look where small anecdotes allow us to talk about modern dreams, the passage of time, the position of women in today's world... G-Hey Kim demonstrates that she has a unique and special knowledge of the human condition where the chance "encounter" of the wonderful Yeyun Choi and Mihyun Cholas will transform into delicious, tender and vibrant postcards. The film playfully zigzags between flirtatious comedy and elegiac drama; between deep conversations and banal jokes; between obligation and play; between life and death. The meticulousness with which all the sequences are worked makes them unpredictable, surprising for their narrative freedom, reaching their greatest strength and lyricism with the last "encounter" of Yeyun Choi and Mihyun Cholas. The alchemy with which G-Hey Kim films this symmetrical and specular moment full of emotions and sensations (nostalgia, hope, melancholy and happiness) is reminiscent of the great poet and comedian Yasujirō Ozu for its simplicity and humanity.



- *Ваша Мишель/Vasha Michel'* (I Am Michelle) **Olena Siyatovska**

Intimate and precious portrait of the young Michelle in a cold and soulless city of Kyiv. Olena Siyatovska, with complicity and affection, flees from artificiality and imposture, seeking to capture with her camera an unrepeatably, unique, vital and cathartic moment of her heroine. Returning home to Olesko, a small Ukrainian town, in the warmth of a traditional *izba*, she will seek the conjunction of the old with the new, of tradition with the contemporary, of a mother with her daughter. It is with this honest, humble and hardworking matriarch where Michelle's dreams acquire the necessary weight to be able to adhere to a fertile soil and germinate. In a forest that seems conceived in fairy tales, a horse guides its protagonists in a wagon on what seems like a journey towards the unpredictable and the mysterious. "Who are you going to be in the future? How will you live your life? What do you dream about?" The gaze of this new goddess Demeter is warm and permissive, protective of her daughter, seeming to know all the secrets of the nature that surrounds her. Olena Siyatovska receives the fruit of her tireless work filming the strength of the maternal bond sealed and signed with a light and immortal kiss.



-The Cave **Sylvia Toy St. Louis**

Sylvia Toy St. Louis investigates how primitive beings developed the traits that made us human beings. An unfathomable intention, a mystical beauty in a wordless narrative (there are grunts and signs) perfectly designed and studied. The main characters, with their own names, transmit humanity with their honest primary gestures, communicating so many sensations that they achieve instant empathy. The story manages to capture the fight for survival of the Paleolithic era, where cruelty and violence are eclipsed by the most supportive and altruistic aspects of our species. Sylvia Toy St. Louis's gaze is reverential, nostalgic and affectionate. With its unique and original cinematographic style, it generates hypnotic traces, delving into speculative, evocative, mysterious and surprising images. Despite its low budget, the high value of the production is undeniable, highlighting the makeup and costumes. Everything is possible with ingenuity and creativity. An exciting journey, a moving achievement where the whispers of the flames, the clash of stones, the innocence of the soul are reborn.



-نگاهم می کند- (She Sees Me) **Maryam Mahani**

Essay on innocence through the eyes of a young Mohamad hosein Shahhoseini. Maryam Mahani's script builds a beautiful parable with an allegorical initiation journey with a circular path. The small and delicious details provoke a beautiful poetic lyricism and a dreamlike atmosphere that envelops the viewer. The narrative is simple and captivating, indirectly showing us the reality of Iranian society. Hashem Moradi's cinematography draws a charming, enigmatic and fantastical fresco. Maryam Mahani elicits humanistic and intimate performances from her entire cast, highlighting the brief appearance of the beautifully supernatural Mahtab Abdolahnejad with the help of costume design from an inspired Seyed Kazem Hosseini.



-Silent **Marjan Sharifnia**

Marjan Sharifnia achieves a very complex and elaborate story with a very successful work in the script by Zeinab Rostammanesh and Mohamadamin Kousheshen in the definition of the characters. It's impossible not to empathize with the emotional, witty and hard-working Aylar Abbasi but we understand the dilemma Mahsa Akbarpour faces. How easy it would have been for us to blame Mohmmad Bashir if he had had any responsibility! But Mohmmad Bashir is the purest and most innocent of children. As Marina Adzhubei would say to her violinist son Igor Fomchenko, in Andrei Tarkovsky's film *Katok i skripka* (1961): "What can I do with you? Too much imagination!"



-خطى أب (Father's Footsteps) **Mohamad W. Ali**

Powerful documentary footage in this portrait of war-torn Syria. Mohamad W. Ali creates a terrible, virulent, bitter film that is at the same time beautiful and hopeful. The script is a profound reflection of unprecedented harshness on the horrors of war, with a director morally committed to his work. The film is both a reliable documentary and a fanciful journey into a child's imagination. It is with this silent child witness where all the strange and contradictory sensations that war produces will be mixed. Veer Behal will not be able to experience his childhood in this forced conversion to maturity (without Jennifer Sidhu's lamentations achieving anything), symbolized with a masterful final sequence in both image and sound where tenderness, smile and tragedy intermingle. Ishita Dutta and Siddhant Nag achieve a heartbreaking and truthful atmosphere as art directors, accompanying the technical virtuosity of Shinghanu Marma's cinematography. Mohamad W. Ali's ideological commitment does not lie in the psychologization or emotion of the dramatic action (look at the child's hieratic face) but in objectivity and expository distance.



-The Stones of Rome **Sean Tansey**

Dazzling hypnotic adaptation of Shakespeare's immortal text. Sean Tansey displays his talent in a stunning masterpiece with unsurpassed brilliance. Vigorous and visually surprising film due to its impressive staging, the brilliant effects that the camera achieves and its aesthetic austerity. A great lesson in acting performance and a love song for the theater.



-The Anchor and the Kite **Jeff O'Brien Myers, Forest Blakk**

A children's story of kindness, of the exaltation of friendship, of the beauty of simplicity. Jeff Myers combines the visual poetics of Albert Lamorisse and the surprising surrealism of René Magritte in an incredible journey of a kite and an anchor. The juggling images perfectly combine technical virtuosity with didactic moralism in an enduring, perfect and universal film. Pure cinema with the aroma of primitive animation stories full of ingenuity and creativity where the protagonists give us silent lessons of humanity, generosity and loyalty. A kite that is the symbol of a utopia, an anchor that shows that in the face of solidarity and kindness it is not possible for envy, selfishness, or evil to triumph. To think, in short, that life can be wonderful.



-Ujan Story **Shahram Badakhshan Mehr**

Demanding and detailed film directed by Shahram Badakhshan Mehr. Its cinematographic realism offers everyday scenes of a provincial doctor, creating an honest and truthful canvas of Armenian society, where the importance of the family world and religious sentiment prevail. Shahram Badakhshan Mehr's art is meticulous, millimetric, geometric, perfectly framed, carved and faced. The actors' interpretations have a certain estrangement similar to the acting interpretations of Bertolt Brecht where an emotional distance is created with the viewer to address his intelligence directly, always evoking reflection as a catalyst for emotions. A beautiful cinema stripped of embellishments and manipulation, naked and pure.



-Chiaroscuro **Philip Wan**

Brutal and voracious, Philip Wan choreographs violence in a lyrical, electrifying and disturbing way. The somber stylized images hypnotize with a visual framework based on the cinematographic codes of the Western and Samurai films. Words are not necessary in an impeccable film where an explosive Tsz Kit Ronald Lam quenches her thirst for revenge with solitary patience.



-For The Sake Of Ava **Mohsen Seraji**

Sharp, intelligent and hilarious dialogues, a clear symptom of being in front of a perfect comedy. A group of girls, united by the same desire to succeed in the theater, live together in a residence run by former actresses who show their enthusiasm and envy at the same time for the future that awaits their pupils. A film that reflects on the value of friendship, on the difficulties one must endure before succeeding in the world of entertainment, but above all it is a film about women. Women who are willing to make a long sacrifice to get what they want and who fight fiercely together until they achieve their dream. Mohsen Seraji creates the ideal mix between drama and comedy, reminiscent of Gregory La Cava's best films. All the performers are wonderful and endearing, highlighting Hediye Zaman and Faranak Foroutan.



-En El Aire (Clinging to Air) **Roberto Thomas-Díaz**

Roberto Thomas-Díaz demonstrates his shrewd ability with his acid script, a satire on job insecurity, lack of scruples, false appearances and, above all, manipulation. With beautiful urban poetry in the cinematography of Alejandro Jaén, the director builds a dehumanized world where women are wolves to women and you should never trust anyone. Hypocrisy, cynicism and evil are seasoned with touches of humor in a film that is more Hegelian than Marxist due to its clarity when analyzing the link between masters and slaves, between employers and workers, in an alley with a difficult exit that is nothing but a pure contradiction with a perverse conclusion. A relationship of dependency between the one who commands and the one who obeys so unstable that it is doomed to fail. How Isabelle Huppert would have enjoyed participating alongside Marisín Luzcando in her personal revenge as in Claude Chabrol's *La cérémonie* (1995)!



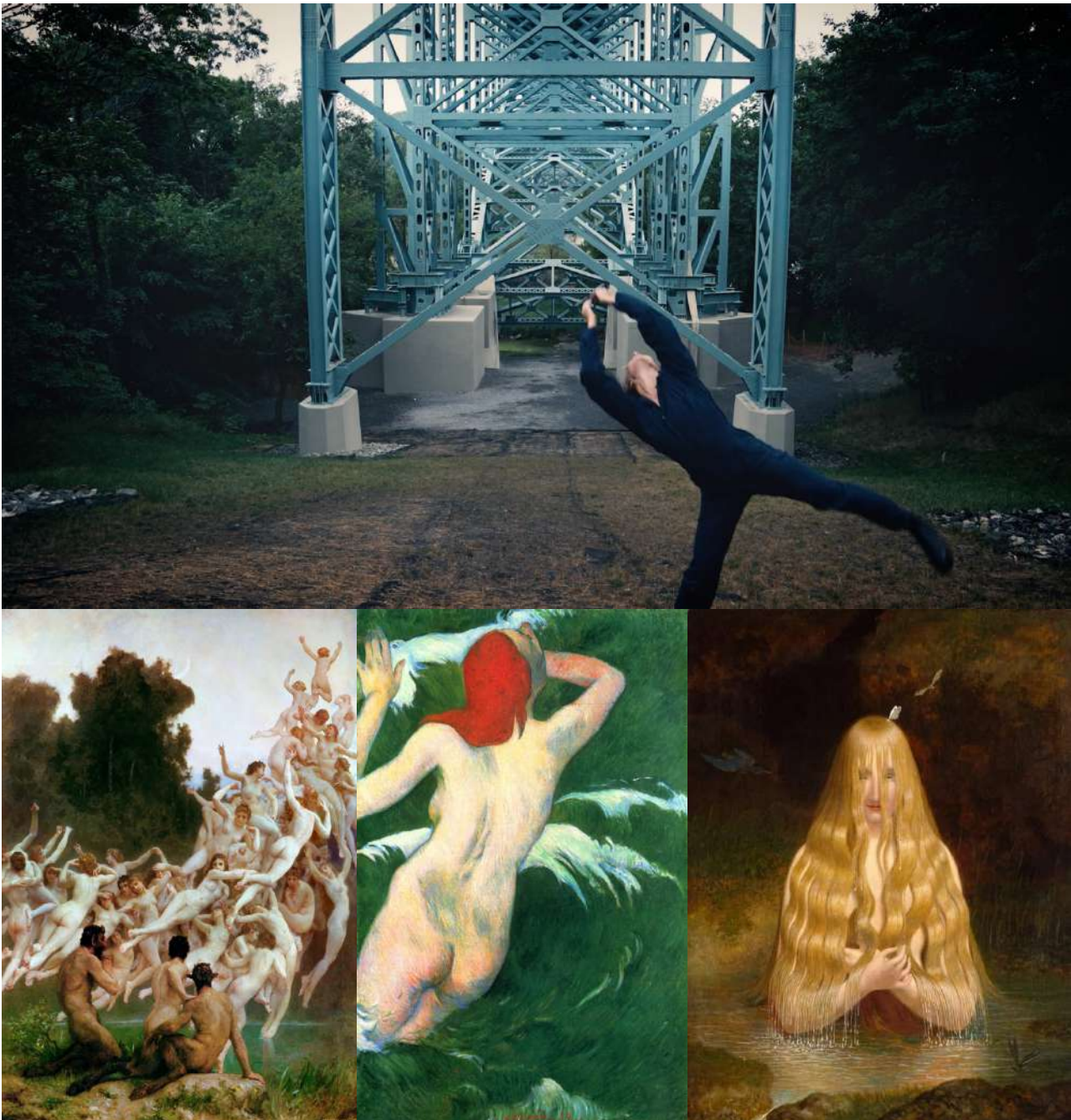
-برای کودکی که هرگز زاده نشد- (For child never born) **Afsaneh Aghanezhad, Vali Bagheri**

Melancholy is omnipresent in the silent film directed by Afsaneh Aghanezhad and Vali Bagheri where different generations of women live together claustrophobically in a humid room, where the pain becomes increasingly unbearable. Violence hides in every corner for Aylin Bagheri and her mother, in a society indifferent to their tragedy. Afsaneh Aghanezhad paints a detailed portrait of her young character, disoriented and even unconscious of the trauma she is experiencing, trying to express her anguish symbolically, thrown into a cruel and voracious world where dying is something anecdotal when the saddest thing is living.



-Nomadic Mythologies **Laura Perdrizet**

Lindsay Ryan plays a new Antigone, a character who will symbolize the denial of the Official Word and the Customary Laws of men through a foundational revolutionary gesture. Undines, nymphs, naiades and nereids will spread her vitality and hope to a dehumanized city with a crazy, animated and bubbling dance. Allies against the brutalizing urban mechanism, the terrible technocracy and the disenchantment of teleological rationality, emancipation will be found in poetry and art. Laura Perdrizet builds an immense futuristic panopticon where her camera generates a sensation of ubiquity, of being in several places at the same moment. A frenetic rhythm increases the tidal wave with an expressionist choreography of movements. Monstrous steel giants sleepy and intoxicated by their power, with their insides of rusty rails anchored to the earth, are faced in this electrifying titanomachy. The vividness of the images are captured with the curious and penetrating eye of the camera, which does not miss anything, with the dizzying editing of Cayla Mae Simpson transcending the factory and mechanized combustion in a new magical and quasi-religious subversive rhythm. Faced with conventional cinema, each frame is a singular spectacle, with its own textures and dimensions, organizing body geometry as the essence of liberation.



-*El viaje (The journey)* **TROVADOR**

Emotional labyrinth in the *Nation de Boutiquiers*. Through the image the director explains the protagonist's state of mind, the spaces externalize his intimacy, describing thoughts and desires in the tracing of the bombastic English architecture. *Trovador* makes a meticulous mix of documentary and fiction, where the dramatic tragedy, barely perceptible, is found inside Raúl Arévalo, who does not let anything escape to the outside except traces of his internal lawlessness, small details of his desperation, tiny fragments of his incandescent passion still latent. The unhappily in love in his infinite loneliness tries to rediscover the lost illusion by walking the majestic streets of London but only finds deceptive *trampantojos* (trompe-l'oeil), air pollution, gloomy hotel rooms, archaic monuments and rotting tombstones. The protagonist speaks paradoxically about his feelings, reflecting on their fragile immortality, their evanescent reality, their heroic cowardice, their precarious eternal existence and the circumstances that limit their undeniable survival. The cinematographic journey is actually a reunion with oneself, transmitting all the inner experience that anguishing disappointment entails, but also the thrill of the inextinguishable hope that makes everything burn to begin again. Complex, captivating, suggestive; cinema in its most brilliant purity.



-*Forest/ry* **Noelle Gallagher**

Environmentalism and aestheticism from the intimate gaze of Noelle Gallagher. Cinema committed to preserving the Earth's biodiversity, with a unique perspective of unusual beauty. The director positions herself as a mediator between the processes of nature and the needs of human beings in a clean and honest way, being aware of the confrontation between scientific advances and the greed of industrialization. Exceptional music by Natalia Beylis and Eimear Reidy blends perfectly with the artistic images of Colm Hogan, providing a vibrant, reverential and extraordinary document of Irish natural history.



-Döngü (Cycle) **Naz Çaybaşı**

Captivating, disturbing and bloody, this coming-of-age story drenched in sadness has the shape of a nightmare. The young Ceylin Özgül with a concise, tender and poetic interpretation is trapped in a sordid existence predestined to a poisonous future from which she compulsively tries to disinfect herself. Naz Çaybaşı delves into the bowels of society, achieving a wonderful, different and impressive film that gives the rawest vision of childhood that modern cinema has given with a simple, empathetic and heartbreaking plot.



-Wounded Psyche **Meysam Jafarinesedehi**

Sincere and profound autobiographical documentary, an intimate, affective, emotional, confessional film to evoke an "I". Director Meysam Jafarinesedehi uses various self-representational resources to modulate a timeless psychic space (the film was filmed over 21 years) creating a polymorphic ultrasound that investigates the past, placing itself in the present and thinking about the future. The film is a filmed diary of life, accumulating all types of materials such as home movies or found footage from news programs, creating an archaeological multisensory experience. The film produces paradoxes and meta-cinematic questions, such as whether the director's efforts to capture his own life with the camera do not transform him into a mere spectator of it or whether autobiographical cinema is condemned to fiction.

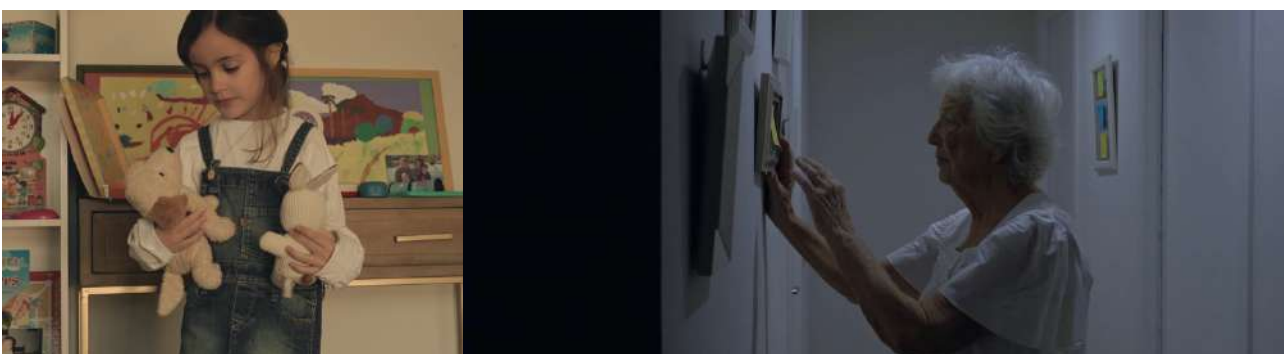
-Vanishing **Mandy Williams**

A short, sharp and shocking lesson on global warming. A timely warning about the fragility of the planet. A relentless and fascinating cry of alarm. Faced with a consumerism of fleeting, fragile and viral images, Mandy Williams rebels by looking and listening to the landscape, filming the experience of time. Her representation of the modern post-industrial landscape is located between observational documentary and experimental narrative through a high compositional rigor marked by a strong stasis of the camera. Mandy Williams forces the viewer to experience a mountain, a lake, a sea, a forest and other landscapes in a unique and conscious way. A visual, sound and physical perception that transforms us as Earthlings through a new cinematographic experience that is something more than entertainment or consumption. Transgressive, moving and necessary film.



-Inanis **Miriam Moros Cristobal**

Love as identity in the face of the devastating disease of Alzheimer's. The script written by Elena del Campo López, José Juan Chincoa Aroca, Miriam Moros Cristóbal and Ana Torrelo Vaca is of wonderful emotional reality, painfully human, warmly heartbreaking. The disagreement with the reality of an unforgettable Pepa Domínguez Exojo is inevitably moving. The cinematographic edition is a piece of millimetric goldsmithery reflectively portraying a stage of life that we often prefer to ignore. A film injected with light, warmth, life and hope in the very mature *ópera prima* of filmmaker Miriam Moros Cristóbal.



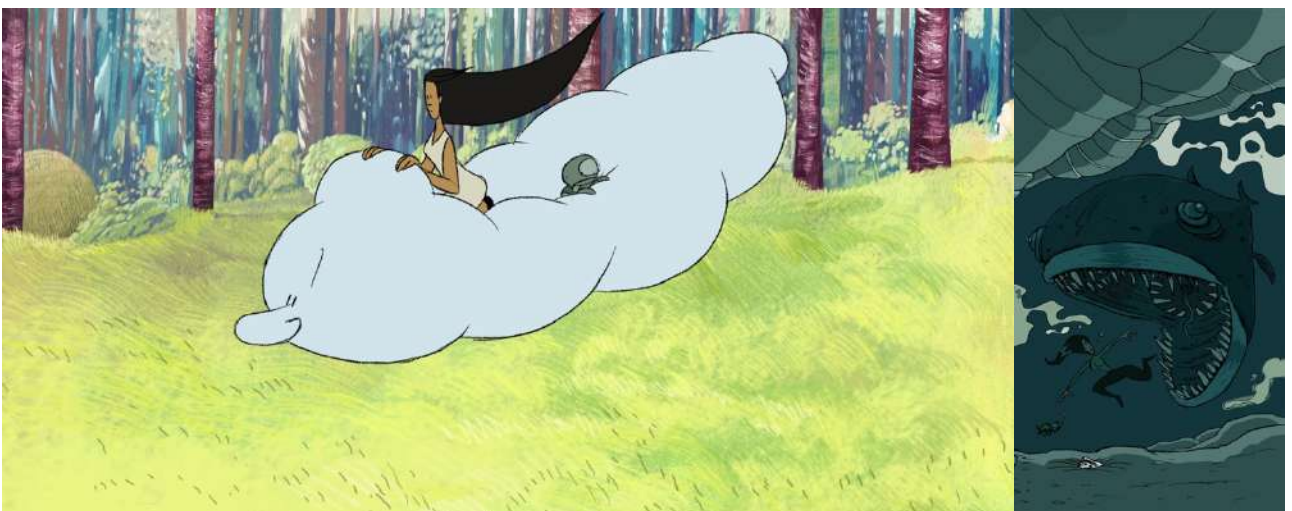
-Noches de Serendipia (Nights of serendipity) **Jaume Monfort, Maélie Jaffrin**

A tender, lively and slow-paced cinematic gem where a mischievous and playful destiny leads two carefree sisters to an obligatory meeting. Maélie Jaffrin's nostalgic script, fun and light-hearted, combines teenage romantic comedy with witty observations about real everyday problems, creating crazy situations and delicious moments. The rapport between the ingenuous Anna Mateo and Cristina Ferré on screen is contagious and believable, demonstrating a natural gift for acting. The wonderful original soundtrack by Ana Fernández gives complicity, confidence and soul to the film.



-Bizarros Peixes Das Fossas Abissais (Bizarre Fish from The Abyssal Zone) **Marcelo Marão**

Marcelo Marão invents worlds and beings accompanied by a visual power that is established in the first minutes and lasts beyond the last, because it activates springs in the viewer that remain over time. With a fertile imagination, his characters shine in their expressions and movements with a strange mystical attraction. The film has an intense and liberal narrative rhythm with a script full of hilarious, iconic and emblematic phrases, such as "My butt is a gorilla" or "Gadzooks!". Marcelo Marão develops his own reality in each sequence, straining the viewer's capacity for wonder, with a magic that permeates all the frames, a magic that wants to escape, wants to live, wants to speak, wants to feel, wants adventures. It is a magic that infects you and makes you want to believe in other worlds. The final family meeting of the brave protagonist A Mulher with her grandfather is emotional and tender with the welcoming A Nuvem and the orderly A Tartaruga fulfilling their function and their destiny.



-Three sisters in a boat **Arvind Kumar Appadourai**

Revolutionary journey of the sisters Hema, Bama and Reema through the canals of Burgundy. Arvind Kumar Appadourai breaks traditional narrative codes and escapes the usual expository approaches in an immense small film. A daring, stimulatingly creative experiment, an intellectual adventure. The director creates a parallel to the Parisian student community in May 1968 with his denunciation of the social restrictions of contemporary Indian women. Making constant use of visual metaphors, Arvind Kumar Appadourai addresses several of the characteristic discussion elements of the progressive left, meditating on life, death and the afterlife. Beautiful calligraphy that always implies a challenge, a wild and free montage like riding a blinded horse. Images that cross borders to make the invisible visible.



-Tears In The Pocket **Kathleen Judge**

Marvelous, blissful, dreamy. Kathleen Judge returns to the essence of animated cinema, to the cinema of Ryan Larkin and his pleasure in the reproduction/recreation of movement. She represents her characters with spots and almost shorthand strokes, in a visual economy that nevertheless provokes an ineffable torrent of emotions. The images are freely associated, metamorphosing one into the other in a succession that seems to have no end. The devilish technical quality of the artist, her psychedelic aesthetic and the passionate synesthetic music of Christopher C. Salveter give a fascinating soul to the creation.



-Red Shahoo Ahmadi

A bite of perfection. Exquisite beauty and latent sensuality in one of the most beautiful short films in the history of cinema. Shahoo Ahmadi captures the transience of time in a bucolic poem exalting nature, the birth of carnal desire and the innocence of love play in an intense, romantic and melancholic score. Made with a simplicity and humanism arising from the depths of the human soul, the director captures the essence of rest, youth, joy, desire, love, eroticism, air, laughter, enjoyment, courtship... everything described with overflowing light, full of shine, reflections and contrasts. A song to life, to the imperfect, to the excitement of the senses, to the fugacity of happiness. The taste of the ephemeral in an idyllic moment. A Sunday in the park that cannot be forgotten.



-Sunrise Hill Lola Victoria

Lola Victoria, with a simple but captivating script, pays tribute to youth in this charming romantic comedy. The union of Brinnen Thompson and Ezekiel Ajeigbe slowly blossoms with tender and captivating conversations. Two strangers who cross paths in a casual way discover that they don't want to be anywhere else or with anyone else. Bits of thoughts and feelings that unfold, producing a magical and sincere connection. Shared glances and laughter that make you feel like witnesses of a unique and special encounter in an eternal night.



-Affentanz - Hunter Cyprian Hercka

The biter bit. The insatiable predators Fritz Fenne and Thomas Brandlmeier must test their skills by playing *The Most Dangerous Game* (1932) on *The Island of Doctor Moreau* (1996). Cyprian Hercka's hallucinatory immersion conceives an adventure as exciting as it is terrible, sustained by abrasive, provocative and forceful images. Timm Lange is superb in cinematography accompanied by excellent production design and strident visual effects with maximalist work in all the details. The script transgresses the laws of evolution by mixing the roles in the animal fauna to reflect on the legitimacy of hunting, the ecstasy of entertainment, human monstrosity and our apocalyptic end.



-Walk Dr. Nitin Kumar Gupta

Beautiful Chaplinesque story that will conquer your heart. Dr. Nitin Kumar Gupta demonstrates his technical virtuosity in a slapstick comedy mixed with restless tragedy where everything flows with rhythm and soul. A journey full of courage and resilience in the hysterical times of COVID, a hymn to life and freedom in a sensitive fairy tale.



-Bataca **Cecilia Flores**

Excellent performances by Sergio Lozano and Carolina Perezcano in a parental battle with an absent opponent. Cecilia Flores creates an insightful, emotional and intelligent film full of compassion and extraordinary sensitivity. The dissolution of the family unit is portrayed in an orderly, transparent and credible way, designing a self-sacrificing path to its calculated end. Everyday realities are narrated with charm, beauty and humor, with a wonderful Sergio Lozano as a devoted father receiving "ghost notes" and an extraordinary Carolina Perezcano with her resounding passions.



-Umut (Hope) **Volkan Girgin**

Amid all the horror and misery of wars, humble and simple characters strive to preserve their humanity and dignity. Volkan Girgin films the atrocities of the crimes, illuminating them in a raw and shocking way, from the methodical destruction of villages to the extermination of their inhabitants. The planned and systematic practice of terror is repeated in a cyclical and unlimited manner, making evil seem inherent and inevitable, but also remembering in an epic and intimate way the indelible hope of those who see, suffer and cry.



-The Young Mozart **Ali Moazen**

Interpretive duel between the wonderful Nazanin Yousefi and Pardis Shiravani. Ali Moazen and Peyman Ezzati explore the sordid atmosphere of dysfunctional family relationships in a script with honest dialogue, detailed gestures and powerful silences. The film builds a story of great emotional depth, exploring the loneliness and frustrations of a wealthy family marked by the mother's coldness and the absence of expressions of affection mixed with a melodious underground love story. Highlights include Amin Ansari's formally impressive cinematography photographed in luminous black and white, reminiscent of Pawel Pawlikowski's films. Every moment is elegant and moving, mesmerizing with its expressionist aesthetic.



-Compleanno di Anna (Anna's Birthday) **Maria Júlia Ferreira**

Who wouldn't want to attend Anna Pirillo's birthday party! She will win your sympathy, she will awaken your loudest laughter and delight you with sublime sweets. Maria Júlia Ferreira manages to combine humor with feeling, reflecting the meaning of love and affection in a noble and hilarious way. With an inspired Chelsea Muscat in the cinematography with a surprising choice of cinematographic frames and the precise cinematographic editing of Maria Julia Ferreira correct in all her decisions, the lively music of Thomas Folacher is a gift that will remain in our hearts.

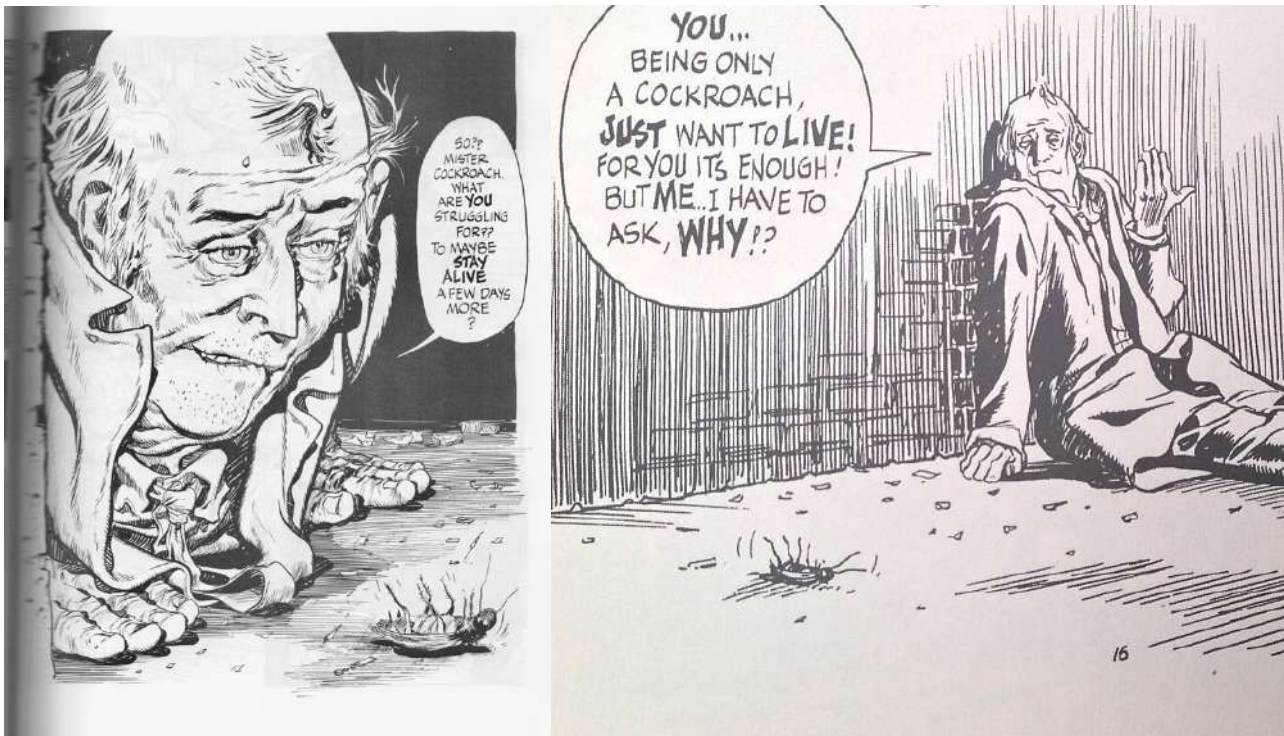
-תרגיל בהתעוררות (In Living Memory) **Ari Gilad**

Ari Gilad makes a psychedelic film with its own psychic space using risky ellipses. The sensory experience is similar to a trance, like a spectacular and hallucinogenic mental trip reminiscent of Gaspar Noé's labyrinthine puzzle *Enter the Void* (2009). Kaleidoscopic images flow into his astral travels and various flashbacks thanks to Ori Shmueli's skillful cinematographic editing. Ari Gilad's script succeeds in keeping its main themes hidden in the background, such as the reverence for art, the love for a father, the curse of war or the fear of death.



-Inevitable Nils, and Nothings in Between **Naim El Hajj**

How is our life different from that of a cockroach, clinging to its own survival? Naim El Hajj destroys the image to study the human soul from scratch based on the concepts of existence, time and nothingness. The basic emotion that prevails in obsessive images is anguish and discouraging suffering. A relentless essay that leaves you breathless, dark and penetrating, an essentially intellectual contemplation but also emotionally stimulating.



-Tres Hermanos (Three Brothers) **Francisco Joaquin Paparella**

Roman Kasserroller's cinematography is of exquisite visual taste, deeply poetic. He manages to portray a fantastic, romantic, mysterious, sacred Patagonia and at the same time hyperrealistic to its core. The film has an atmosphere of Greek tragedy with family confrontations, primal characters and unbridled drives. In Francisco Joaquin Paparella's script there is no space for love, compassion or tenderness. The tension is painful and the gazes are sharp knives that stab into the soul. The story of these three monstrous titans who are rotting in their loneliness and in their calvary seems like the parable of a distant and isolated hell, but also that of a shocking contemporary world hidden and still latent.



-Deep into another Night **Finn Harvor**

The twilight poem directed by Finn Harvor with a circular trajectory is the closest thing that has been filmed in the history of cinema about immortality. This new Borgesian *Ciudad de los Inmortales* located in an isolated South Korean farm describes an elderly couple who live in permanent mutism without describing any personal attributes, as if they had integrated themselves in an absolute way into an infinite nature, into a collective memory, in an eternal existence. In this total loss of all identifying and individualizing traits is found a pleasant rest and definitive liberation from all oppressions and tyrannies. Cosmic eternity is materialized in a perpetual orchestra of sounds where silence and emptiness are chased away. The reiteration of sounds and images is used with singular mastery as the symphony that generates routine, cloister, ellipsis, plenitude, happiness.

-رد و بدل (Exchange) **Barzan Rostami**

Turbulent, exciting, shocking succession of exchange of blows. Barzan Rostami's script is splendidly constructed, daring and polemic, forming a fascinating kaleidoscope of parallel stories crudely portraying human beings in their fight for survival in a sullen, hostile, overwhelmed and desensitized society where children bear the brunt.



-CAFFÉ DE 2 & 3 (COFFEE OF 2 & 3) **Sofia Barahona Pérez, Noel Yates Israel**

Sensual and elegant isosceles triangle. Three vertices around which desire and affection create and dissolve. Three bodily and sentient entities full of electricity, attraction, friction and rejection. Sofia Barahona Pérez and Noel Yates Israel avoid exacerbated sentimentality by focusing on capturing the body languages and gaze code of their protagonists. The camera accompanies without surprises, obeying the impulses of the characters and the symbolization of their internal conflicts. Jacob Elia, Cristóbal Gallardo and Nathalie Kozak create honest portraits by interweaving emotional fabrics where the irresistible nature of passion reigns due to its magnetism. Young daffodils enjoy their slight volatility through small, simple and beautiful moments that bring out an overflowing wave of sensations and pleasures.

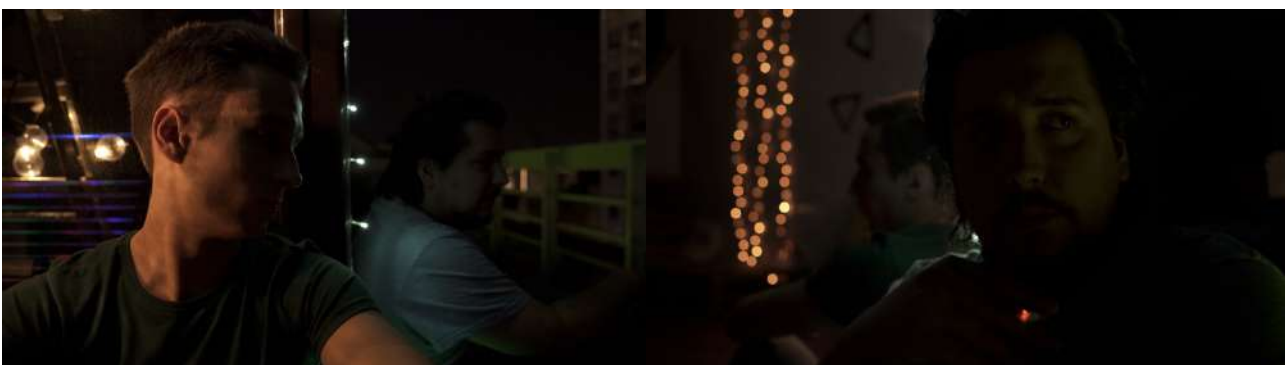


-You think although you are not **Salaheddin Noori**

Uncomfortable questions about the future of human beings in Navid Farrokhi's satirical script. The splendid Pegah Saeeidi and Shahryar Rabbani are united without death separating them, generating moral dilemmas, legal doubts and existential choices. Salaheddin Noori forces us to ask ourselves about the essence of our species and our relationship with new virtual technologies, mixing it with an incisive exploration of the meaning of affliction. An eternity that offers us everything is reduced to absurdity, to nothing, because without an end nothing makes sense.

-Na Terasi (On the terrace) **Julia Ernesti**

Formidable production and staging in this Millennial duel in the heights, a tragedy illuminated with smartphone screens and iridescent LED lights where the most important thing is perspective. Some fast, biting and witty dialogues written by Milica Spasojevic give passion and realism to the confrontation between the brilliant Stefan Jevtovic and Luka Radosavljevic under the supervision of an explosive Sara Pavlovic. Strahinka Popovic's music is an admirable feat that envelops, hypnotizes and dazzles.



-Para Esteban (To Esteban) **Héctor Almeida**

Cinema as a record of memory, as an exploration of reality, as a teacher, as responsibility. Director Héctor Almeida, fascinated by his camera, seeks to discover the power of cinematographic creation. It is already clear that the camera lens is the human and moral peephole of the Cuban director, the interest lies in the experience and reception of the audience of the documentary, the newborn Esteban. Esteban, unconsciously participating during the filming, is summoned in the future to dictate the value and meaning of the video tapes. Thinking about the reaction to the encapsulated message of the future Esteban generates in turn the inscrutable and ineluctable question of what awaits Cuban society. Instructive, autobiographical and meta-cinematic, Héctor Almeida commits to his family and his country to preserve the truth, to fool death, to project love.



-The Great Harburg Trouble **Gökay Biliç**

Alexei Gastev, the Bolshevik engineer and poet, envisioned the mechanization of virtually every aspect of life in Soviet Russia, from production methods to the thought patterns of the common man. Gastev, "The Ovid of Engineers" (who was the first to use the word "biomechanics"), evoked the vision of a future communist society in which machine and man would merge with the arrival of "The Iron Messiah", who would reveal a brave new world with the fully automated human being. As president of the Central Labor Institute, Gastev carried out experiments to educate workers in such a way that they would end up acting like machines. Gastev's goal, by his own admission, was to turn the worker into a kind of "human robot" (a word not coincidentally derived from the Russian [and Czech] verb "to work": rabotat'). Since Gastev considered machines superior to human beings, he believed that biomechanization would be an improvement for humanity. In fact, he saw it as the next logical step in human evolution. This mechanized collectivism would take the place of individual personality in the psychology of the proletariat. There would no longer be a need for emotions and the human soul would not be measured by a scream or a smile, but by a depression valve or a speedometer. This Soviet paradise has been reborn with the satire of engineer Gökay Biliç in the new dehumanized and mixed-race Megalopolis of Hamburg, with machines with many many many many many many many eager to find work. Masterful science fiction film in its development, brilliant in its format, disturbing in its background.

-Cadenas (Chains) **Antonio Quijano**

Infinite poetry, a feast for the senses in the laudanum dream of Antonio Quijano. The imaginative autobiographical film is a sensory exaltation about the relationship between pain and the creative process. The narrative is a journey into the unknown full of dazzling aquatic and terrestrial symbolism, accompanied by the artistic mastery of Luciana Salomón in makeup and Magali Sipán in costume design. Lita Baluarte, sublime in her gestural and bodily elegance, wakes us up from reality to return to the world of dreams.



-بَدَوِي (The Primitive) **Alireza Farzad**

Greed, selfishness, envy, revenge and desire for power in a surprising modern Western on the rooftops of Tehran. Tense like a barbed wire, the atmosphere burns until it reaches the overflow of passions and the inevitable duel. The eternal epic between civilization and barbarism will appear in this community of neighbors that reflects on whether Tehran can become a livable and peaceful city. Hossein Samari plays an iconic and unforgettable role with a defiant and territorial attitude like that of a bull about to charge, intimidating and fascinating in equal measure.



-Good Girl **Jenny Kleiman**

Sadomasochism in New York. Jenny Kleiman explores the sexuality of her character Rachel from the ages of 12 to 34, seeking to overcome the complexes, traumas and taboos of American society with fun and insolence. The lacerating and imposing script never falls into the predictable, seeking the pleasure of suffering. Jenny Kleiman challenges the viewer who wants to consider making a moral judgment about the actions of her actress Alexandra Rey, nonconformist, independent and mature and at the same time shameless, selfish and disoriented. Her sexual encounters, her strange and complicated family relationships will be the basis of a script that breaks the conventions of the romantic comedy. The excessively rational scientist does not find the meaning of her life in a Platonic sentimental relationship, but instead revels in the pure orgasmic sensation. Highlight the sublime work in the credit titles in kinky, lovely, divine pink.



-Game Over **Saeed Mayahy, Miriam Carlsen**

Revealing documentary about the dream of immigration to Europe because it is not represented as something noble, but as a painful and seemingly endless process. The geographical, historical and emotional authenticity makes the portrait of these illegal Afghan immigrants a lively, realistic and rigorous film. The rich variety of episodes and incidents, filmed over time, forms a complex story full of illusions and disappointments. The characters, with their virtues and defects, breathe mirages as they search through their wanderings through the cities for a meaning to the constant humiliation they experience.



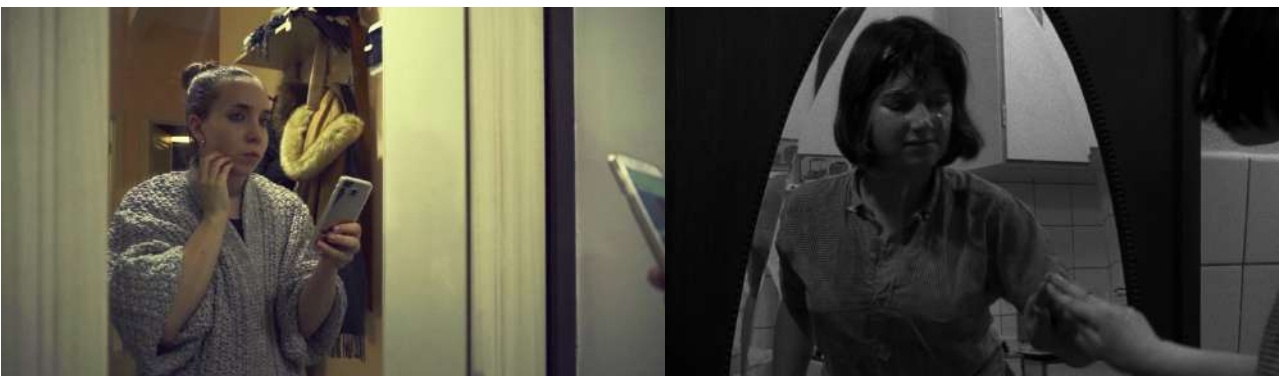
-سالمرگ (Death Anniversary) **Armin Keshvari**

The technical and artistic virtuosity of Armin Keshvari and his cinematographer Ahmir Milad Hosseini shines and stands out in a perfect and memorable sequence shot. The Kantian approach to space and time as a priori forms of sensitivity and indubitable empirical realities are destroyed to investigate the causes and effects of human actions with a script that would have delighted Christopher Nolan. The reality of the protagonists acquires a new dimension to deeply dissect their ethics and morals. Death Anniversary's narrative style exercise engages and surprises from the first moment, playing intelligently with the viewer's intuition without neglecting its atmosphere.



-Relentless **Rufina Prshisovskaya**

Prestigious Rufina Prshisovskaya's cinematographic debut where she investigates the new gestures of contemporary women, their vital dissatisfaction and their perennial captivity at home. 55 years after the premiere of *Saute ma ville* (1968) women continue to be silenced, forgotten or simply ignored, remaining out of the foreground of new political and historical events. Their participation is only virtual, deceptive, digital. In her continuous chaotic and impulsive movement, actress Ksenia Karatygina (and her *doppelgängers*) will be liberated by her own self-awareness and resurrected by the power of art, where Rufina Prshisovskaya will sculpt time to her whim. The director shares the gaze of her protagonist and projects her voice in a process of breaking with the established order and in a search for the truth. Cinema thus transcends linear narrative logic to reproduce the complexity and mystery of life's most secret phenomena.



-Sikat Subar (A Hidden Colorful Feather) **Diogo Pessoa de Andrade**

Beautiful and impressive documentary. Diogo Pessoa de Andrade takes us to the idyllic landscapes of Timor-Leste, where the orography is shaped like a crocodile, poverty has the face of a woman and where the rooster is the king. This animal revered as a god dominates the destinies of the inhabitants from all imaginable perspectives, inciting us to reflect on the customs and traditions of this Asian country. With irresistible charm Diogo Pessoa de Andrade films amazing spectacular aerial images and enters the cockfighting rings, getting us so close that we can smell the blood, causing a captivating, unprecedented sensory experience.



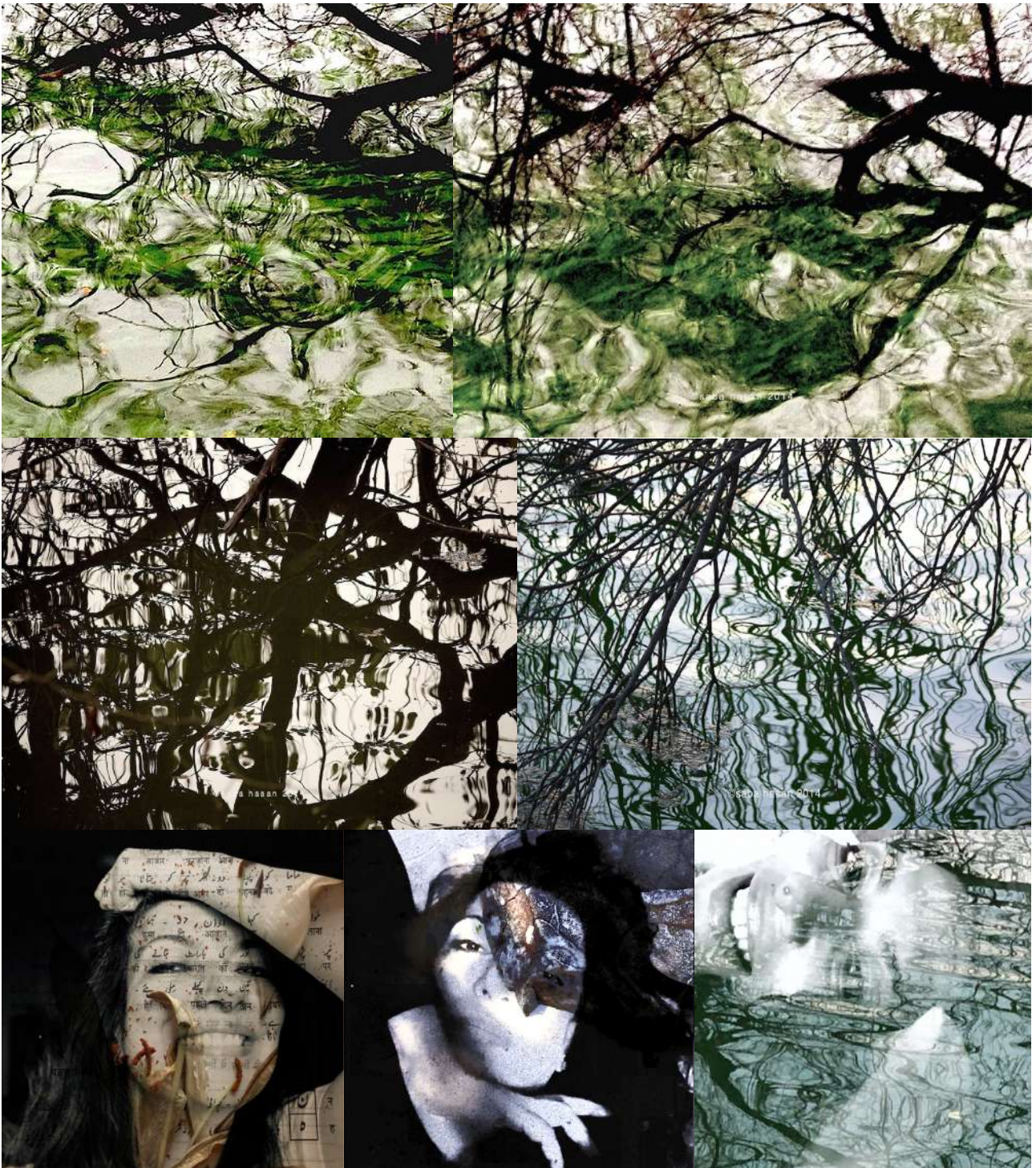
-Rambai Sonna Kadhai **Diwakar Vijayakumar**

Daring and psychedelic proposal using Virtual Reality with an anthological and spectacular initial sequence in which the viewer is trapped surrounded by mirrors as in a nightmare. Diwakar Vijayakumar risks and experiments without any fear in his search for the infinite using his camera as Jorge Luis Borges' Aleph, the artifact in which all the things in the world are reflected, concluding that if space is infinite we can be anywhere in space and if time is infinite we can be at any moment in time.



-Death will come like a shadow, Four Haikus Saba Hasan

Humanist, cosmopolitan, expressionist, the multifaceted artist Saba Hasan uses the camera as a brush to paint her feelings and thoughts. The brushstroke is fast, intense, spontaneous, instinctive. Her creative freedom explodes in *Four Haikus* (2015) where aquatic images become geometric abstractions of immense beauty that flow, transform and merge in an alchemical crucible, in a permanent becoming, in an ecstatic peace. Her film *Death will come like a shadow* is her most intimate and personal work, where she reflects on the arrival of death in a simple, humble and minimalist way with a static image of herself melting into a quantum infinite of sand atoms. «And all shall say, “Without a use this shining woman liv'd, / Or did she only live to be at death the food of worms?” / The Cloud reclind upon his airy throne and answer'd thus: / “Then if thou art the food of worms, O virgin of the skies, / How great thy use, how great thy blessing! Every thing that lives / Lives not alone, nor for itself”.»



-El Reflejo de las Grullas (The Reflection of the Cranes) **Juan Ballesteros**

All sequences are directed by Juan Ballesteros with overwhelming delicacy and accuracy, as if he were doing origami. The images are filmed with solemnity, in complete balance, with absolute seriousness and with subtle intelligence. It is the story of two women belonging to different generations who meet, with a love that will gradually germinate until it blossoms, from the first kiss and caress to the expression of carnal love. All told with sobriety, with talent, without artifice. The sequence of Mercedes López in front of the mirror where she is reunited with her own body after the arrival of love is vibrant, overwhelming, dazzling and captivating. Juan Ballesteros is attentive to every gesture and every look in this rebirth of desire. Romantic seduction is sweet, simple and innocent with a placid and wonderful ending.



-Soft, Petrykivka **Anne Ciecko**

Intimate audiovisual collage. Inimitable cinema that fervently follows exceptional ethical-aesthetic parameters in its production. *Soft* is a colorful and mercurial film, invertebrate like a caterpillar that moves rhythmically with discreet, humble and fleeting images. Emily Dickinson's poem is delicately whispered as if we did not want to disturb our little bug, with an enveloping hypnotic music that makes us participate in the filming, as if we were watching the animal walk innocently in our hand. A wonderful tactile audiovisual delight. In the film *Petrykivka*, Anne Ciecko cinematographically edits with her entire nervous system, with an artisanal narrative that reflects on herself, making visible her own wickers and fabrics. Reality is fragmented and the action is dispersed into minimal units and microscopic sounds, irrelevant by themselves but that connect with each other, acquiring and expressing a new meaning. The cryptogram focuses on the motif of flowering, the transience of beauty, the passage of time, the metamorphoses of memory and the immutable, imperturbable, invariable heroism of modest citizens who face barbarism anonymously and with dignity.

-Das Kulturgespräch im Radio (Culture Talk on the Radio) **Errkaa**

Errkaa turns Anton Pleva and Tini Lazar's road movie into an artistic and meta-cinematic reflection, a journey of recapitulation with more questions than answers. The images are concrete, instantaneous, objective, real. The words (the conversation between Christoph Tannert and the artist René Schoemakers) are abstract, elusive, illusory, unknowable, timeless. It is in this juxtaposition, this collision, where director Errkaa's complex personal analysis resides. The viewer is forced to form his own work of art by mixing the pieces of the puzzle, seeking the desired connections between what he sees and what he hears (some conscious and others unconscious) forming his own audiovisual film. Each viewing is a journey into the unknown with a different destination, making us aware of the complexities of a work of art in its creation and reception. To highlight the memorable interpretation of the sensual Lilo Wanders, sensitive, friendly and beautiful.

-Честное слово (Word of honour) **Lolita Naranovich**

Beautiful portrait not only of childhood, but also of fidelity and betrayal. The epic of the marvelous Alexander Galinskii, *The Knight Without a Sword*, *The Petrified Hero*, *The Anonymous Soldier*, *The Silent Sufferer*, embodies values such as patriotism, bravery, loyalty or friendship. Lolita Naranovich demonstrates that she can direct blockbuster productions with skill and mastery and is able to get the best out of her technical and artistic team, highlighting in *Word of Honor* Larisa Zhandarovskaya in art direction and Yuliana Andreeva in costume design for their enormous and detailed work.

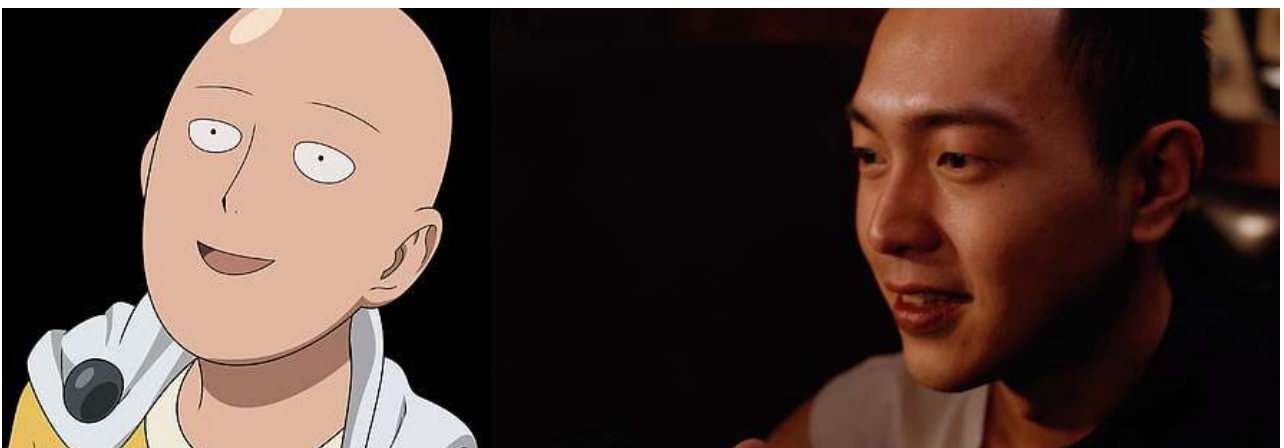


-Accompany **Weiming Wang**

Masterful piece of goldsmithing. Even in the most terrible moments there is always beauty in Ran Xin's cinematography. Weiming Wang's splendidly orchestrated script plunges the viewer into the total confusion that senile dementia produces with overwhelming simplicity. The cinematic editing is elegant and fluid like a score. Moving, real and memorable performances by Dominic Dummaway and Peter Finlayson perfectly synchronized.

-Super Deer Man **Jing Huang**

Hilarious and hooligan movie, full of wit and provocation. Jing Huang spices up his "fictitious real" world with nostalgia, smiles and melancholy to move more than ever in a wonderful ending. A cinephile fetishist in his images, Lu Xia's quixotic desire will become a delicious parody and an undeniable tribute to superhero movies.



-石岡夕口一 (Ishioka TARO) **Atsushi Ishizaka**

It's a losing battle trying to hide in the trenches and keep your eyes dry in Atsushi Ishizaka's moving film. No matter how much you resist, it will pierce you emotionally and rivers of tears will flow in the room. Movie with a true story that touches the soul and breaks the heart. Who has not known the story of a dog like Taro (Koro)? Here in Spain the dog Canelo in Cadiz is loved, honored and remembered by everyone too. Atsushi Ishizaka makes an enjoyable and charming film where all the characters win the viewer's sympathy with spectacular production design and art direction to recreate entire decades of Japanese history.



-Tarzán **Giuseppe Rattá**

Naughty, impudent and funny comedy that provides more than a healthy laugh. The flirtatious hot-blooded scripts of Giuseppe Rattá analyze the female soul with nerve and freshness, always turning out to be human, ironic and hilarious. The shameless Camila Gómez Duval performs a fantastic performance in a state of permanent dissatisfaction through the beautiful streets of the city of Valladolid, allowing the viewer to enjoy her legendary towers, jungles and hominids.



-En(RE)cordar (Weaving Memories) **Marta Arjona, Maite Blasco**

Nostalgic tribute, a life lesson and a masterclass of artisanal archeology choreographed by the exceptional artists Júia Miralles and Mei Casabona. The directors Marta Arjona and Maite Blasco unlear the skein pulling the thread of history through the words of an excited Rosa Barrufet. Cal Blanco's portrait is honest, exhaustive and mysterious, always maintaining poetic emotion.



-The Last Version of Love **Alimohammad Eghbalda**

Anatomy of pain in a shocking story about domestic abuse. Alimohammad Eghbaldar builds a simple, intimate and overwhelming atmosphere, narrating the protagonist's inner struggle as if the camera were the mirror of her soul, meticulously filming close-ups to capture the exact gesture of revelation. Expressive film as necessary as it is terrible where an immense Reyhane Hendien interprets her ordeal and passion with majestic dignity.



-Coming Together **Bella Rinsky**

Enough! Inspiring, overwhelming, moving. The film deals with domestic violence with sensitivity and crudeness, harshly interpreted with mastery by Eve Callow-Salt and Matilde Appleton. Dan Roe's soundtrack that accompanies the muffled screams of the resilient protagonists is a little gem for music lovers.



-Hollow Humanity - Contempt // Misery **Bosco Cabello**

Aurora Hr's petrified gaze stops your heart; Juan Bucher's first thrust makes your blood run cold; entering the jaws of Fran Gálvez upsets your mind. The visceral talent of the Chilean Hieronymus Bosch takes us to hell with a dizzying, unbridled and wild edition. With a painful satirical moralistic message about food, a bloody crescendo will remind us of the weakness of our flesh.



-The New Flesh **Rupert Jörg**

Disturbing cyber punk nightmare, a perverse delight. The surreal film emerges from the unconscious and the obsessions of an artificial intelligence fascinated by the weakness of human flesh. The innovative director Rupert Jörg conceives a sexually anthropophagous monstrosity to recreate the fetishistic dreams of electric sheep.



کاپلو صیاد- (Sayad Capello) Rostam Nazari

"The streets are full of Messies and Ronaldos. Who will discover them?" The scout and tracker Sayad Cappello walks like a figure invisible to the human eye through the labyrinthine streets and alleys of Tabriz with the security of a sleepwalker observing everything, watching over everyone. Rostam Nazari films his hero as a tireless bird that flies over the city with his unique and peculiar physiognomy: a hawk's gaze, his perennially beaked sense of smell and his winged arms that protect childhood. Sayad's work is constant, endless, one of the guardian angels sent to the earth and the grass by that deity called football. Rostam Nazari makes one of the best films about sports in history, filmed with passion where everything seems exciting, dreamlike, beautiful. The poor economic conditions of the players give a mystical value to the games where the shadow of Sayad Cappello rules and dominates the playing fields. He knows the names of all the footballers, he is the transport worker, he does the laundry, he is the t-shirt merchant... He goes out of his way for his players in the ups and downs of his revered profession as a coach, even enjoying the constant disappointments and falls. The Guardian of Joy, the Provider of Dreams. The final image jogging on a frozen soccer field to melt the snow imploring the arrival of spring so that the children can play is iconic and unforgettable.



-The Nothingness Club **Edgar Pêra**

“Se, depois de eu morrer, quiserem escrever a minha biografia, / Não há nada mais simples. / Tem só duas datas—a da minha nascença e a da minha morte. / Entre uma e outra coisa todos os dias são meus. / Sou fácil de definir.” Film noir in the infinite of the unconscious where The Private Eyes Alberto Caeiro, Álvaro de Campos, Ricardo Reis and other heteronymous people meet for the last time to try to solve the crime of the life and work of Fernando Pessoa. "I'm easy to define," he mutters, laughing at his grave as a challenge to anyone trying to solve the *quebra-cabeça*. Edgar Pêra carries out an imaginary festival that literally seems to be from another universe that represents the chaotic narrative and poetic style of the modernist writer. Impossible, disturbing, shocking movie. *Filme do desassossego*. With the confident security of a psychotic, film editor Cláudio Vasques dislocates Pessoa's soul to multiply bodies, styles, voices, worlds. Miguel Borges gives the best performance of his acting career, fertile, resonant, dark, imposing. “Não sou nada. / Nunca serei nada. / Não posso querer ser nada. / À parte isso, tenho em mim todos os sonhos do mundo.”



-The Creature **Muhammad Reza Yarikia**

Muhammad Reza Yarikia builds an atmosphere of unfathomable restlessness and mystery. Without artifice and with patience he creates a disturbing film. He uses our most primal fears to reflect on the existence of evil. The monsters are not the beasts that lurk in the impenetrable fog but they are ourselves. The human being is cowardly, unsupportive, fanatical and hopeless. Ruhollah Karimi makes cinematography that is agonizingly exhausting and devilishly fascinating.

-A CONTRE-BANDE (The Smugglers of Silence) **Olivier Simon**

Olivier Simon's serene camera records with slow elegance the precise gestures and movements of his expressive cast as if they were ballet dancers. The director almost never uses close-ups, but rather films the characters from a distance, in general views, interacting with each other and with the environment. The places come to life through the exact placement of the camera, where the magnificent sets of the city of Paris become the stage for its sharp, visual, subtle and disorderly humor, which appeals to the viewer's intelligence. The film is practically silent, a story in images where each technical and artistic option is the fruit of an improvised and spontaneous theoretical reflection using creative sound effects to intensify the comic effect. Olivier Simon establishes himself as an exceptional conductor in the musical score of Paris, an anachronistic burlesque artist, a hopeless romantic.



-Fool **Mateja Kardelis**

A delicious cinematic cake with different layers, aesthetically charming and hypnotically dreamy. Mateja Kardelis' script, mysterious and enigmatic, prophesies in its prologue the arrival of an intoxicating nocturnal love and in a somewhat tragically Shakespearian way it is realized. "Le Fabuleux Destin de Costa" has wonderful kitsch and fauvist cinematography by an imaginative Leon Golz. Sascha Paul Klaus gives a sensitive, endearing and spontaneous performance, with a chameleonic and striking physiognomy thanks to the great work of Emma Mae Zich and Julia Giringer in makeup.

-To exist **Marina Fastoso**

A fantastic Sergio Amore plays a new Dorian Gray who will have to face his tormented secrets in his most intimate portrait. The detailed director Marina Fastoso proves to be capable of directing any cinematic blockbuster, counting on this occasion with the imaginative Luca Ragucci and Benedetta De Biase in the production design and a wonderful Benedetta De Biase in the costume design. Exceptional tenebrist cinematography by Alessandro Rocca and Martina Mele that are reminiscent of some works of Roman-Bologna pictorial classicism.



-I dream My dream **Monique van Kerkhof, Bo Oudendijk**

Circular syntax, total freedom and solidity of the choreographic gesture in the immersive proposal by Monique van Kerkhof and Bo Oudendijk. The artists come up with a need for human beings to return to the origin, to the consciousness of a body that is at the limit of its existence and cries out to survive in its virtual envelope. There is no narrativity or dramaturgy, but rather a primal, universal, internalized language, which poses an exercise of self-observation linking it with a bodily sensation where old experiences are remembered. It is not addressed to the viewer, no questions or answers are posed, but rather it is suggested, new horizons are opened, it is hypnotized.



-Our Co-Blind - An Ethnography of Care among Visually Impaired Communities in Baguio **Masato Ushimaru**

Masato Ushimaru blends into the universe in which people who have been deprived of sense of sight. The images are dark, out of focus, with cut frames focusing only on details, making us live and experience blindness. The hands of the Blessed Community of Persons with Disability (BCPD), a visually impaired community in Baguio (Philippines) become ours, our ears become more perceptive, the sixth sense that supplies the body's deficiencies becomes more alert. Our hearts expand. Blind people and, in general, those who suffer from some disability, full of problems and confusion, suffer constant discrimination and abandonment, requiring special care. A human, existential and necessary film.

-Butterfly Wings **Yu-Quan Huang**

Spectacularly well-shot thriller, an unforgettable experience and a bitter delicacy in its disturbing ending that haunts you even after the credits roll. Yu-Quan Huang and Zhen-Hao-Chen Huang write a clever inversion of the typical male-female stalker scenario, reflecting on monogamy and contemporary sexual paranoia. Ai Wang is formidable as an attractive femme fatale, a chameleon-like performance that seduces and captivates with an arrogant self-confidence but that hides behind it a very devalued personality. Wei-Ting Huang's masterful sound work is enveloping, surprising and maddening.

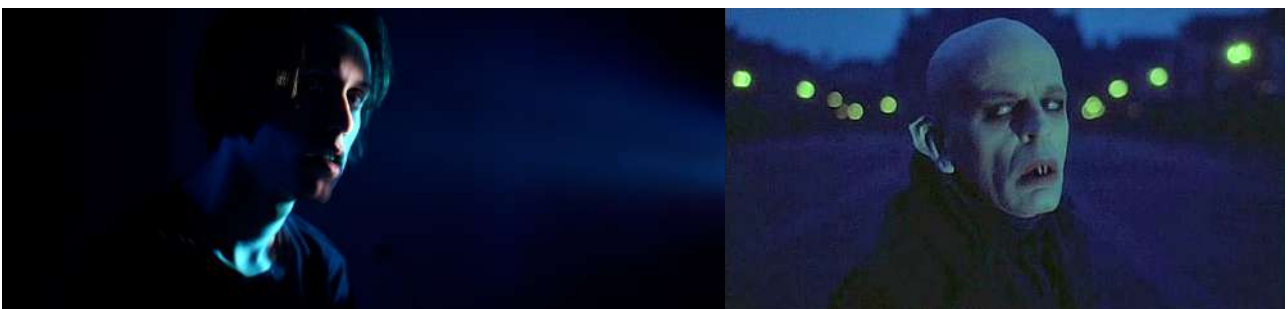
-LA LIXEIRA - la dignità degli invisibili (LA LIXEIRA - the invisibles' dignity) Guido Galante, Antonio Notarangelo

Impressive portrait of the families who cling to survive in La Lixeira, the endless garbage dump district of Maputo, without hearing from God. A necessary tribute to the tireless work of Roberto Galante who sought in a poetic way to eclipse a distressing reality by creating the audiovisual school A Mundzuku Ka Hina, an oasis of hope in a hungry, disorganized and demoralized city. The film is a painful and disturbing social report with a hyperrealistic script that describes the brutal, hypocritical, shameful and unfair world in which we live.



-What You Watch Alex Duque

The multifaceted director Alex Duque, skillfully controlling all cinematic arts and crafts, makes an infectious “vampire” film. Television is a seemingly innocuous entity whose power is only unleashed if we invite it into our homes and our minds. Only in this way it can exercise its dominance based on a combination of hypnotic seduction and pleasurable sedation. The character of Alex Duque, increasingly nocturnal and increasingly thirsty for images, is just one example of this collective paranoia. The script preserves the synthetic and visionary capacity of the director, with unhealthy cinematography that creates a sickly atmosphere in the interiors that contrasts with the bright exteriors, thus highlighting the character's disconnection from reality and creating a nightmarish world. Some details in the cinematographic editing manage to mix the spooky with the cerebral, generating an electrifying sensation.



-La dualité (Duality) **Yasaman Afsharfar**

Tribute to the welcoming city of Paris and also a song to freedom. Paris, superb and majestic, generously offers the protagonist its landscapes, its cafes, its services, its culture and its people. Catayoune Ahmadi changes her life, moves to another country but does not forget her past. She breathes an atmosphere of tense and fictitious joy, a certain fake beauty and a fear of fragility in love. The outburst never exists in Shayan Rahmati's elegant cinematography, expectant and cautious. It is in this uncertainty where Maryam Rahmanian's script shines (where narratively we seem to be in an autobiographical film) since it does not delve so much into the possible successes or errors of the protagonist but into the importance of her possibility of choice.



-Ali Vs. Ali **Alireza Rofougaran**

Maladie d'amour, Clérambault syndrome, erotomania, limerence... Alireza Rofougaran writes a passionate love letter to cinema in an ingenious, intelligent, acidic and irreverent documentary. The life and work of Muhammad Ali is exhaustively reviewed, but before reaching our inevitable bitter destiny in the cemetery in Louisville (Kentucky), we tour a road movie paying homage to Brian de Palma, Charles Chaplin, Michael Jackson, Sylvester Stallone... Alireza Rofougaran enjoys traveling like a child in search of his idols, filming everything and everyone who crosses his heroic path. Ehsan Vaseghi, Parinaz Hashemi and Pooya Parsamagham make a titanic effort in the masterful cinematographic editing, forming a naturalistic and powerful portrait full of sweetness and longing.

-سُشْرُقُ من المغرب (Maghreb's hope) **Bassem Ben Brahim**

The variety of protagonists, locations and stories in a moral and emotional atmosphere give the film directed by Bassem ben Brahim a resemblance to the Arabian Nights set in the Maghreb. The unfinished stories, the erotic exoticism, the faithful portrayal of customs and the didactic nature are present in the film, but the fantasies in this case are very real and the dangers and risks that seriously and daily threaten the lives of these new Scheherazades (Adam, Afef, Ritaj, Jade) make this documentary something clandestine and dangerous. Bassem ben Brahim (She, He), a Queer film director from Tunisia, demonstrates his innate talent in animation and his eternal commitment to political activism in a film as necessary as it is proud.

-Bibliotheca do Sorrir (Smile Library) **Bernardo Bibancos**

“When people told themselves their past with stories, explained their present with stories, foretold the future with stories, the best place by the fire was kept for the storyteller.” Fábio Bibancos invites us to enter his *Bibliotheca do Sorrir* to celebrate the joy of living and the right to enjoy beautiful teeth. Surrounded by books and impregnated with wisdom, he will liven up our afternoons and delight us with his warm voice throughout anecdotes, curiosities, and simple stories as old as the earth itself as John Hurt did in Jim Henson's legendary series *The Storyteller* (1988). His perennial smile takes us to other worlds, in a hypnotic atmosphere that makes our imagination fly. Dionysus, Uzume, Xochipilli, Shakespeare, Hesy-Ra, Tiradentes... numerous heroes will be invoked to achieve the noble purpose of the utopia of universal dental medical insurance. In the emotional episode of *O Sorriso do Brasil* we were filled with hope and happiness, all enjoying ourselves like children listening to the *Doador de Sorrisos*.



-El sueño de la actriz (An Actress' Dream) **Clara Castagno Costa**

Clara Castagno Costa introduces us to Sylvia Rocha, a complex, warm, multi-faceted, fun artist through her extensive career in the world of entertainment reduced to the domestic sphere. The director assimilates the story with admiration and respect, reflecting on the meaning of success and failure, of what we lose along the path of life to reach a nostalgic ending full of regrets where defeats imprinted character. Romina Bentancur does scrupulous work in film editing with more than 40 years of documentation, achieving an agile, attractive, elegant and powerful film.

-Unworthy **Eta Dahlia**

A fantastic Eva Mashtaler invokes a pagan coven (Witches' Sabbath) to scare away her hateful partner. Eta Dahlia's psychedelic images full of illusionistic contrasts build a visionary, bizarre, mystical and ambitious film sustained by primitive symbolisms, bleak metaphors and self-flagellating confessions.



-5AM Rafi Tannous

Powerful, fiery, surprising. Rafi Tannous's enviable cinematographic talent for generating alternative worlds will leave you speechless. The exciting visual effects of unlimited creativity are made of the stuff dreams are made of, seasoned with a wonderfully timeless romanticism.



-Brigid Tucker Book of the Dead

The Necronomicon of cinema. "That is not dead which can eternal lie, / And with strange aeons even death may die." A snack, an aperitif, of the new nameless art that is yet to come. A sinister atmosphere, repetitions that cloister themselves in your mind, gloomy underworlds, powerful sorceresses... Brigid Tucker generates a genius of horror cinema full of surreal fantasies where the human being as creator begins to be an insignificant entity lost in digital immensity. Do Films Dream of Dead Directors? Benjamin Christesen's demons in a nightmare by Ingmar Bergman with a staging by Georges Méliès with special effects by Giuseppe de Liguoro mercilessly torture *Le coq dressé* by Cook et Rilly, the emblematic symbol of the origin of cinema. "Ph'nglui mglw'nafh Cthulhu R'l'yeh wgah'nagl fhtagn."



-The Virgin of Highland Park **Sonia Sebastian**

Convex, bittersweet, brilliant and unexpected comedy with a transgressive proposal. Sonia Sebastian, Miguel Alcantud and Deborah McNulty pose an extreme challenge to the viewer's credulity and resolve it with true characters, plausible situations and empathetic emotional reactions. They capture the adolescent sexual confusion and moral ambivalence of our time without being forced or preachy. The dialogues shine, polished and accurate with superlative work by Jessica Treska and Penelope Ann Miller, respecting the idiosyncrasies of their characters without exaggerating them, trusting in the exceptional work of Sonia Sebastian in the acting direction. Addictive, memorable and enjoyable entertainment.



-Mes petits bébés (My Littles Babies) **Justin Lemay**

Justin Lemay resurrects childhood in this hilarious mockumentary with hidden autobiographical overtones. The ventriloquist Marjolaine David gives voice (and sign language) to these charming narrators who have a daring personality with an extraordinarily agile and lively narrative style. The movie mixes a sense of humor that never stops making us laugh with messages that teach us values such as friendship and companionship. How many times when we played with our toys did we imagine that they came to life? Who hasn't turned their favorite toy into their best friend? Ideal for all audiences to enjoy (even big children).

-Ghalat Gir (Correction Fluid) **Danial Abroushan**

Geometer Danial Abroushan designs a precise, controlled, chess-like film. The motivations of the characters are oblique and camouflaged, having to discover them through their behaviors and looks. Sentimental life is represented as a theatrical game, where the art of machination is manifested with simulations, concealments, small lies, ambiguous words and false appearances. Saman Tohidi's character is mature, pleasant, calm and intelligent, but also devious, cunning and perverse with the insecurities, doubts, concerns, inexperience, curiosity and fear that surround every young man in love. Parisa Habibi's interpretation is superb with the subtlety of her gestures, the intimacy of her gaze and the immensity of her beauty.

-My Toy **Mazen Haj Kassem**

Mazen Haj Kassem gets excellent performances from his entire cast, highlighting an emotionally icy Silja Ellemann Kiehne and an uncontrollably anguished Hassan El Sayed in this complex, unresolvable and enduring drama about parental custody. The sweet and harmonious is impossible in a deranged childhood aggravated in its problems by ethnic, cultural, religious and linguistic conflicts. Rana Maoued in the artistic direction manages to create the right environment with very few elements in a claustrophobic and labyrinthine juvenile center, and the cold and almost monochromatic cinematography of Thomas Korsholm achieves a tense and unbreathable image. A koala must be sacrificed in this obligatory ritual visit, a symbol of lost joys, wasted time and trampled happiness.



-Everyone Sits Alone **Ophir Benshimon**

Hilarious and unruly comedy about the magic of deception and the deception of love. Witty, ironic and intelligent script by Ophir Benshimon with a magnificent Yoel Ron whose heart knows things that his reason cannot understand.



-Sabab Woujoudi (My Reason for Being) Julie Kebbi

Documentary as a personal experience, as an intimate whisper, as a contained despair but, above all, as a torn conscience. The film directed by Julie Kebbi is sober, intense, simple in material resources but with deep content. An epitome of life for posterity. The camera stops on Kawssar Kebbi Mabsout's face to reveal in a minimalist way her emotions, regrets, fears, hopes and frustrations. The drama appears with a singular force in a dark room of the twilight family house, where confessions become wounds and words become laments. Julie Kebbi demonstrates her ability to analyze herself and her environment with precision, honesty, humility and courage. The horrors of Lebanon's civil conflict are shocking, reflected in the invisible scars left by all hateful wars.



-Feet Fear Freedom Joris Keller

Perfectly groomed cinematic delight. Joris Keller splendidly mixes comedy and surrealism in this illustrative and educational documentary. Tenzin Yangdon Nesar uses his technical skill to film the gestures of our lazy friends as if they were majestic 17th century pictorial portraits. Anna Katharina Minsch's delirious work recording the dictions of the feet is wonderful, amplifying sounds creating a synesthetic language similar to the ASMR atmosphere and a unique perspective on body knowledge. Strangely attractive, the film is a marvel for foot fetishists. What would Quentin Tarantino do with this movie!



-Los Olvidados. Caso Venezuela (The Forgotten. A Venezuelan Case) **Nicola Losan**

Amazing and terrible documentary about the rawness of human misery. Sad and heartbreaking, Nicola Losan's film is a confrontation with reality in a parched well full of wounds and fatalities. Shocking, moving and painful testimony of the injustices and absurdities of the Venezuelan government.



-The Familiar Tide **Jacob Rogers**

Cruel, harsh, dense, solid and unusual drama. Everything is amazing in Ewan Squire's careful, daring and expressionist cinematography with brutal contrasts between lights and shadows, twisting reality to the point of madness. Jacob Rogers, with his own language, exploits the staging with deformed sets, artificial lighting, gothic elements... The versatile sound designer Sophie Rogers is able to masterfully adapt to the variety of genres and atmospheres in which the film moves, from a family drama to a grotesque comedy through film noir or horror film. Wonderful Sue Sheppard playing a twilight heroine with an apothecic, dignified and titanic ending.

-Rapunzel, el Perro y el Brujo **Andres Roa Ariza**

Extraordinary and cruel. A beaten Anderson Ballesteros travels through a horrifying nightmare in one of the worst times in Colombia's history, going through a jungle of demons until his final redemption. Andres Roa Ariza amplifies in a hyperrealistic way to the point of nausea the violence and cruelty of the civil conflict between the FARC and the paramilitaries, offering as an inevitable refuge a disturbing fairy tale fantasy to try to explain the meaning of an unjust, illogical and perverse world. The plot takes place in real tangible environments and events where nature is the war scene of terror, revenge, criminality, dementia and madness. The film adds elements of drama, fantastic cinema, tragedy and thriller, in an unprecedented, imaginative and disturbing mix of genres under the umbrella of mythological fables. The dreamlike journey of the protagonist, a modern Ethan Edwards who will track Maithe Hurtado through all the confines of the Andes, produces a somber and dark visual stupor. Immeasurable Alvaro Rodríguez, disturbing in all his aspirations, chills the soul and provokes irritation, pain and rage. Evil not only lives inside some people, it also moves with wicked force in organized societies, perfectly organized, to slaughter, kill or pervert innocence.



-Was Schuhe träumen (What Shoes Dream) **Christa Azzola**

Intimate representation of the human body (and its adornments), with extraordinary creative freedom where absolute emotional distancing prevails. The mimicry of the body challenges the viewer with their gaze, with an unusual perspective that reinterprets everyday events for recognition and individual awareness. Christa Azzola's domesticated shoes in their lazy visual repetition and reiteration, taking up the same elements without significant changes, exemplify the oppression of women in the home. A daring point of view to experience feminine idiosyncrasy, enhancing the combination between sound and moving image in an avant-garde way. In the paraphraxis or traces of failed actions, in the obsession and reworking of symbolic images, unexpressed desires or conflicts that struggle to come out are reflected.

-Der Kofferraum (The Trunk) **Pablo Knappe Rodriguez**

Pablo Knappe Rodriguez weaves a spider's web with a millimetric narrative where Michael Marwitz's epic twilight heroism and his fatal destiny bite into the viewer's heart. The film is simple and convoluted, cumbersome and nickel-plated, tragic and hopeless. The audacious screenwriter creates a sordid, despicable and degrading world, dismantling topics with painful black humor in his brilliant finale.

-Fotógrafo Callejero (Street Photographer) **Zoum Domínguez Blanco**

Fabulous ode, story about the life of the worthy and honest Juancho Domínguez, a brave and dedicated photographer who portrays the beauty he finds along his path like a curious *flâneur*. There is no censorship in his view, but rather an attempt to encompass all the diversity of people and places that inhabit his beloved Caracas, creating an incalculable legacy for his society. He needs to bear witness, to document, to make known, without judgmental itch or a manipulative temptation. Things are as they are, people live what they have to live and the photographer is only an instrument to make it known, to make the invisible visible and leave a notarial record. His dialogue with director Zoum Domínguez Blanco is a conversation with images, reflections of light and shadows between passionate artists.

-The Flying Wish **Muzammil Taha Shaikh**

Happy splash of good feelings. The Flying Wish is entertainment for the whole family that will touch your heart. An exercise in narrative concision full of rhythm, strength and love. Young director Muzammil Taha Shaikh is able to inspire with small acts that make a better world.



-Zero Coordinates **Nima Valibeigi**

Triumph of the will in a tortuous encounter in the deep abysses of the Third Reich. Nima Valibeigi rewrites history as he pleases using sharp dialogue in a captivating script that reflects on the banality of hate and the creativity of evil. The recreation of the Second World War is not a portrait of the trenches or battlefields but rather an untraceable claustrophobic infernal bunker.

-Not To Be **Katrina Channells**

A splendid film, a penetrating portrait of Bryan Nason in his personal Australian Parnassus. Bryan Nason magnifies his unbreakable body until he transforms it into a pure dream. Caleb Ware's wise cinematography takes advantage of his actor's face, a vestige of his countless lives, fervent battles and exciting adventures, to transport you to an earthly heaven in an unforgettable interpretive recital. Tonia Hammerich accompanies him and with her calm breathing and moist eyes she manages to revive him with her applause. Katrina Channells achieves a tenderly romantic film, overwhelmingly conveying the miraculous quality of the acting performance. "Life's but a walking shadow, a poor player, / That struts and frets his hour upon the stage, / And then is heard no more."



-ASMR deconstruction **Karolina Gliniewicz**

Brain orgasm. Łukasz Zalewski will tickle our skin with his seductive sounds, releasing dopamine, endorphins and oxytocin. Karolina Gliniewicz will enrich our ultra-sensory world to the point of ecstasy with impossible colors, infinite textures and unknown flavors. A delight and a pleasure. A medicine of the soul.



-Mnemosyne **Mário Fernandes**

Fog in the soul in Loukia Batsi's painful and intimate journey through the scars of history. The howling wind guides the actress in her continuous and confident advance as if she were a blind sleepwalker through a wounded territory full of patches and sutures. Time is sweet and delicate in the search for healing catharsis causing a captivating hypnosis in twilight beauty.



-Dhakad Chhoriyaan (Brave Girls) Rajeev Ashok Bhatia

The power of friendship and sisterhood is the builder of the situations and destinies of the protagonists in the film. Women will fight overwhelmingly to have a more powerful life, perhaps not in the most orthodox way, but necessary. We witness Pooja's tragic fate impressed by her dignity and morality. Rajeev Ashok Bhatia's wonderful script manages to splendidly combine romantic comedy, action scenes, sensual dances, legal disputes and the harshest drama. The innocent youth adventures of the protagonists at the university, fun and musical, are suddenly forgotten in the face of sexual terrorism and extreme violence that stalks them outside. Two of the most accurate portraits of women that cinema has given us, Rakhi Lohchab and Nisha Sharma, will be remembered thanks to the design of their powerful characters. They look forward without fear, together they fight the rules of the game of Indian society that condemn them to injustices and inequalities, seen like men as simple objects of lust and luxury. Primitivism, machismo and male violence will confront the unbreakable bonds of friendship. The irresistible and explosive chemistry between Rakhi Lohchab and Nisha Sharma is an addictive cocktail (without alcohol), entertaining in its self-confidence and insolence. Their magnetic acting power makes them crowned as the new Indian queens of Bollywood.



-Q Iñaki Herrera Tamez

The cinematographic direction of Iñaki Herrera Tamez is pure feeling moved from the bottom of the heart. It is a film full of love, which tells us about the waste of love, the miseries of love, the indestructibility of love. Sad and beautiful. The portentous interpretations of Cesar Rodriguez Rini Kaffenes urge and excavate the wound with subtlety and passion, with erosion and resilience, with pleasure and pain.



-Scavenger **Alborz Poursayad**

"The past is never dead. It's not even past." Stylized road movie through immense frozen deserts of pristine white contrasting with the lust for blood that its protagonists want to spill. Alborz Poursayad's corrosive script is a Coen Brothers-accented thriller full of violence, cruelty, solemnity and destiny. The journey will take the travelers from darkness to light, accepting their bitter past and preserving the family unit in its entirety without being able to leave parts behind.



-Siren! Air Raid Alert! Head for Cover! **Lidiya Huzhva**

Essential, necessary and revealing documentary with material filmed during the Russian attack on Kyiv on October 10, 2022. Lidiya Huzhva's film is a powerful denunciation against violence, unreason and political manipulation. The terrible war events are narrated in a raw, suffocating, distressing and agonizing way, accessing the privacy of an entire country, looking with the eyes of civilians who are denied everything and everything is taken from them in their darkest hour. "Ukraine will never give up."

-Αντίστιξη (contrapunto) **Efi Amanatidou**

The meeting between Francis Ponge and Tomas Tranströmer through exchanged letters is the basis for Efi Amanatidou's cinematographic experimentation and the ontological deepening of the value of images. The Greek artist shares her thoughts, concerns and impressions, reflecting on the differences and similarities between the Platonic and the Aristotelian, Rationalism and Empiricism, from a poetic intimacy, a sincere respect, a sublime calm.

-Ilha dos Desejos (Island of the Wishes) **Alejandro Segovia, Teo Marinakis**

The incandescent Teo Marinakis and the incombustible Alejandro Segovia delight us with one of their adventures on the high seas portraying the unruly George Otero in his *Ilha dos Desejos*. The film is revolutionary in its form and substance, with an elegant mestizo technique that dazzles and fascinates. Its drunken final explosion, full of dynamism and futurism, is a thrilling montage of attractions that is impossible to forget.

-Shahroor Yafa Ezzat Shahroor, Mo'men Ghanim Hasanain

Declaration of love from Yafa Ezzat Shahroor to his deceased father Ezzat Shahroor. Magnificently told family story with emotional moments of intense humanity. Ezzat Shahroor's images are a whirlwind of life, suggestive and endearing. The journalist was deeply involved in the reality of the world in which he lived, a dignified person who looked with deep esteem and candor at everything that came his way in his countless works as a correspondent throughout the planet. The cinematic edition of Mo'men Ghanim Hasanain absorbs the viewer, creating a window into the past, present and future of Yafa Ezzat Shahroor's family. The director has a vital need to bear witness, to reflect, to document, to make people known as they are with serenity, education and pain.



-Audition Gino Zhang

Gino Zhang claims the right and privilege to find cinema in its actors and actresses, dignifying their profession in an original and charming film where nothing seems imposed or pedantic. With extraordinary honesty and modesty he makes a profound reflection on the insecurities of the artistic process reflected in a film audition. Gino Zhang's script is absorbing and compelling, finding beauty and delight in the simple and authentic.

-The Football Amateur Sharmin Mojtahedzadeh, Paliz Khoshdel

Directors Sharmin Mojtahedzadeh and Paliz Khoshdel create a passionate, didactic and sensitive portrait of soccer fan Zahra Kroshnavaz. A fan of Persepolis to the core, her face full of intelligence and courage is the symbol against the idiocy of totalitarianism and fundamentalism. The film manages to mix the comic with the atrocious, from the finest irony to the wildest hooliganism. The documentary excites, entertains and is loaded with magical realism. The sequence in which the protagonist is intercepted at the entrance to the stadium is overwhelming and full of emotion, making us so happy as viewers of her final success that we want to sing with her at the Azadi Stadium. Using a simple argument, the banning of women from football stadiums, the directors create a historical document of the city of Zahra and a universal story about the right to be able to fly free like birds.



-Axé, Salvador! **Domenico Rodolfo Grillone**

The Marco Polo born in Reggio Calabria, Domenico Rodolfo Grillone, a persistent globetrotter with a head full of dreams, delights us with a suggestive ode to the exciting city of Salvador De Bahia built with honesty, harmony and work. A unique sound poem of the city where the Italian director with his insatiable curiosity and his desire to interview unusual characters will passionately tell us the most idiosyncratic and peculiar anecdotes of the city of Brazil. The amazing Italian explorer, amazed by the immensity of the world, seeks to record pieces of beauty, unprecedented landscapes, mystical sounds and fragments of hope in the most inhospitable places on the planet so he can return home, to his revered Cartoline Club (an extension of the Cartoline Rock association), to share them from the heart to his friends and loved ones.



-Súper Nacho Guilló

Ode to potato omelette. Adrián Serna cooks a script over low heat, seasoned with friendship, reverence and love for the prestigious national actress Pepa Aniorte. Pepa Aniorte is discovered as a talented and tireless superhero accompanied by the beautiful Elena Ballesteros, who narrates the story of the events with ease and elegance. The figure of the *Übermensch* represented by the charismatic actor Nicolás Coronado is hypocritical, exhibitionist, outdated, empty. *Übermensch ist tot!* The common citizen must reach the state of superior spiritual and moral maturity in simple actions, in daily care of the environment, in his relationship with neighbors, in healthy eating, in respect for a mother. Director Nacho Guilló manages to squeeze out the qualities of his entire creative and artistic team with the spectacular cinematography of Beñat Revuelta and Ariel F. Verba, the otherworldly visual effects of Thor Echevarría, Eduardo Battaner and Ágatha Gómez, and the majestic music of Turi Summer and Alean Imbert.



THANK YOU

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