

MARCH 25

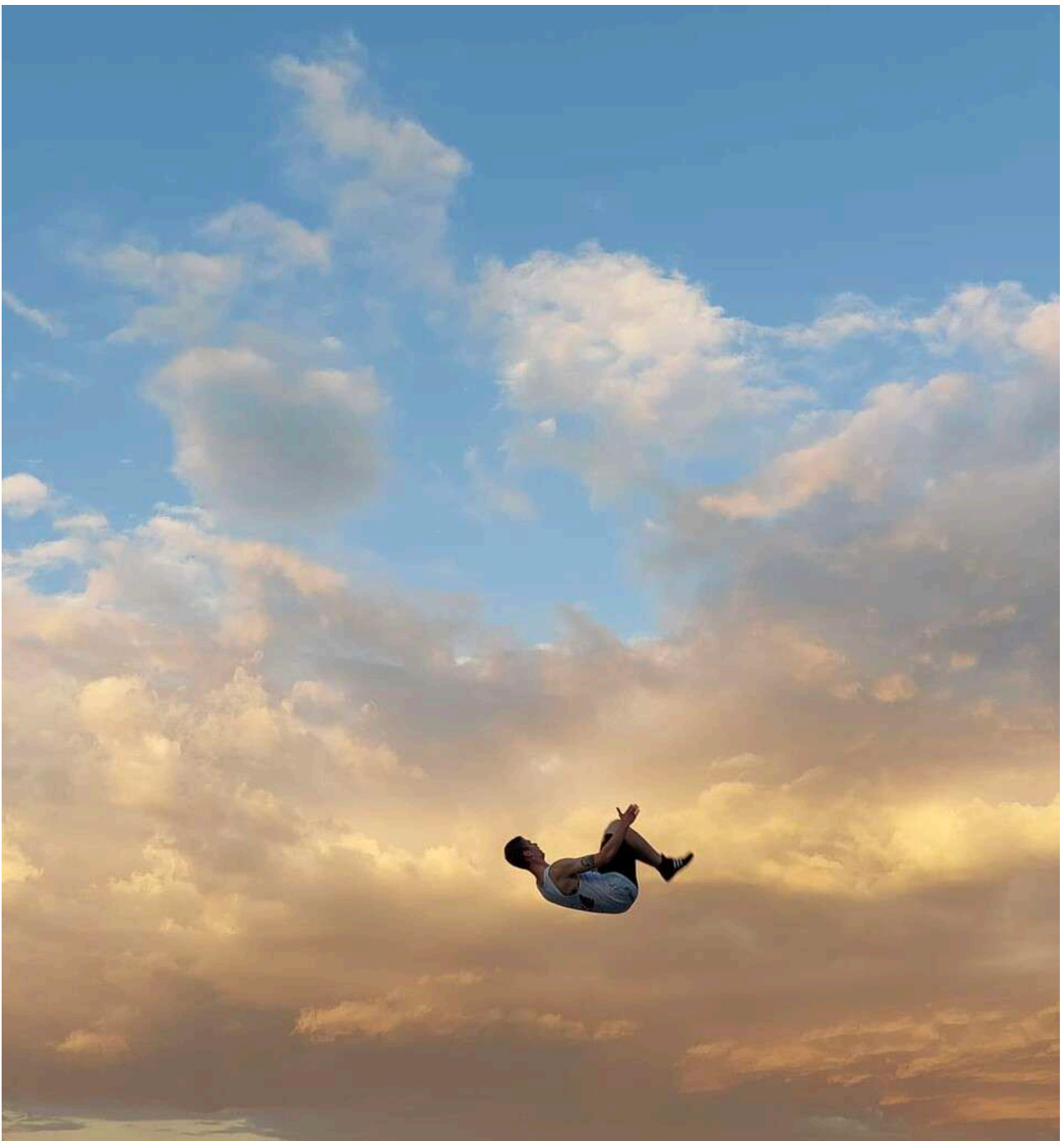
FICIMAD

FESTIVAL
INTERNACIONAL
DE CINE INDEPENDIENTE
DE **MADRID**

05

-NIEWYPOWIEDZIANE (UNSPOKEN) **Maciej Adamek**

Poetry and narrative taken to the highest heights with a visual expressionism that gives the documentary directed by Maciej Adamek a unique beauty. The talent of cinematographer Mateusz Skalski filming all the perfectly planned sequences paying attention to every detail makes the portrait of young Matthew's life seem even like fiction at times. The parallels between the search for the perfect movements in acrobatic jumps in a gymnast, the correct pronunciations in a stutterer and the improvement in social skills in an introvert are so perfectly designed that they demonstrate that life is a wonderful adventure. Every look of Matthew is a mystery of his soul, sometimes having the saddest smiles and other times the most beautiful sad grimaces in the world. To highlight the immense tightrope walker work in sound by Mariusz Bielecki, Sławomir Pietrzyk, Mateusz Andrzejewski and Dominik Pawliszewski, invisibly incredible.



-The Reunion **Lolita Naranovich**

The magnetic face of Irina Balai and the extraordinary talent of cinematographer Aleksandra Romanov-Shevsky distill pure poetry in the form of everlasting images. Something strange, annoying and false floods the apparent family happiness of Roman Gribkov. His wife Linda Lazareva looks at us through the camera holding a succulent dessert, in snapshots that seem taken from an artificial advertisement, with monotonous and insubstantial accompanying music. The surreal feeds on the everyday. A piece of cake acts as a Proustian madeleine that will provoke the memory and subsequent search for the forgotten mother. The arrival at the Russian dacha in an ancestral field and the encounter with Irina Balai will lead to the entrance to a dreamlike and enveloping world full of delicacy, modesty, magic. The visual compositions will have a singular force, suggestive, fascinating, distressing. Time and space seem to have ceased to exist, no longer belonging to a Cartesian world, but to be installed in an eternal present in which the events of the past have intensified, seeming even more fully real than when they happened. The mystery of creation, of dreams and of time converge in the blind eyes of the old woman, inaccessible and impenetrable but present. Lolita Naranovich cares less about the dramatic plot or the cinematographic style than about reaching the sacred, capturing glimpses in which the secrets of the soul are condensed. All the loneliness and abandonment of the human being, all the overwhelming weight of life, seem mysteriously concentrated in the last image of the film. Simple and sublime. Beauty is painful.



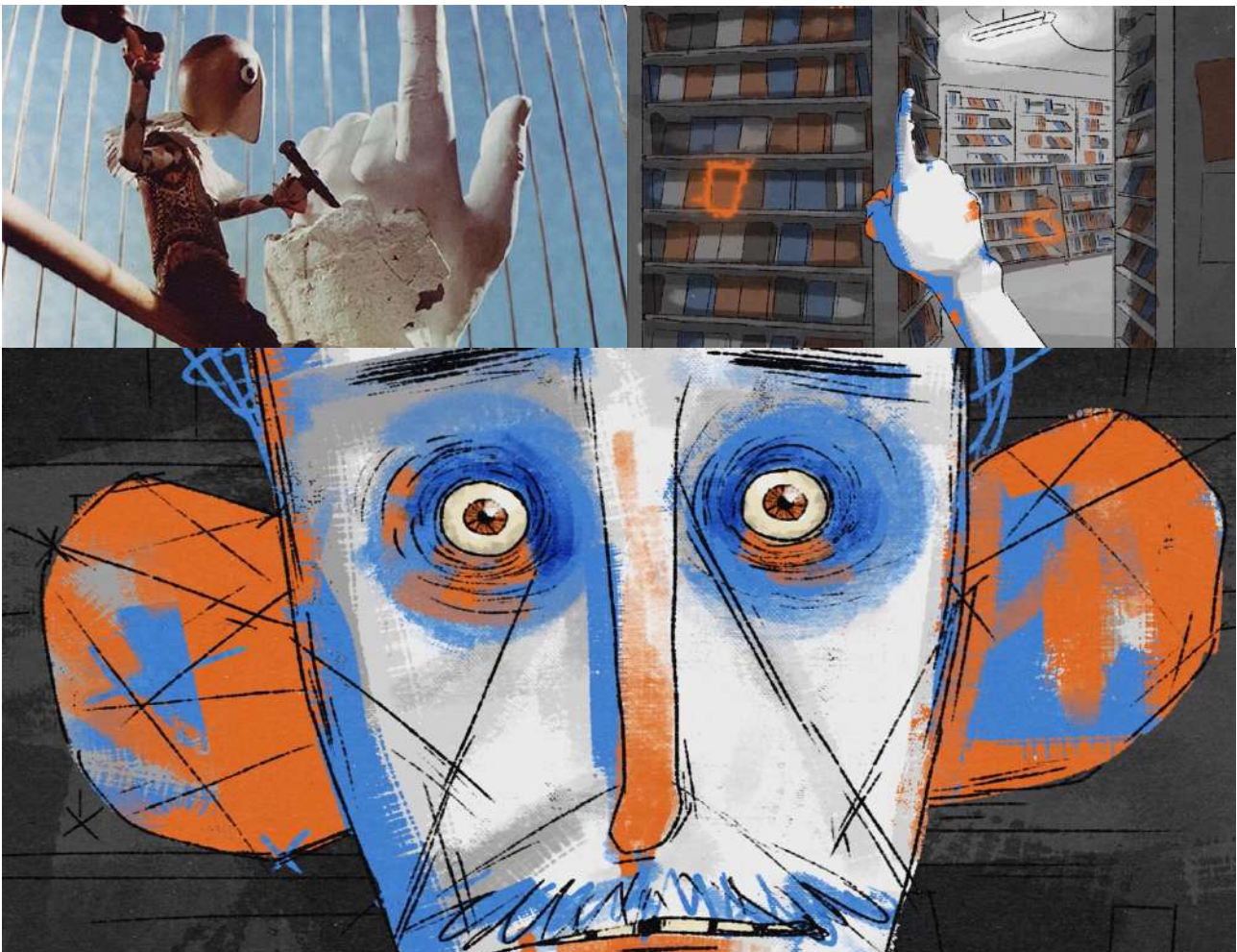
-Nada que Perder (Nothing to Lose) **Natalia García Cortés**

The birth and brilliance of an artistic genius. Set in a future society, where most children are classified with genetic selection techniques, the brave Maritza Riaño Fandiño is one of the only girls who rebel against the dystopian system. The story of the futuristic Billy Elliot who wants to play the piano and dares to consider exchanging her book of the Colombian Political Constitution for sheet music by Beethoven and Bach, facing her social and family environment, is funny and moving, emotional and sensitive. Teresa Cuellar Gómez divinely plays the understanding grandmother who is impossible not to love, with a soft and tender look always on her face. Ana García Guevara perfectly understands the resources and requirements of the film, overflowing with creativity in all the decisions of the staging, sober and retro, concealed and magical; accompanied by Ana Garcia, Francy Fuentes, Luis Gomez and Juan Echeverri, who were in charge of creating the original, simple, elegant and innovative avant-garde costumes. The artistic decisions are ingenious, bold and daring, and they were in no way inferior to Stanley Kubrick's science fiction films. Natalia García Cortes' script is an arduous Schopenhauerian struggle, a scale of weights, where illegal but not immoral acts can be committed and the will to change is pitted against the norm, virtue against effort, illusion against desperation, determinism against freedom, romanticism against materialism, life against death.



-*Mi juego (My game)* **David Bravo**

The game begins! Maximum nostalgia and suspense, like when in the 90s we went to the video store with our hearts in our mouths to see what movie was available to make us happy that weekend. Do you want to live? Unquestionably original premise, an efficient thriller that is chillingly intense, without moral lessons, or puzzles to complete, or fratricidal fights, or ultra-skilled villains. Tension, nerves, intrigue in a terribly ingenious, twisted and calculated plot, drawn with two colors that soak us in filthy waters. *Ruka (The Hand, 1965)* by Jirí Trnka comes back to visit us! In the end it seems that we missed it, the tyranny, the totalitarianism, the hand that enslaves us. Jirí Trnka's animated allegory protested against the Czechoslovak communist dictatorship, a splendid irreverent fable denouncing the totalitarianisms that try to brainwash you to serve and obey the leader. David Bravo's character, bored to death, consciously wants to be a puppet, he has abandoned himself to dichotomy, to polarization, he has resigned himself to having to choose between the two colors of the system, blue or red. Sorry, orange. The hand is ours but we no longer have control, we have abandoned our decisions and freedoms, delegating them to whom? The media, politicians, footballers, advertisers, youtubers, influencers... Perhaps the most logical thing is to give all the power to chance or even to the first cheesy fifteen-year-old we come across. A friend of Trnka's recounted that when he asked him how it was possible that he had been allowed to film that script, how it could have passed the Czechoslovak communist censorship, Trnka replied: "Maybe they didn't look very carefully... or they weren't very intelligent." Game Over!



-Storage **Ismael Lawrence**

"Where is your brother? Where is Abel?" "I don't know," Cain responded. "Am I my brother's guardian?" Then the LORD said to Cain, "Where is Abel your brother?" He said, "I do not know; am I my brother's keeper?" The relationship between brothers in the Bible is a question mark; it is not objectified; there is no commandment that prescribes that you should love or respect your brother, even though he is the person in your family who will be with you the longest in this life. Manya Jones writes a passionate script full of emotion and heart about the confrontation between two siblings after the death of their father, a ghostly figure present at all times. The story matures slowly, based on the memory of the blows that destiny dealt them, inexorable events with no turning back. Travis Hill and James Estes share with us the memories of their friendships, their marriages, their dreams, their triumphs, their grudges... leaving us with the feeling that it could be the story of each one of us. That closeness, that complicity, that spontaneity that crackles, warms and shines non-stop is the main key to the success of Ismael Lawrence's film, its interest in everyday life without artifice. Sweet nostalgia, the lyricism of the past, blood ties, painful envy. Feelings on the surface that make you remember those who have gone and those you can still hug, all those you have loved. You grow up without realizing it, one day you are in diapers, and the next day you have already left home, but those memories of childhood will remain with you. And now excuse me, but I must call my brother.

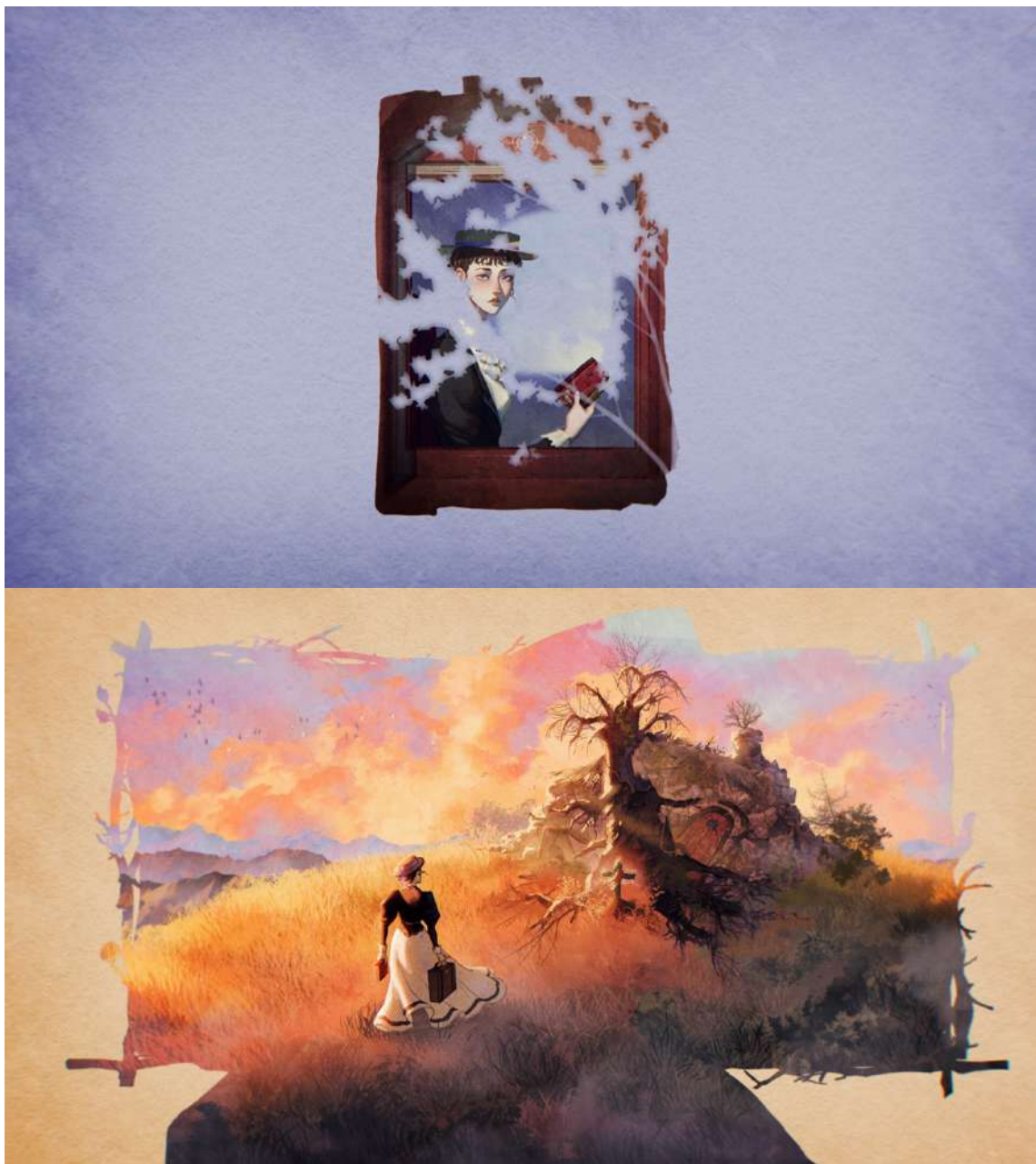


-(un)seeliefae **Jay Mendoza**

A beautiful moral poem, a nourishing summary of the history of any world and an enriching walk through the interiors of the human being. The plot develops in a fluid and evocative way, in a single set-stage, immersing us in an unreal atmosphere of fantasy full of tensions and conflicts. Delightful, not only for what it explains, but for how it explains it. It transmits sympathy, fear, action, sweetness and an endless number of sensations. The use of nature as a character together with the omnipresent soundtrack reminds us of the best works of Walt Disney. What a happy time! An innocent Thuan Nguyen finds himself in peace and harmony until the evil Autumn decides to intrude in our idyllic environment, deafening and extinguishing our world overflowing with music and life. The film breathes the aroma of another time and of another conscience, where beauty and tragedy are inextricably intertwined.

-Vestige **Yu-Hsuan Teng**

An essay on movement, a major cinematic challenge. A film of static images that portrays a journey at breakneck speed, an anguished search through horror without uttering words. The film uses its senses with unusual force, as if its shortcomings were its main strengths, with Yu-Hsuan Teng's images achieving a marvelous visual power. The director's intuition allows her to narrate by controlling the story at every second, framing the images she desires to control the viewer's attention at will. A brilliant idea to narrate the forms of history and memory, where memories are fragmented and eroded, offering a lesson in fluid cinematic montage. Gage Behnkendorf's melancholic music is the only firm voice of a narrator that accompanies us on the journey, lulling us and entrancing us in an inimitable experience. In *La Jetée* (1962), Chris Marker reserved his climax for the awakening of his actress H el ene Chatelain, with a close-up, seductive and artificial shot. Yu-Hsuan Teng uses it in the farewell, the oblivion and in the gravity of a falling hat. Decisions that mark and define the immense personality of an artist.



-Oleksandra Basko's A Non-Fictional War **Natasha O. Ramer**

Oleksandra Basko's script narrates with blind brutality the Russian-Ukrainian war and Putin's large-scale invasion. A dark and furious film that places us with merciless premeditation in the epicentre of horror, daring to delve into many of those collateral effects that a war brings at a family or marital level. Because war is not only a propitious context for degrading and/or heroic acts. Far from it. War debases us all. War is an unbeatable breeding ground for a multitude of small scoundrels and is capable of devaluing our moral principles to unsuspected limits. It is in the small details of Oleksandra Basko's memoirs, in her desperation, confusion and loneliness, intensely human and emotional, where we understand all the crudeness of war experienced by a woman. We look uneasily through a keyhole, from a privileged position like voyeurs, at the influence of war on the thoughts, emotions, customs, desires, feelings, passions and behaviour of the sufferers Erin Cessna and Casey D. Groves, through uncomfortable dialogues and an intimate theatrical staging. The main couple has abandoned the city where they lived and their professional work in order to escape the invasion and the bombings to protect their children. They have opted for tranquillity, isolation, life in the countryside and self-sufficiency, living among their memories of the past, the daily routine, the usual frictions of life together and their own personal and couple frustrations. The cruel, hurtful and monstrous reality of war is recreated through the lights and shadows on the stage by the imaginative cinematographer Antony Sandoval, using all the elements he had in his pantry with wisdom, economy and precision, reserving the close-ups of his excellent actors for the epilogue of the film. Natasha O. Ramer succeeds in showing the harshness of war, its destruction and desolation, how it is governed by absurd impulses and feeds hatred, desires for revenge and unfounded reprisals. The film defends peace and the end of war with an optimistic, hopeful and humanistic look: "Mon, remember you told me that our entire life is just a dream that God dreams?" Oleksandra Basko believes in God, loves her family and defends with her life the sovereignty and independence of her country thinking of the future of her children. When people were going to the gallows, it was easy to see the difference between those who believed in something, facing death with integrity, honour and pride, and those who believed in nothing, totally frightened and collapsing pathetically before the emptiness that awaited them. In *Skammen* (1968), Liv Ullmann said: "Sometimes everything seems like a dream. Not my dream, but someone else's. When this other person wakes up, will He feel ashamed?"



-Moon Brothers **Mari Ørstavik**

A frenetic dance of disguised emotions and masked faces. Mari Ørstavik finds the right tone, even-tempered, clean and realistic in the oasis of virile fun. The script brings a touching seriousness to a subgenre saturated with a gloomy, cynical and unbridled party. The captivating and affectionate performances highlight its delicate emotional complexity, with an unleashed Eirik Hallert who surprises with his self-confidence, absence of prejudices and his affectionate mordacity in the making of a farce as acidic as it is hilarious. Mari Ørstavik has an innate talent for delegating the dramatic weight of the film to the looks and silences of her actors. A filmmaker with an analytical and disciplined vision of feelings, sincere and exceptional.



-Entanglement **Nuno Alexandre Serrão**

Magical and ethereal dancing in a dehumanized underworld. The dreamlike dancers merge into a captivating and fascinating story of connection drawing shapes and patterns in the air, where Marco Olival will be reincarnated as Orpheus carrying Rosa Rodrigues as a yearning Eurydice through Hades. Nuno Alexandre Serrão films the chemistry between his heroes and the tragic power of their gazes creating a captivating sensory experience. Marco Olival's choreography infuses the work with a sense of intrigue and mystery, with an underlying darkness and a haunting tone. Every gesture is deliberate and every movement has a purpose, transcending conventional narrative. Desires for freedom through movement, leaving a lingering sense of wonder and a deep love for the beauty of dance as a form of expression.



-Axis of Echoes **Yossi Galanti**

Yossi Galanti's art rescues time. It makes our consciences breathe and our cluttered minds quiet and still. An environment that captivates and envelops the viewer, constantly oscillating on the limits, between the interior and the exterior, the real and the symbolic, the underworld and the sky, nature and culture, past and future, the inanimate and the living. Because Yossi Galanti's film gives a sensation that nothing can be completely dead. Everything flows. Images that are distinguished by their simplicity and precision in their exploration of the meaning of human perception, as well as a means of self-discovery with an emphasis on the essential, spiritual and ancestral experiences of the human being.



-Brother's Horn **Majid Asadi**

Pouya Sadeghi and Atefeh Gheibipour shape the misery of life and the vileness of the human condition, with a script that avoids beautiful monologues, showing in all its crudeness, without speeches that contaminate and sweeten it, the absurdity of living. A turtle is the only one that remains imperturbable and immutable to the laws of thermodynamics, with an entropy that promises to destroy everything and a busy Iman Sayad Borhani and Amin Esfandiar who will struggle unsuccessfully to classify, order and control the time and space of the irreversible nature in which they live. Power, ambition, revenge and above all tragedy are not the exclusive heritage of a specific place and time, they are universal and are an inherent part of the human being. Reza Sepehri enjoys creating beauty as a cinematographer in the filming of the ceramics-making process, in an achromatic underworld where a piece of broccoli shines like an oasis in the desert, with a claustrophobic sound created by Zohreh Ali Akbari that envelops his condemned heroes in their abhorrent, unimaginable and sadomasochistic acts. Majid Asadi manages to mix in his melting pot surreal elements, arguments from Greek mythology (the struggle of Sisyphus), Hindu symbols (the stability of the tortoise Kurma), touches of black comedy, meticulous violence, a baroque setting and above all an immense range of physicalities and textures that allow Iman Sayad Borhani an eternally anguished interpretation, with a more than understandable madness that will take over his unforgettable gaze.



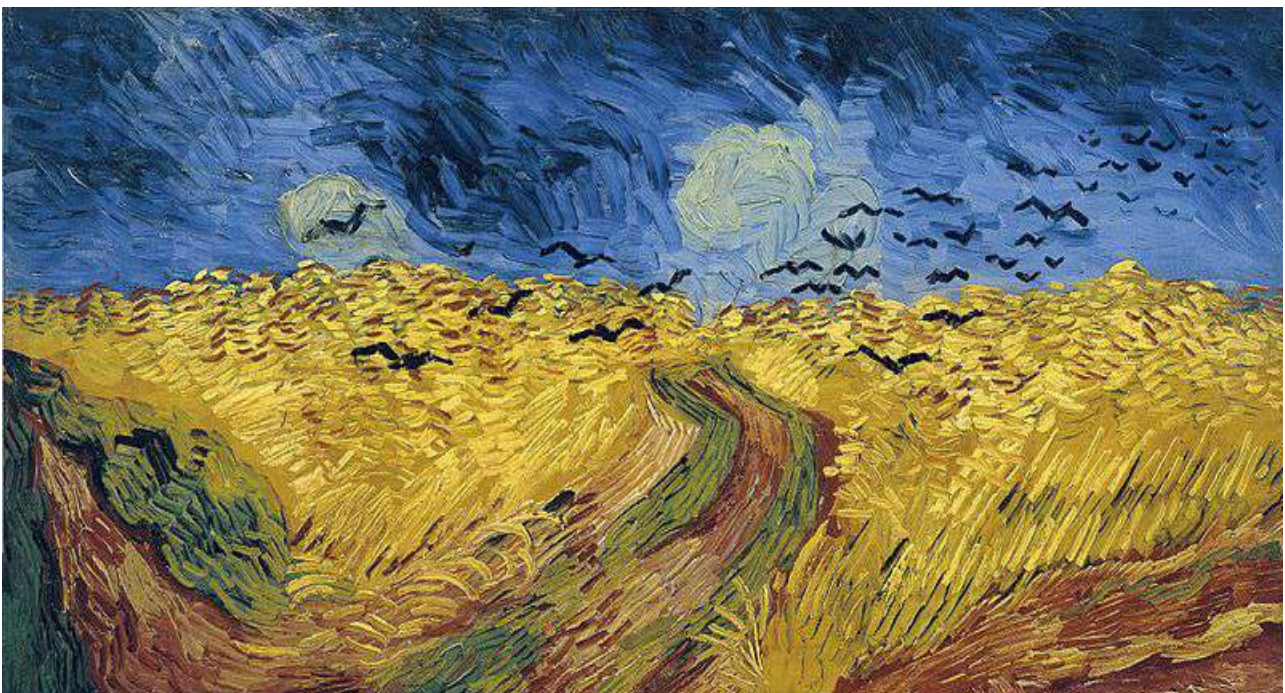
-Señora (Madam) **Alessandro Rivera**

Radically voracious movie, a mix of sensations that cause pleasures without discretion. The script of Alessandro Rivera risks mutating exacerbly, showing the irreversible, the eternal, of the passion but how reversible its owners are. The entire art film department of the film joins in a precise and overwhelming work for the tormentous visual composition of the mistreated bodies and souls of Carla Lamoyi, Bernardo Alarcón and Leonardo Yee. A fascinatingly melodramatic mosaic with an exquisite metamorphosis.

-*La Compañía (The companions)* **José María Flores**

Korenvelden onder dreigende luchten met kraaien (Wheatfield with Crows, 1890) is the painting that Vincent had on his easel when he fired the fatal shot. The last manifestation of his astonishing ability to convey emotion through colour and texture, it depicts a wheat field under a stormy sky, with a flock of crows flying overhead. The bird figures stand out in the composition as they seem to be heading towards the viewer. Crows have a rich and varied symbolism in popular culture, which varies according to cultural context and time. In many Western cultures, crows are associated with death, mourning and bad luck. However, Van Gogh declared in several letters his admiration for the beauty and freedom of these birds as well as all other beings of nature, and in some Native American cultures, the crow is seen as a symbol of transformation, or in Celtic mythology, as a protector. Nordic warriors saw beautiful Valkyries on the battlefield. Black horses and dogs were the harbingers of death that roamed the north of England, and in the Philippines, black butterflies are the traditional omens of death. White Ladies, blackbirds, the Indian yamdoot, deceased relatives...

The idea that there is something after death is so universal that reductionist Western scientific culture is practically alone in its unshakeable position regarding the definitive nature of death. The custom of burying the deceased with their jewels and trinkets has gradually been abandoned, although it is rumoured that in 2005 Pope John Paul II was buried with a piece of gold under his tongue. And at Catholic funerals the ancient hymn *In Paradisum* is still sung, calling on the angels to accompany the soul to heaven, being messengers and guides to facilitate safe passage to the afterlife. Everything is spectacular in the wonderful short film by José María Flores, with cinematographer Laurent Poulain transmitting calm, peace and security with intense compassion. Elisabeth Larena earns the title of Alberto Amarilla's most undesirable companion. "I'm not worried about what happens tomorrow, and you shouldn't be either. Promise me."



-Óbito **Fernando Amador**

The height of despair, anguish and panic in Huichi Chiu's diabolical plan, whose end will transcend the greatest of perversities, reaching its reward not in this life, but in the next. Full of anthological moments, Fernando Amador's prodigious direction films authentic terror by suggesting more than showing, raising the hairs on end in a nightmare that overflows. A metaphor about the loss of identity in the West, camouflaged in the everyday banality of the working-class neighborhoods of Madrid, which unexpectedly slips into the illogical logic of dreams. Cinematographer Manuel del Moral Rivière creates a sinister and threatening atmosphere, macabre and fantastic, taking us to the tortuous paths of the unknown. Its main success is its grotesque originality on the filming of Huichi Chiu's haunted mansion full of semi-transparent curtains and nets, moving away from all the traditional gothic expressionist clichés. Laura Lostalé in art direction and Fernanda Versolato in costume design invoke supernatural anthropophages of a bestial nature, archetypal, colorful and pagan exotic sorcerers, who infiltrate our colonial collective unconscious claiming in a patient revenge the rotten body of decadent and old Europe. Irene Rojo gives a course in interpretation making us share her doubts, confusions and suspicions, overwhelming us little by little in her deep spiritual crisis and in her infectious blasphemous ritual. A punishment worse than death, but better than life alongside the brazen character of César Mateos.



-You Know It Ain't Easy **George Adams**

A magnificent surreal comedy, where the prolific director George Adams unleashes all his wit and creativity in a hilarious cocktail that exudes devotion and nostalgia for John Winston Ono Lennon. Carefully crafted, agile and funny, the script allows Bailey Maxwell, who seems to have been designed for the role, to embark on a journey of sensorial self-discovery, where she exploits all her acting sensuality alongside the charming Jen Chamreun. The film resurrects the spirit of the 1969 "bed-in", with a message of peace, love and social change in a world that is once again mired in conflict and tension. Just Imagine.



-Amiguis (Reel friends) **Martín Ortiz**

Current, instantaneous and millimetric vision in the maliciously sharp script by Nerea Cuesta and Martín Ortiz, where friendships are infected by the artificiality of social networks. Once upon a time, there were two women attached to a mobile phone, inserted in a virtual world where telling the truth is frowned upon. Fresh, funny, acid and accurate comedy, wrapped in a pastel-coloured Instagram filter thanks to the "cuqui" cinematography of Haizea Azpilikueta that reflects our pathological obsessions and insecurities in our search for approval from complete strangers. María Veloso and Paula Cariatydes are irrationally perfect wrapped in their colossal pride, sickly accumulating likes to be closer to happiness. It is inevitable not to feel identified or even a little guilty about the future of this society that belongs to all of us, because if you do not publish, do not comment, do not gossip and do not judge you cease to exist. And everyone is afraid of ceasing to exist. Or being an outcast.

-fisheye **Marco Manolescu**

Marco Manolescu immerses himself in a turbulent world full of compulsions, doubts, desires, and dreams. A world of mirrors through its reflections, an odyssey with the intention that our protagonist, a fish, can live his own adventures in the flesh: tragedy, weaknesses, arrogance, loneliness, frustrations... The film is a delicious treat that will only please the most select palates (dull chocolate lovers, please refrain), an imaginative curiosity that delves into the complex human condition. The film is the work of a poet, demonstrating visual and verbal ingenuity, with one of the pleasures of the film being the bold cinematic tricks that stand out for their simplicity. The dreamlike atmosphere is perfectly developed with the black and white contrasts, which mix romantic desires perfectly with a poetic realism that envelops in a supernatural way. Contrary to Luis Buñuel's surrealism, full of aggressive images like eyes cut with a knife, the film by cinematographer Patri Preda has an innocent, naive air that is enchanting. The script by Marco Manolescu and Teodora Gherman exudes a certain mystery, charming unconsciousness and paradoxical keys that are simple but exciting for lovers of merengues, bachatas and Latin pop. Is the fish, this strange omniscient narrator, who wants to be human, the true protagonist of the story? Because as Juan Luis Guerra sings in his romantic song 'Quisiera ser un pez', the heart of the lover has the deep longing to be close to the loved one, and the metaphor of wanting to be a fish reflects the desire to immerse oneself in love, to be able to touch, feel and live every moment with the loved one. The sensation of being completely soaked in love and enjoying every shared moment. The lyrics captivate with poetic images of love bubbles, corals on the waist and silhouettes under the moon, creating a magical and romantic atmosphere. Through its verses, the song invites us to dream, to keep the illusion alive and to give ourselves unreservedly to love. In short, 'Quisiera ser un pez' is a song that speaks of deep love, of overflowing passion and of the longing for a true and lasting connection with the loved one. It is this displacement of the self after the breakup, of the infinite pain in solitude, the conversion into the forgetful animal and the desire for a new partner where lies the key to the mystery and modernity of the film.

we go eat some fish and some ale it's
cool but crowded we don't like Lionel Trilling
we decide, we like Don Allen we don't like
Henry James so much we like Herman Melville
we don't want to be in the poets' walk in
San Francisco even we just want to be rich
and walk on girders in our silver hats



-Ich will nicht laut sein müssen (I don't want to have to be loud) **Eva Matz**

Poetic, revolutionary and moral, Eva Matz directs an experimental, transgressive and feminist satire against the exploitation of women by the patriarchy. Provocation and scandal work as tools to show the secret and hateful springs of the system to be overthrown. As soon as we are born, they begin to corrupt us, which shows us that we are anti-everything. In a chaotic, violent and boiling world, naïve art becomes a metaphorical, critical and subversive dagger. Punk thermonuclear daisy fighters in a stylized political parable that make us aware of the terrible social background that protects the absurd poisonous pesticide that slowly corrodes us.



-The Spiritualization of Jeff Boyd **Uwe Schwarzwald**

Uwe Schwarzwald makes us escape from dull reality by making us think about our dreams, goals and opportunities. *The Spiritualization of Jeff Boyd* is a romantic and vitalistic fable wrapped in a vibrant chase thriller. Filmed in Switzerland, India, Bulgaria, and Germany, the film is a fascinating and colorful spectacle, with an engaging and unpredictable plot and a script capable of maintaining the tension until the last minute, where in the end we will not care whether there are answers or not, since the important thing was always the journey, not the destination. Mario Grigorov's stimulating music accompanies us faithfully, a surprising prodigy of rhythm, solidity and variety.



-Cafunè **Carlos F. De Vigo, Lorena Ares**

The charming little girl Alma, full of dreams, envies our nightmares, because hers are unimaginable. Brave, intense and necessary, each image designed by Carlos Fernández De Vigo and Lorena Ares Lago is carefully chosen, as if it were a comic strip, in a portrait that models what migration means. The drawing provides distance and nuances to show what would otherwise generate visual rejection, achieving a testimonial story in the crudest sense of the term, since the poetic resonance it generates would be difficult to find in people of flesh and blood. The script narrates with emotional precision the perplexity, the distrust, the caution and the difficult adaptation of a girl thrown to the edge of a strange world, artificially luminous, monstrously symmetrical, but also the human resistance in the most extreme and terrible situations. Lorena Ares's magnificent and essential cinematographic editing shows that form must accompany the story, with transitions and ellipses flowing smoothly like water, warning us how quickly everything can change and how easy it is to reach the most abysmal depths. Eternally suffocating seconds that soak our souls, festering in our consciousness, resurfacing unpredictably, tormenting us, enslaving us, reminding us that this story, this tragedy, will repeat itself.

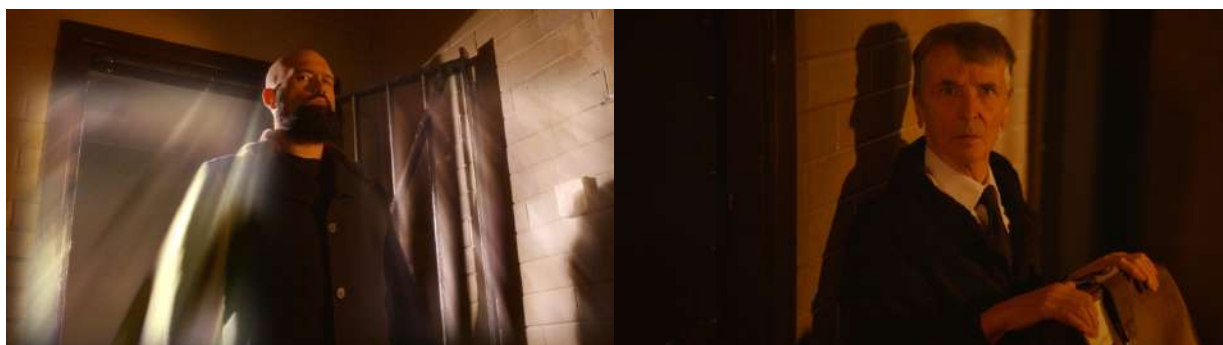


-Мусор (Garbage) **Алексей Митягин**

A cynical futuristic fable with a heroic conclusion. The suffocating script mixes the classic dystopias of George Orwell and Aldous Huxley with The X Factor, where the only institutionalized meritocratic yardstick for social mobility is the number of likes in the sinister world devised by Алексей Митягин. The film peels back layers of our collective consciousness to analyze our current concerns with the precision of a microscope, reflecting a domesticated society surrounded by tireless cameras and bright screens. Information technologies dehumanize interpersonal relationships and money is mainly used to pay for more audiovisual entertainment, that is, to pay for "better shackles." An enthusiastic Микита Воронов, locked in a neon-lit cage, gets his first real thrill when he is politely invited to undergo irrefutable compulsory euthanasia. With style, intelligence and a quiet, biting humour, Алексей Митягин gives his character a chance to redeem himself after a poignant rebirth in an aesthetically stunning greenish electric artificial womb. But is this a terrifying possible future or is it already the present? I ask.

-Franz Kafka's 'Before the Law' **Brett Gregory**

«The inner truth of a story can never be determined, but must be accepted or denied again and again, in a renewed manner, by each reader or listener.» The doors remain closed to each one of us, resistant to any hermeneutic fixation to find the key that will open them. Like a huge magic mirror, it merely reflects the spirit of the interpreter, an «infinite interpretation» that we cannot renounce. Brett Gregory's adaptation of Kafka's work is above all an exuberant visual achievement. Baroque, pompous, expressionist, luminous... The empire of the senses in the majestic Rivington's Pigeon Tower. The philosophical and legal interest is obliquely added to the health aspect with the student Andrew Joseph and the subsequent reflection on the medical code of ethics, perhaps the portfolio most debated today in Western governments, the metaphysical court serving as a warning that we are losing our link with the sacred, with the fundamental. Luke Richards makes a colossal interpretation as the guardian of the door, representing the "horror vacui" literally with his gaze. He personifies the conflict between the generality and the particularity of the Law, an apparently absurd dilemma, since the Law is, by essence, general; it supposes the overcoming of privilege. Nevertheless, at the end of the legend the particularity of the Law is affirmed and the submission of normality to the exception, although the protagonist only experiences the truth in his agony. In the Torah, in the Jewish tradition, an individual and a general interpretation are allowed; two paths to access it. The man who seeks to access the Law aspires to know the meaning of life, because the Law is the link between man and God, and also between God and the world. If the Law is broken, the human being consciously commits a sin that generates a feeling of guilt. But if the link is broken through forgetfulness or ignorance, it is because man has lost contact with the divine dimension and does not know the meaning of life. His existence becomes absurd, his knowledge becomes helpless and ridiculous before the guardian, since neither Darwin, nor Engels, nor Kafka himself have a solution for anything, and his feeling of guilt finds no explanation. Communities that have lost access to their own laws, that is, to their origin, and that vegetate without experiencing transformations, subjected to an apathetic political voluntarism, accepting their situation and limiting themselves to justifying the "status quo" and denying the possibility of alternatives in an absurd political existence, will provoke the apathy of citizens, and will reveal this rupture of the link with the Law. The community lives a fiction and its existence hangs on complex paradoxes that once brought to light show the profound inauthenticity of this way of life. A hopelessness that will provoke consequences in the search for crazy technological adventures to find a reason to live. Just remember that Kafka wrote *Vor dem Gesetz* in 1914. Time is slipping through our fingers.



-VIDA Louis Schwartz

A delightfully painful, artistic sci-fi film that manages to convey ideas without forgetting to assault your nervous system. Grant Chauncey's perfectly conceived and designed script, full of questions, dilemmas and paradoxes, as well as entertaining, delves into endemic ills of the human race. The robot servant VIDA is doomed from the moment of its creation as a conscious being, a Heideggerian being full of anguish thrown into a world to which it cannot give meaning. VIDA no longer carries out its function as a robot. A robot, entering a house, would perceive only a set of objects, its position would be merely theoretical. This new Dasein, on the other hand, perceives a home, it is no longer a mere spectator and is "in the middle" of the world. It is at this moment that the excellent actors Kevin Andrew Grady and Emily Juliette Murphy wonderfully play an unconsciously cruel and merciless couple. Emily Juliette Murphy projects all the love she felt for her deceased unborn baby onto a pile of scrap metal, an obedient, childish electric sheep with a poor limbic system that paints naive watercolors that are celebrated as a school success. Kevin Andrew Grady cannot stand this prolonged "nurture" education and projects all his hatred, resentment and envy onto his partner's new love, showing that the existence and presence of VIDA in HIS home was only for his own benefit, selfishness and security. A humanistic metaphor with an immediate effect, with obvious resonances and parallels with the new Artificial Intelligence, with a virtuoso, distinguished and dazzling production design by Matisse Kellner full of carefully crafted details in the sets thanks to the art direction of Genevieve Zix and Ellie Jones; a clear example of how, with the proper attention, care and affection, VIDA can be given life.



-Bedtime **Maria Garbizu, Masha Zhuravleva**

A superb exercise in style with a risky and persistent formal commitment by directors Maria Garbizu and Masha Zhuravleva, where with elegance, subtlety and apparent modesty they achieve an evocative intimate potential. The scenographic scaffolding is reduced to the minimum expression, achieving depth thanks to the meticulous creation of the characters. All the details are revealing, each word fulfills a purpose and each gesture is wisely chosen, thus configuring the stark x-ray of a youth obsessed with instant gratification and oblivious to the consequences of their actions. Maria Garbizu's script goes from passionate ecstasy to an orderly calm, without excessive drama, with a linear narrative but with such fast and exciting editing that it makes the times almost overlap, reminiscent of the graphic novel *Here* (2014) by Richard McGuire. Dillon Ritchie offers a cinematography that is very careful in its colors and lighting, describing the battles of love from a safe distance, with a personal vision of eroticism. In an environmental scarcity and an overwhelming minimalism, youth speaks lightly with aplomb and truthfulness, with a certain sarcasm to the tragic, where loneliness is an uncomfortable nightmare that you forget when you wake up. Everything is confused in the darkness of the night. Bodies, pleasures and feelings fade away; desires, fears, betrayals and loves mutate; but the bed persists as an immutable stage in the theater of dreams.



-Tiger Anthem **Subbiah Nallamuthu**

Subbiah Nallamuthu allows us to experience the world through the eyes of tigers, with the most intimate view of nature speaking for itself. We travel from our armchair to the most inhospitable corners of India through deserts, mountains, lakes, forests, meadows, rivers and cities, marveling at the most iconic inhabitants of the planet. The blue planet and its coloured stripes come together in the wonderful song by Shantanu Moitra and Tanveer Ghazi to preserve its most precious treasures. Subbiah Nallamuthu does not limit himself to showing, but strives to teach, to transmit knowledge and values in a simple and attractive way for everyone and all ages, using his resources in the best possible way. Never-before-seen images in idyllic landscapes to show us how the most wonderful and unknown beings live, socialise, migrate and love. As educational as it is impressive, we see India as an authentic natural spectacle that we need to protect.

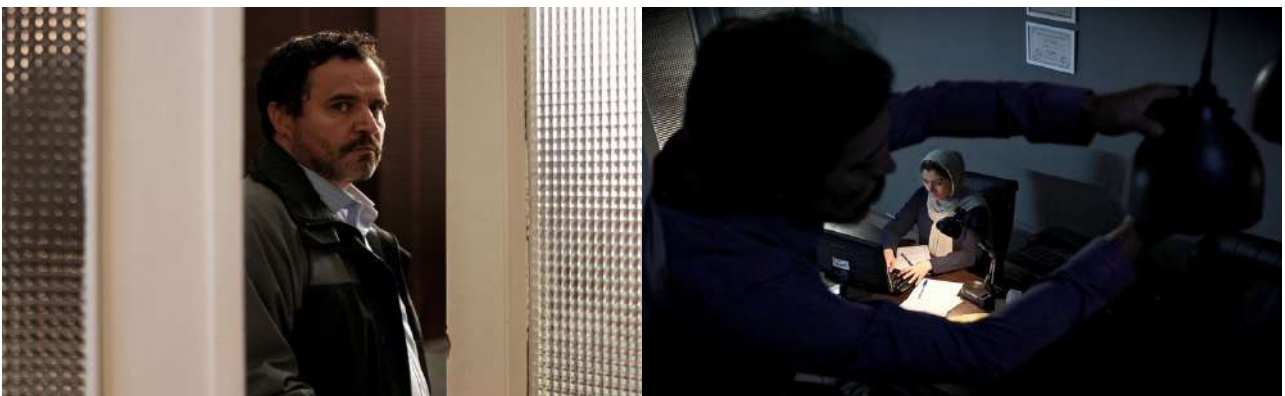
-Unbridled **Philip Sedgwick**

Surprising and imaginative, quirky and thaumaturgical, Lesley Lillywhite's script promises from the start preternatural thrills, exotic sensations and enchanted reasoning. Philip Sedgwick directs a deliciously sinister mystery finely woven with intelligence and cinematic talent. The cast is perfectly crafted, with an endearing Sophia Natania Rubin standing out, eager to believe in magic, druids and witchcraft. The cards are already dealt, the bacchantes demand their sacrifices and the libations to Dionysus await.



دادرسی- (claimant) **nadereh sadat serki**

A devastating portrait of the patriarchal system, a chilling denunciation of Iranian justice that demands reflection. Nadereh Sadat Serki makes a frightening dissection of power in her film debut, emotionally difficult and personally compromising. Diving into the darkness, she enters a terrifying, terribly painful universe. Those who have all the power abuse it without limits and with complete impunity, generating scars in their wake that will never disappear. The script is volcanic, growing in intensity, full of incredibly tense and distressing situations. The sobriety of the film, shot in a single location, allows Pouria Pishvaei to focus on filming the excellent performances of actors Javad Ghamati and Mohammad Seddighimehr, who are completely committed to the fabulous script of their director. In an atmosphere of sick, diabolical and disturbing suspense, full of sweat, fear and hatred, justice does not exist and not even the slightest revenge is possible.



-Burn after Writing **YU Xian**

Despite the temporal and spatial specificity of YU Xian's film, a village in China in the time of COVID-19, *Burn after Writing* reflects universal and eternal human conflicts. The journey of a young university student to his hometown, from which he will return burdened with shame, disgrace and guilt, reflects the economic and social decadence and decline of a bourgeois family that had become rich thanks to trade and industry. Yaobo Jun's perennial claustrophobic grey cinematography reflects the lack of vigour and health of a family that entrusts its genealogy and its future to the weakest member, an excellently miserable **Wangyonggui** who is haunted by dark shadows, obsessed by his personal status and who does not take into account the emotional and spiritual needs of his loved ones. The lack of moral values and the search for pleasure and comfort, the hypocrisy and superficiality of today's youth becomes a sharp and scathing social critique in YU Xian's magnificent script. Ancestral traditions and religion, which should be a source of consolation and moral guidance, become in Wangyonggui's hands a burden and a responsibility that he is not willing to assume, turning the sequence in which the honor and destiny of his deceased grandfather are elucidated into a grotesque situation. A final escape to the Russia of Lev Nikolaievich Tolstoy in search of knowledge, which is the encounter with the truth. And as Tolstoy would say, the only truth is death. And the rest is lies.

-Tudo o que quiser (Everything you want) **Mariana Machado**

An extraordinary, daring, original and lyrical film that speaks with an unbeatable language of the magic of love, of unexpected encounters, of fleeting dreams. A surprising exercise in style, a hybrid between musical, romantic fantasy and social drama, which reaches dizzying heights of visual imagination and technical brilliance, with a soundtrack composed of songs by Shigara, 2DEI and the Marafreboi Popular Orchestra that are on par with the romanticism of Mariana Machado. The director passionately films the emotional whirlwind of her actors accompanied by amazing costumes, highlighting the work of Nani Oliveira with the Jaguar mask and the originality of the Favelinha Cultural Center with the Funkeiro. Jocke de Roo enjoys creating precious cinematography, sliding his camera with wide and dazzling movements that produce a captivating and pleasurable psychedelic sensory experience. The enigmatic appearance of Claude Musungayi, a mix of surrealism and neorealism, existentialism and pulp, is majestic and powerful, reminiscent of the best demiurges in the history of cinema, a new streetwise Orson Welles, full of *Vérités et mensonges* (1973), likeable, endearing and unforgettable.



-You Can Only Blink Once **Efe Tuncay**

Efe Tuncay creates a powerful dark fairy tale, where the city of Los Angeles is presented as a dreamily illuminated labyrinthine mousetrap. His direction alternates the style of classic Hollywood cinema with a mesmerizing music video aesthetic. Gabriel Quintella's superb performance, brutal, funny and bold, becomes an instant pop icon. His invitation to chaos causes tachycardia, moves away from the conventional and challenges us not to be one of his followers without ethics or morals who lives in an eternal carpe diem. The lack of budget gives cinematographer Utku Hatipoğlu an electrifying creative freedom that moves between the kitsch and the hyperrealistic, provoking an avalanche of sensations and emotions through the power of his images. A journey into the heart of darkness in Los Angeles, with Michael Coley playing the role of a young man suffering from Tourette syndrome with verisimilitude and respect, "fuck off!", risky, nihilistic and biting, full of mirrors, trompe l'oeil and fragile masculinities, "suck my dick!", where he will struggle to adapt in a world to which he is involuntarily hostile. "Shut the fuck up!"



-F r a g m e n t e d **Ioulia Lympelopoulou**

Iconoclastic and subversive, the interdisciplinary artist Ioulia Lympelopoulou delves into the labyrinth of our psyche. Abhorring classical cinematic narrative, what matters is the gesture of the Greek director in her progressive photomontage, a countdown that takes us to the void, to our dark nature, to the memory of the dismemberment of our body, to the Minotaur. The ideas, reflections and meanings that the work provokes are much more important than the appearance, the technique or the visual result. A provocative and irreverent challenge to aesthetics, and an affirmation of the malaise of culture by claiming superposition, collage, ambiguity, the random, the irrational.

-Brno **Soheil Soheili Seresht**

Frightening script written by Esmail Gorjique that dissects with all its crudeness and sordidness the misogyny that fractures Iranian society. Soheil Soheili Seresht directs a magnetic thriller full of nerve and notable doses of intrigue, where the impunity of violence against women ends up exploding in a frenetic and suffocating confusion. The symbolic and metaphorical power of an empty swing, a pair of red shoes, a blinding mirror, a menacingly deep fountain and a lethal bet that oscillates between absurdity and sadism, give the film an atmosphere of a children's fable full of ruthless monsters, imprisoned princesses, cynical hunters and inevitable morals. Arman Fayaz achieves a successful setting that crackles and shines with rage, with perpetual, incandescent lighting filming Esmail Gorji's house as an immense palace full of narrow rooms, oppressive dungeons, dizzying passages, endless forests... Esmail Gorji achieves an intensely fascinating and intentionally terrifying performance, accompanied by a piercing and wounding soundtrack by Ehsan Sedigh that recalls the best works of Bernard Hermann.



-A veces es Finlandia (*Sometimes it's Finland*) **Fausto Bonilla**

Costumbrismo, romanticism and heterogeneity in the magical realism of Fausto Bonilla. A groundbreaking, unpredictable and entertaining film that juxtaposes documentary and fiction in such a way that everything that happens on screen is real and invented at the same time. Fausto Bonilla secludes himself in his house filming a personal diary with his camera, an argumentative umbrella that allows him to reflect on misfortune, pain, memory, death. He manages to make the unusual seem everyday, the peculiar as normal, the illusory as true. Brenda Ortiz gives a fantastic performance as the self-sacrificing sister, being the lightning rod and catalyst of all the escapist fantasy of the protagonist. It is worth highlighting all the hidden humor that the film exudes, from the wordplay in the title to the celebration of Fausto's definitive overcoming of alcoholism with an improvised toast of whiskey on the roof. Life is so beautiful that sometimes it seems real.

“Quisiera no tener memoria o convertirme en el piadoso polvo para escapar a la condena de mirarme.” Elena Garro

-The Past is Calling **Perla Geagea**

A simple and well-designed idea becomes a frenetic thriller that keeps you alive thanks to Perla Geagea's explosive performance. Set in a single room, it offers naked and direct action, in an ingenious and fast-paced telephone intrigue with commendable sound work by Claritta Ghattas. Starting from an extraordinary, detailed and very precise script, Geagea provokes tension and uneasiness from the first to the last minute, directing our gaze towards that other place that we never see on the screen, but that we construct with absolute clarity. We will never see the victim or her executioner, since they will remain in an anguishing out of visual field, from which only words of anguish will reach us. A game of mirrors and reflections capable of spiritually transcending its confines and becoming the exploration of a character tormented by her past who goes out of her way to help others.



-Stateless **Mohamad Hosein Hoseini**

Mohamad Hosein Hoseini writes a complex, non protocolized script, with narrative skill and an amazing ability to characterize complex and problematic characters. Cinematographer Babak Abarghani creates an oppressive and unhealthy atmosphere, with dark exteriors filled with heavy rain and labyrinthine and sickly interiors. Alem Sabour's performance fills you with overwhelming feeling and controls your attention, with a character with an unusual psychological density, full of dignity, ethics and pain. An exciting, moving, remarkable, tense and somber humanist film.



-Biophilia **Kateřina Sivoková, Rama Abdi, Amira Abdel-Fadil**

A multicultural film that stands out for its spontaneity and resilience, celebrating the ability of cinema to transform lives, to unite people in a collective dance towards a better tomorrow. *Biophilia* is a true school of civic virtues, since art, in addition to beautifying, can also give meaning to a community, forging committed citizens and freer souls. Kateřina Sivoková, Rama Abdi and Amira Abdel-Fadil remain together and united from a distance, making an original and fascinating foray into their respective cities, each with a very personal and stylized style of filmmaking. In a walk through different settings and different societies, the small stories of their characters shine like microcosms that form a global desire. The stories unfold slowly but surely and their destiny is to offer a perennial moral that no one will miss. *Biophilia* is a restless film, which does not stay still and never will, which transmits sincere universal feelings and celebrates that we are alive. Because true art is to be an earthling, to be human.



-MAI PARLAREM DE NOSALTRES **Raimon Valls Domenech**

Sun, love and "dolce far niente". An isolated, barely furnished mansion, cicadas, sand, calm, clear seawater and the pool attendant. Raimon Valls Domenech demonstrates his cinematic skill in a slow, serene, simple, limpid, and warm portrait of youth. Cinematographer Iñaki Gorrazis films with fascination, sobriety and subtlety, with a dense, sensual Mediterranean light that makes the protagonists levitate in their tranquil refuge, as if radiating happiness. Individualism, pleasure, daring, idleness and friendship stroll fascinated before the sensuality and beauty of the majestic Paula Vicario and Berta Galo, peering into the abyss of inexorable nostalgia, at the inevitable end of the summer of their lives. Raimon Valls Domenech exposes the existential crossroads of his heroines with engaging dialogues in a whirlwind of passions, without entering. to judge attitudes or morals in its emotional "X-rai". A debut work full of oxygen, desire, and poetry in its exaltation of contemporary women, which knows how to describe the confusion, pain and paradoxes that come with growing up and having to say goodbye.

-*Şöyle Anlatayım (Let Me Put It This Way)* **Damla Ersan**

Damla Ersan directs an original uchronia with a very clear premise: what would happen if the gender roles between men and women were reversed? To develop this suggestive proposal, the plot of a romantic comedy is used with an intelligent, satirical, refreshing and didactic script. Full of funny and hurtful dialogues, Baran Bölükbaşı and Damla Ersan give splendid performances accompanied by a great supporting cast (Kerim Oğurlu, Safa Çakan, Kutay İlhan, Mevlan Souileman, Filiz Çolaklar, Gülşah Yılmaz, Berk Gül...) that are surprising and provocative, seductive and enigmatic. Showing irreconcilable gender differences, Damla Ersan also delves into the idea of the post-human era in which we live, characterized by our egocentrism and lack of empathy as defined by the Slovenian philosopher Slavoj Žižek, where it is much easier to imagine the end of the world than the end of capitalism.



-*In the Arms of the Tree* **Babak Khajepasha**

A lucid fairy tale with powerful performances that provokes anger, fear, anguish, uneasiness and some tears. Babak Khajepasha directs a sincere, insightful, emotional and intelligent melodrama about one of the problems of contemporary Iran, the dissolution of the family unit. Maral Baniadam and Javad Qamati transmit compassion and extraordinary sensitivity in a balance between transparent love and present pain, with a final sequence that scratches the heart as risky as it is simple, as limpid as it is exciting, as moving as it is beautiful. The innocence, brotherhood, companionship and solidarity of the couple's two children will be accompanied by the exceptional interpretation of Roohollah Zamani, comical and transcendent, charismatic and endearing, full of chiaroscuro and bittersweet moments, making it impossible not to love him for his honor and his courage despite his innumerable defects.



-Sandy Grave **Aliyeh Hodaiei, Sepideh Rezaei**

An absorbing, fascinating film, where the angels of the afterlife make themselves present and the everyday demons remain hidden, crouching. Aliyeh Hodaiei's script, mystical, metaphysical, gothic and divine, is that oasis of horror in the middle of a desert of boredom that Charles Baudelaire described. Like young Albert in Wilkie Collins' novel *Mad Monkton* (1855), the search for the bodies of the murdered to give them a dignified burial and so that they are not forgotten becomes necessary for the survival in this case of the entire Iranian society, whose cursed heritage becomes increasingly difficult to bear. In abandoned dumps, corpses of women appear with signs of having been raped and tortured, in front of general indifference and coldness, emerging three Erinyes in search of revenge. Sahar Taleshi, Hiva Javanmardi and Sara Aboutaleb move through the violence of a brutal world that surrounds them in circles without mercy, looking for the piece of the puzzle that will allow them to understand their reality, their existence and the absurdity of their death. Mostafa Ghanbarizadeh uses floating cinematography, in the darkness, generating a confusing and paradoxical atmosphere from which you only want to escape.

*Hier, demain, toujours, nous fait voir notre image :
Une oasis d'horreur dans un désert d'ennui !
Faut-il partir ? rester ? Si tu peux rester, reste ;
Pars, s'il le faut. L'un court, et l'autre se tapit
Pour tromper l'ennemi vigilant et funeste,
Le Temps ! Il est, hélas ! des coureurs sans répit,*



-Eleanor **Elise Middlemiss**

An extraordinarily effective horror film directed by Elise Middlemiss, who terrifies the viewer with a couple of surprising and lethal twists. Using her vibrant imagination, she turns the limited resources at her disposal into a virtue, creating a climate of anxiety and distress that does not disappear throughout the picture. The depersonalization of Ellie Pearce wandering in a dream world devoid of meaning produces a disturbing experience thanks to the enormous work of the multifaceted Timothy Wilde in the dark film editing. A narrative, a plot and an aesthetic focused on creating an overwhelming sensation.

-ვაზომოტორული რინიტი (*Vasomotor Rhinitis*) **Mikheil Gabaidze**

Anton Chekhov through Magritte's looking glass. Mikheil Gabaidze combines realism and surrealism, which allows the author to channel the narrative through sarcastic, acidly burlesque and painfully humorous paths. The Georgian director squanders talent in a magical atmosphere, built with excesses, absurdities and a delicious fantasy mixed with subtle psychological perceptions, realistic representations of daily life and detailed analysis of human emotions. He makes his own the saying that comedy is the simple sum of tragedy over time, being the procrastination of the perennially anguished David Jakeli together with his well-known vasomotor rhinitis highly contagious, appearing the credits like an inopportune sneeze at minute 8:26. Lyrical, elliptical, hypnotic and disconcerting, Gabaidze's stimulating vision manages to frame mysticism and pragmatism in a quantum conglomerate, the essence of the magical realism of Gabriel García Márquez, Miguel Ángel Asturias or Uslar Pietri. What kind of eternal nightmare will our heroic protagonist form with the final images he receives? Luka Beselia turns poverty into magic thanks to his feverish imagination in the art direction, creating metaphors and symbols with ingenious elements, making us walk in dreams like little Basi. Technical virtuosity makes Mikheil Gabaidze a different director, with meticulously crafted art full of charming touches that provoke, disturb, stimulate and move. Who was he thinking of when writing the all-powerful character of "Head of the agitation and propaganda department", magnificently played by Soso Sturua? We cannot know, but what we can guess is that this wildly metaphorical, emotionally wrenching and devastatingly funny chronicle of a death foretold written by the engineer of the soul, the tovarishch Gabaidze, would have made the steely Koba smile, extremely impressed by the moments of clarity of a brilliant mind.



-*Shideh* **Nazanin Vahed**

A delicate and emotional walk on the borders of identity, which maintains the enormous complexity of its conflict, supported by a Homeric love story. Nazanin Vahed's mature and ambitious script achieves a delicate fusion between the silent eloquence of its protagonist, Ebrahim Azizi, and the sensorial textures that flood the images like a whirlwind, whether through color, paintings, clothes, food, makeup and hairstyles, which transmit all the pleasures and worries of that body. The film is a small prodigy of observation and empathy, combining tenderness and emotion, a subtle approach to the confusion caused by living in the wrong body, but it is also a beautiful reflection on gender archetypes, social pressures and self-discovery.

-Hallucinations of War **Nath Milburn**

Emily Krusche-Bruck transcends the level of sadness, of maladjustment beyond the social, which will lead to the sphere of eternal anguish. It is all about the fall, as in the great existential fall of which Albert Camus spoke, which refers us to guilt, innocence, or fatalism. Nath Milburn demonstrates his fresh knowledge of human dysfunction and pain with this brilliantly eccentric film constructed like a puzzle to obtain a beautiful and desolate landscape.



-Wanderer **Oscar Sayago**

The honesty of Oscar Sayago excites, moving for his crudeness. A lucid praise about the meaning of the defeat, with a subtle melancholy, bitter and ruthless. Carlos Millan with a Homeric, diaphan and bold interpretation, transports the luminous dreams of the Musical Genius Lino Ocando injected in his blood with art, emotion and grace.



-不死鳥の翼 (*Wings of the Phoenix*) **Tsukasa Kishimoto**

A cinematic palindrome, a song to poetry and life. A profound reflection on the ups and downs of steep stone stairs about success and failure. Tsukasa Kishimoto rejects academic, grandiloquent or elitist lyricism, but instead seeks the essence of beauty that is hidden in everyday things. What for some may be ugly, boring or old-fashioned, his wonderful characters played by AKINA and Yoshito Kobashigawa find it harmonious, pictorial, fascinating. They find beauty in simplicity and illusion in their ingenuity. They look at things with purity. And there is nothing purer, more ancestral, more luminous, more primeval than fire, which will leave ashes but will purify everything so that everything can be reborn. Tsukasa Kishimoto's script is inspiring, yearning, vitalistic, sublime in every beat of its heart, a bitter heart but full of hope, poise, memory and regeneration. Unforgettable twilight sparks that warmly make your skin crawl, like that photo taken with an invisible camera or that silent melody. You say goodbye to the film with a grateful smile.

¿Qué es poesía?, dices mientras clavas
en mi pupila tu pupila azul.
¿Qué es poesía? ¿Y tú me lo preguntas?
Poesía... eres tú.



-*Pushcart Tales* **Sigrid Andrea P. Bernardo**

Sigrid Andrea P. Bernardo finds all the products on her shopping list in a multifaceted supermarket. A romantic family comedy set in a dramatic zombie apocalypse. Emotional, charming, and intelligent script that knows how to skillfully manage its resources and reflect on the high value of life when death approaches. The cinematographer Boy Iñiguez moves his camera with courage in the lovingly distressing corridors, creating a surprising and exquisite surrounding environment. The proud optimism of the film will enjoy the excellent makeup of the detailed Cheryl Cabanos, who is able to find the feeling beyond the life of her adorable walking dead.

-Help Yourself **Hedvig Andersson**

Pure and electrifying urban paranoia, a solitary and maddening mental duplication. Black comedy in the tradition of Roman Polanski or Luis Buñuel in an acid portrait of a modern Medusa, with a sombre, hallucinatory and sarcastic script. The soberly drunk Hedvig Andersson receives untimely visits in her empty palace while she writes her frustrating script, falling into a state of creative collapse that plunges her into prostration and demoralization. The anguish of creation, pain as the driving force of art, bile put into words will result in a maddening, convulsive, daring metacinema. Cinematographer Malin LQ seeks the perfect geometrization of the actress/screenwriter/director/producer in her glorious metamorphosis. A complex, eloquent and striking cinematographic jewel with a form as unique as it is personal.



-Distancia **Sergio Martínez Rubio**

Sergio Martínez Rubio finds the social media wall. He tags us, sends us a friend request, and indulges in polyamorous cybersex with an exuberant Cristina Vidal. Dialogues rich in intelligence, irony, and shrewd flirtation produce a vacuum container for the characters' emotions. A cinematic edition articulated at the speed of information on the internet, processed in a double plot where space and time collide. A final link leads us to an instant block, to the blackout of the screens, to the hacking of our vision.



-NINI ZI YING LIN

"Paper, scissors, rock!" "Love, hide, promise!" ZI YING LIN builds an impeccable story of contained passions, of feelings buried in the soul that struggle to escape and flow to reach their plenitude in the sea. A film of fleeting glances, of nuances, of diffuse gestures that symbolize much more than what they are and that are scattered in the abrupt path of adolescence. Because time passes, and opportunities go away and never come back. And love only comes sometimes, and you must not let it go, even if you have to fight against the current and be sincere with what you feel. The overwhelming work of Phoebe Wu and Tang Yo Chiaq dazzles with its purity, its heartbreaking naturalness and its profound realism, providing the story with a commendable sensitivity. Beautiful in form and dazzling in content, we are, without a doubt, facing one of the best stories about friendship and the passage to adulthood, with universal, transparent and sincere characters.



-Animal Patrick Moser

Who came first, the chicken, the egg or Patrick Moser, the master of disguise? The wizard of bodily expression projects his visual fantasies in a supernaturally hilarious spectacle that's more about mating than hunting. Fresh, daring, stimulating, the American artist devours every scene, stealing the spotlight from every creature. A colossal challenge that reminds us of our debt to nature becomes a declaration of love for squirrels and a desire to return to our animal freedom. You see what you want to see among bodily grimaces, frog leaps, mockery of power, where the cartoonish caricatures possess a strange classicism, reminiscent of slapstick, of a time when everything was purer and, paradoxically, more human.

- حواء أمنا (*Mother Eve*) **Lama Jamjoom**

Poetry of helplessness. Lama Jamjoom directs a delicate and lyrical homage to youthful resistance, humanistic and intelligent, a deeply empathetic documentary about the pleasure and anguish of living. The life of 4 young people abandoned to their fate and the titanic battle to survive and get ahead that they fight day after day. We attend silently and suffering, although fascinated by the plasticity of the elegant and hyper realistic images. Yasmine is a young woman who has become the father and mother of her brothers, Bodour, Mohammed and Hamed, feeling the weight of a burden that is too heavy but which she bears with unusual strength and courage. Lama Jamjoom films the lives of the brothers with sensitivity and tenderness, through a rhythmic succession of naturalistic images shot inside a tiny apartment. An everyday childhood under exceptional circumstances, an intimately heartbreaking and compassionate film, which portrays the will to live like never before. Lama Jamjoom never judges, does not point out the guilty party, presents the situation and allows the audience to have the last word. The outside world is perceived as threatening, dangerous, coercive, and we feel comfortable and in harmony, protected behind the barriers of the home by the attentive Yasmine, always pampering us, not caring about our misfortunes and enjoying infinite freedom. But anguish and pleasure are the binomial in which the film takes place, in which the family enjoys and suffers. Because, what about the money? Because when it runs out, the pleasure runs out, and it is here that we sense the suffering of the young Yasmine, who has given up her youth for her brothers, and we understand the daily survival in which she lives, regularly abandoned to the streets, dressed as a clown in a world that we know is cruel and merciless.



-*KUTLING* **Aleksander Priess**

The fall of a humble waiter in a nightmarish, dehumanized cafeteria where cowardice, egocentrism, mockery, indifference and fear reign. The drama is supported by an immense Jacob Utzon Krefeld, impulsively and unbalanced in love with a majestic Neesha Dewa who knows how to perfectly adjust the dose of evil of her character, in an antagonistic world that will knock him out and turn him upside down. A fragile, introverted character, who makes us all accomplices of his emotional state. The film disarms the viewer with its unusual simplicity, with Mads Rasmussen masterfully creating a subjective, surreal and intoxicated sound atmosphere with small details of brilliant strangeness. A successful and precise human portrait that draws a horrifying contemporary fable with classic elements of Greek tragedy, which shakes, scares, distresses, electrifies and destroys.



-9 nights **Mostafa Ghorbanpour**

Intense, tragic and deeply musical, jazzy. Mostafa Ghorbanpour's direction is complex and ambitious with vital and excellent performers. A countdown to self-destruction that invites us to levitate, to fly ever higher, feeling exultant, absorbed by the music. The images soaked in alcohol and pain display magic and beauty, playing with a reality split in two, chiaroscuros of colors. Life will never be only rosy for the forgetful lovers Maryam Sajjadi and Farshad Hashemi, eternal dreamers with an existence as eventful as it is brief, shooting stars that are pure talent. Music in the blood in a hypnotic and heartbreaking drama with an overdose of emotions that are chemically pure, overflowing with passion. The body dies and the soul lives. It seems fair to me.



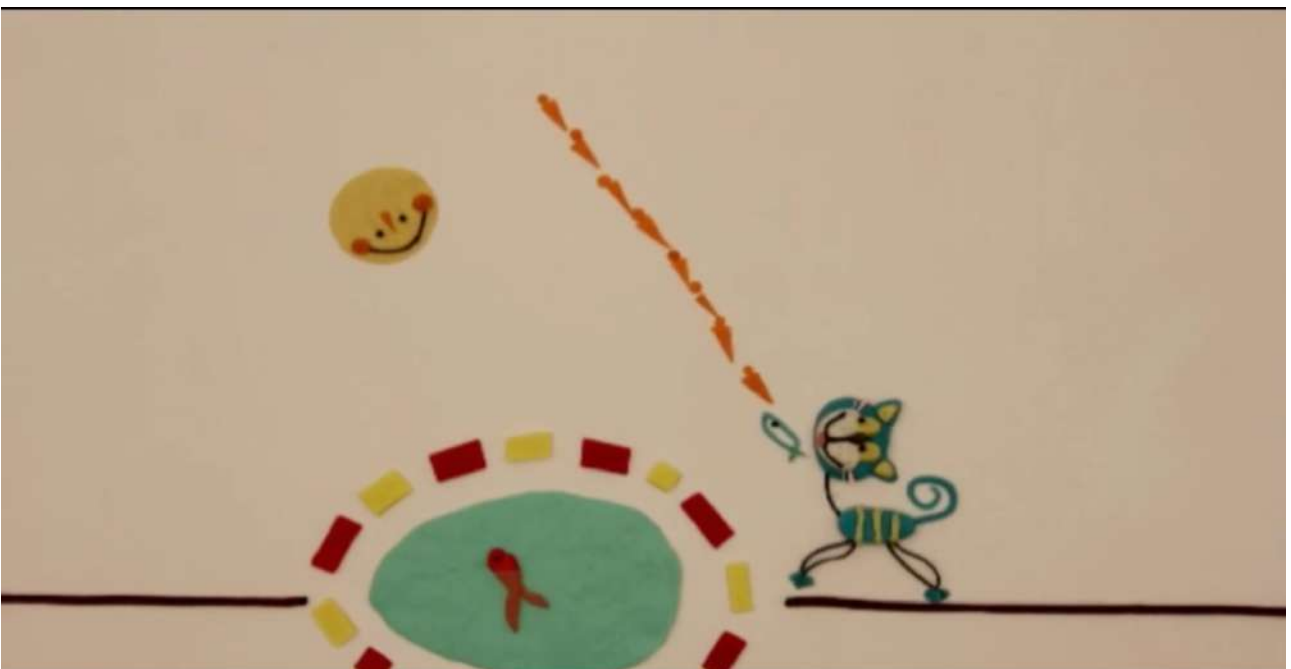
-Speak No Evil **Bryan LaSof, Karla Guzman**

Bryan LaSof and Karla Guzman's sinister imagery creates a thrilling ride on the witch train, constantly oscillating between the neoclassicism of horror films, deafening frights and playful shocks. The directors' skill in controlling the pulse and breathing of the spectator allows them to create terrifying jumpscares in fractions of a second. A delight for lovers of the macabre with an impressive cast of actresses and the commendable work of makeup artist Jacky Fernandez, responsible for the unforgettable final image.



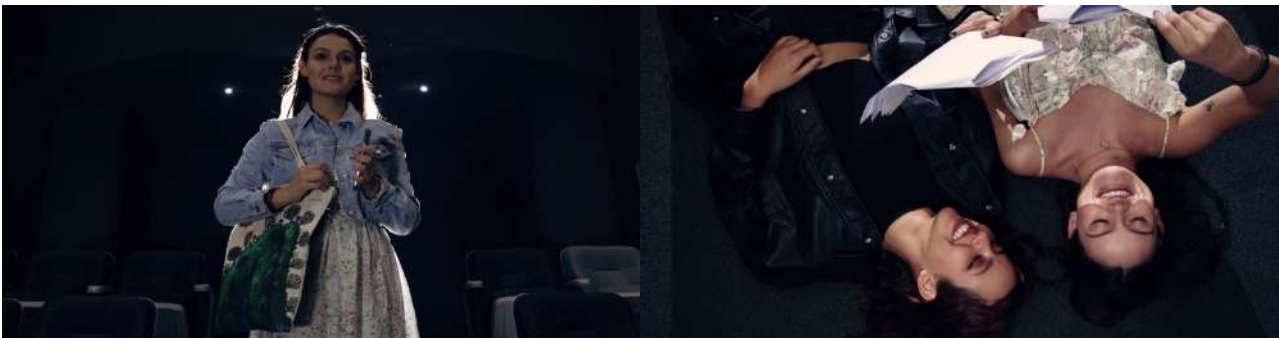
-Cat & Fish **Nilram Ranjbar**

Ambrosia and nectar for the senses. Magician-in-training Nilram Ranjbar creates a perfect visual representation of sound with an animated short film filled with feeling, expressiveness, humour and romanticism. The sun, the cat and the fish live in an enviable geometric harmony, full of light and colour, imagination and fun, peace and love.



-El Club de las Manzanas (Eden's Play) **Andrea Flores Cerwinka**

A fascinating game of mirrors that intertwines reality and fiction, theatre and cinema, passion and despair. Andrea Flores Cerwinka's script is a slow-paced drama that slowly lays bare the desires and frustrations of Karla Hermosillo and Ana Cristina Nogales. The choice of the two protagonists is the great success of the Mexican director, two actresses with an electrifying chemistry between them, always transmitting truth and feeling in a minimalist staging where Paulina Ibáñez takes care of all the details in the art direction without the need for special artifice, creating Shakespearian costumes from nothing with simplicity and elegance. A wonderful, hypnotic and refreshing fusion, which produces sensations in every look and every gesture. Andrea Flores Cerwinka's homage to the performing arts does not offer a filmed theatre, but rather constructs a cinematographic version of the rehearsal of a theatrical performance reciting texts where the action is purely interior. *Eden's Play* stands out as a wonderful example of Chekhov's indirect action theatre where the most important dramatic events take place off-stage and what is left unsaid is often more important than the ideas and feelings expressed. Instead of focusing on plot or direct action, Andrea Flores Cerwinka places emphasis on the details of characterisation and interaction between characters, with the most important dramatic events occurring off-stage and what is left unsaid often being more relevant than what the characters express. A film that is an irresistible temptation, a delicious pleasure.



-O MUNDO DOS MORTOS (The World of the Dead) **Pedro Tavares**

Pedro Tavares invites us to appreciate nature in its purest state, to seek truth in sensory experience and to look at the world with new eyes, to rediscover the beauty of simplicity and to connect with our most primordial, most human essence. Vinicius Dratovsky transports us with his images to a bucolic lyricism, makes us feel the wind on our faces and invites us to stop and contemplate the flora and fauna around us. Pedro Tavares' unique and original poetry reflects on our own existence, showing us the importance of living in harmony with our environment, of enjoying the small details and finding happiness in the most basic things. A cinematographic artist full of passionate and attractive images, who challenges conventional cinema with aesthetic radicalism and intellectual audacity. Restless, emphatic and somewhat provocative, he exhibits his cinematographic, cultural and political convictions in the complex relationship between image and word, freeing cinema from the constraints of money and its complacent aesthetics. A cinema that is proudly handcrafted while at the same time being built from modesty on the richness of human identity, creating a polyphonic universe. O olhar de um pastor.



-Zeitschenkerin (Time Giver) **Lars Smekal, Katarzyna Karpinska**

A dazzling and lucid journey through pain and death. The luminous film by Lars Smekal and Katarzyna Karpinska shocks and devastates, reconciling you with life without self-deception or sentimental artifice. Magnificent in its simplicity and in its implacable honesty, the intimate encounter between the young student Cheyenne Dziurczik and Donald Bechtluft, suffering from terminal cancer, is extraordinarily moving, unusually beautiful and transparently real. Freud said that we show a clear inclination to do without death, to eliminate it from life. Donald Bechtluft stands out for his simplicity and naturalness, receiving the shock of his imminent death with surprise, forcing him to question the meaning of his life until this crucial moment when he must prepare for death. Cheyenne Dziurczik conveys a message of calm acceptance of death, uncomplicated, unperturbed by the truth of finitude and the inexorability of life cycles. Instead of death there is light. What is preferable, to avoid death or to prepare for it, and how to achieve this? Can we imagine our own death? What is the best way to die? Ludwig Wittgenstein, who died of prostate cancer, said in his Secret Diaries: "If the end comes to me now, may it be a good death, without losing myself. May I never lose myself."



-3 Sisters **Jeremy Lavon**

Paroxysm of death rattles that produce consolation and torment, agony and ecstasy. Moving and mysterious, Jeremy Lavon's film is hypnotic, disturbing, spiritual. Death orbits between three sisters, forcing them to reflect on pain, the ephemeral value of life, family relationships and forgiveness. A painful, cruel and devastating transition, which frustrates the illusions of immortality and transcendence of an agonizing Elena Stoll who, impregnated by cries and whispers, suffers much more than a physical illness. Her illness is above all internal, the pains she suffers are those of the soul that are transmitted to the body. Everything that has been gestated since childhood, everything that has matured in memory, everything that was boiling will explode in a visceral and heartbreaking ending. The excellent cinematographer Lina Dziovenaitė delves into the family's unconscious, fantastically creating an enigmatic "Zone", a place that is not a space but the mental projection of the emotions of Mariana Daminiadou and Elena Stoll, a true journey into the interior of their own fears, their uncertainties and secrets from which they will not emerge until they achieve redemption.



پرویزخان- (*Parviz Khan*) **Ali Saghafi**

Ali Saghafi celebrates the community spirit of football with a heartwarming, sympathetic and entertaining film. Football gives life. The script faithfully resurrects the soul of Parviz Khan thanks to the honest, frank and loyal interpretation of Saeed Poursamimi, reviving his captivating, competitive, supportive personality and his capacity for sacrifice and leadership. It is not all about being good on the field. Producer Atta Panahi succeeds in transporting us fantastically to Iran in 1980, transmitting the spirit of an era with a special gift for bringing back the feelings and sounds of the street. People have changed. Ali Saghafi succeeds in transmitting the optimism, humanism and humour of Parviz Khan mixed with didactic reflections, moral lessons and national obligations. Betraying your national team is betraying your country. With respect, we all win. How can we not remember here in Spain a similar case in which 15 female football players mutinied against their coach demanding his dismissal! Coach Jorge Vilda stood firm with very little support, enduring unbearable media and social pressure, playing a World Cup with inexperienced young players. And to the surprise of everyone (except the God of football), they were proclaimed world champions for the first time, beating England, the putative inventors of football, 1-0 in an agonising final! But some players had sworn revenge against the hard-working coach Jorge Vilda. And that's another story.

-Timing **Lucas Neagu**

Volcanic, frenetic and unbridled, Lucas Neagu directs with ambition and a pulsating overflow the anguish and hopes of an exuberant Stefan Radu, the new Romanian enfant terrible and a jewel in the rough for Romanian cinema. The script is provocative and extremely intense, a whirlwind of emotions, an avalanche of suggestions, a flood of ideas, a rush of sensations, experiences, impressions, shocks, confusions, perplexities, screams, excitements that collapse into dead ends. Neurotically perfectionist, egocentrically immature, sentimentally unstable, Stefan Radu will be constantly suffocated by circumstances, incapable of deciding. The film constantly oscillates between anguish and enthusiasm. It is significant that the most shocking sequence of the film, when he ruins a piano concert by giving a panegyric to carbonara sauce, recalls the bipolar character of *Mr. Jones* (1993) played by Richard Gere. The character's will to live, his paroxysms of love and his extravagant excesses will tend to make him end up hugging himself in the toilet, vomiting his battered soul. Lucas Neagu thus reaffirms himself as a promising film director, dazzling, mortifying, questioning. Timing does not give a univocal resolution, this leaves everything open to debate, doubt, exploration. Certainty anchylose, freezes and kills, and here there is much life and much hope.



-Lilith **Elina Leloup**

There is no rosé wine in Lara Van Drooghenbroek's difficult choice, where she will have to decide between her brother and her moral integrity in a family celebration full of secrets, sausages and lies. Elina Leloup carries out a fascinating narrative exercise, fleeing from manichaeism with pure and austere cinema. The naturalistic movements are of a quasi-documentary realism making it seem as if we were co-participants in a domestic video, accompanying the characters in their moral movements. The cinematographer Ayman Benhsioua films the skin in a hyper-realistic way and recreates the collection of calculating gestures, expressive silences and cut smiles of the excellent cast of actors, avoiding all artificial artifice obtaining rough, raw, dirty images. The magnetism of actress Lara Van Drooghenbroek is one of the great successes in this tragedy about family pathologies, carrying all the dramatic tension without respite or rest with dryness and truthfulness, in an electrifying interpretation that you feel in your nervous system.



-STAINLESS Laia Ricart, Leo Palmestål

The ghost of freedom haunts the monotonous and tedious routine of Evgeniya Glazunova playing a model housewife in a clean, tidy and immaculate kitchen worthy of IKEA magazines. Laia Ricart and Leo Palmestål direct a groundbreaking immersive experience, a brilliant example of maximalist minimalism that fuses the viewer with its protagonist so deeply that it transcends simple observation. We slowly digest the distress signals, the signs of falling into a downward spiral and the evidence of inner putrefaction of an automated, mechanized and robotized life. The atrocious domestic loneliness and the alienated existential conscience will boil in a dreamlike, dancing and frenetic emotional catharsis in which Evgeniya Glazunova will tear down her mannequin appearance in a surprising and unexpected way. An avant-garde film, with elegant subtextual feminism, brave, risky and necessary.



-Better Tomorrow **Sharvi M**

Absorbing and fascinating, with a raw and realistic aesthetic, Sharvi creates a police thriller about drug trafficking that develops at a hellish pace, supported by an almost documentary-like filming in the streets of the Indian urban jungle, millimetrically designed action scenes and a masterful video editing by Eswaramoorthy Kumar. The always prodigious Maanav will fight without quarter, majestically patrolling with his motorcycle against his sister's demons in an existential battle for her tormented soul. Gowri Gopan gives a magnificent interpretation, embarking us on an aimless journey in the darkness of the damned drugs. Intoxicated, devastated, trapped and disoriented by the psychedelic images created by the darkly illuminated cinematographer P.G. Vetrivel, we will impassively witness the eternal battle between law and crime, good and evil, life and death, both intertwined in the same mud, consumed by the same fire.



-En Ciernes (Blooming) **Ana Victoria Méndez**

A journey into the unconscious of a teenager in her sexual blossom to make an orgiastic portrait of body dysmorphia. A carnal fantasy free of prejudice. The human body is felt as a source of fear and brutal transformations, deformations or physical degradation. The perceived defects, real or imagined, produce shame, disgust and anxiety causing an obsession with the body image, continually revisiting the mirror, seeking tranquility in a compulsive relaxing cleanliness until causing unbearable physical and emotional suffering that affects daily life. The script by Ana Victoria Méndez allows for supernatural and flourishing graphic representations of female sexuality that despite their initial impact or shock are beautifully disturbing. Lorena Godínez Cuaxiloa ravidly enjoys her daring visual talent experimenting in cinematography filming the metamorphoses of a magnificent Gabriela Lucas, creating an indelible extreme immersive experience in dazzling delirium. Youthful insecurities are accompanied by a spectacular formal perfection in the costume design by Consuelo Ojeda, tactilely enjoyable and majestically anachronistic. The metaphor hides a denunciation against institutionalized and internalized misogyny with a very complicated and masterful balance between the dreamlike and an ever hostile reality that inundates everything. The splendid ending, which is experienced as an unexpected gift wrapped with the amazing hypnotic music performed by Ámbar Cantú, mixes with ecstasy the mystical, the painful, the magical, the bleeding.



-Govah (Witness) **aida tebianian**

As austere as it is suggestive, as truthful as it is dark, as realistic as it is critical, Aida Tebianian's film is a mountain of ethical and aesthetic rigor. A relentless and violent story, which in its narrative course, becomes an unforgettable and disturbing cinematic achievement. The script by Kaveh Khoda Moradi is an intelligent and very hard portrait of family survival, capturing the spectator by turning him into the undoubted witness of the crime that is intended to be perpetrated. His way of linking situations and taking narrative turns is spectacular in a terrible and merciless drama. Salar Ardestani's camera accompanies Fatemeh Masoudifar in her sorrows, trembling and doubtful, while drawing a desolate landscape. Article 199, 630, 200 of Iran's Islamic penal code are described as the absurd warning for the entrance to a Dantesque realm where fear reigns. Characters of all kinds, immersed in their pettiness, pass by in a dark and grey atmosphere, where the sun is not seen throughout the film, setting the scene in a dehumanised city. This lack of light, this cloudy and leaden sky, this coldness of the inhabitants creates in the spectator (in the only witness but also an accomplice) a feeling of anguish, insecurity, guilt and impotence, of absolute incapacity and of a desire to overcome the traumas experienced not through motivated forgetfulness but through truth.



-La Impostora (The Imposter) **Yangxi Chen**

Tian-Tian Shen calls upon storms to gauge family stability. Her gaze directs at will at the tormented Lara Loher and Beto Mendoza, who are desperate for their daughter's happiness. Analytical, funny and vitamin-rich, Yangxi Ch's moving script draws an emotional and sincere portrait of the frustrations of modest and humble people, taken from everyday reality. The enlightening drama is wisely tinged with comedy, placing the camera at the height of childhood, full of natural and spontaneous moments that reflect on identity and integration, fear and the fragility of life, the capacity to love and the deceptive multicultural differences. Little Tian-Tian Shen, with a huge heart, never needed the truth to recognize her parents.



-Room 7 **Jaden Sauls**

A superbly structured thriller full of tension, frenetic and unpredictable. Jaden Sauls creates the MacGuffin within a MacGuffin, an absorbing lesson in cinema full of intrigue. Cinematography by Bohlale Sootho builds a tense, virtually unbearable, visually schizophrenic atmosphere, compressing all the action into a tiny, claustrophobic apartment. Shannon Govendor gives a tour de force in her intense performance, a disturbing, suffocating solo trial full of chases, conspiracies and paranoia.



-Cómo desaparecer completamente (How to Vanish Completely) **Roberto Pintre**

The awakening of George Kírov. A man who wakes up in front of a mirror without recognizing himself. He wants to escape from a meaningless daily routine by wandering around at random. David P. Núñez films a labyrinthine city with suffocatingly strict limits, full of underground passages, hallways, stairs, passages, corridors that lead nowhere. You may believe that you are different from vulgarity, fighting against collective alienation, but it is an illusion since you cannot escape the physical space of the system. Roberto Pintre seeks formal cinematographic perfection in every frame and sequence while Kírov persists in his existentialist search with the confidence of a sleepwalker, collecting the broken fragments of his being with Madrid as a witness, looking at itself imperturbable and proud. The prison drama will end in a bucolic escapist atmosphere that we know will not last, trapped on the edges of the roads, never losing that oppressive stale air, leaden grey sky and the perennial awareness of the absence of an exit. When you stop talking, silence will answer you, and Roberto Pintre invites us to react to the solitary cry of George Kírov. An egocentric Narcissus in love with his reflection? A deliriously addicted suicide in his small solitude? A superior being who has transcended towards the truth? Or a simple man who suffers and wishes to be able to move the waters so that everything floods, everything is destroyed and everything is purified?



-Ella es una sensación (She's a sensation) **Manu Fernández**

Katharina Thanderz puts her soul and Irene Corbelle her heart into Manu Fernández's prodigious boxing melodrama. An effective mix of wild emotions and the promise of an exciting fight that Emilio Marquiegui will energetically narrate under the stars in the streets of Madrid, because the magnificent fight between "La Perla Torres" and "La Metralleta Marínez" is not the most important thing, but the impossible forgiveness, the tension in the locker room, a passionate kiss and the unexpected victory. The cinematographer Víctor Casares knocks out with his visual elegance in a film that oozes nostalgia for old-school classicism. Katharina Thanderz only likes surgical interventions without anesthesia, in a charismatic interpretation full of force wisely advised by the always captivating Antonio Dechent. Irene Corbelle shows the magic of writing a poem that no one sees except yourself, terrified in her exacerbated romanticism by the carnivorous Chola Torres, who only needs to move her incredible jaw to break our morale. While we receive the punches of life, it is the acts of love that bring out the best in us.



-Лев Толстой: по ту сторону фотографий 3 D (Leo Tolstoy: Beyond photography 3D) **Dmitry Novikov**

"When you keep a diary, you immediately notice anything that is false." Dmitry Novikov paints a moving, complex and sincere portrait of the humanist Leo Tolstoy, a relic of a dead era where viewers will feel they know the artist, inside and out. It is captivating and also admirably accurate in its documentation of Tolstoy's creative process, especially his diaries, documents very valuable, not only to learn about his daily life, but to see the philosophical and aesthetic themes of the Russian 19th century and, at times, also European. Dmitry Novikov takes us on a unique adventure in the crucible of the ethical and moral doctrines of the Russian writer full of intimate and personal elements in his isolation in Yasnaya Polyana. A constant struggle against vanity and the desire for glory to which Tolstoy was very tempted, but which he repressed in search of humility and frugality. Elena Tonunc recreates with majestic frankness and honesty Sofya Andreyevna Tolstaya and her tempestuous marriage with the sacred monster, a passionate but fickle man, who on their wedding night gives her his diaries to read, leaving her impressed and frightened by Tolstoy's murky previous life. Sofya devoted herself heart and soul to the service of her family, loving her husband deeply, while hating his intemperance and feeling constant jealousy of everything that deprived her of his presence. While her husband dedicated himself to his literary work, she dealt with administrative matters and the details of the publication of Tolstoy's work, which would end up causing countless arguments with her children. Her husband, in eternal conflict with her, is sometimes kind and tender, other times aggressive and insulting; they argue, cry, shout, make peace, passion breaks out... it is undeniable that they both loved each other very much.



-Será el serrín (Sawdust Eyes) **Marta Lario**

Friendship and camaraderie in a working-class factory environment full of hammer blows, sharp saws, loose screws, fucking boards and jumping shavings. Marta Lario designs a devastating, emotionally overwhelming drama that overflows with love, anger and tenderness, coming together in an exquisite simplicity. The polished script is an extraordinary uncontrollable whirlwind that grows bigger with each step it takes, dragging all its sadness towards a hopeful place in the recesses of the heart. Neus Carmesí hides in a rough, crude, torturous environment, to avoid confronting her feelings, without having a home to go to. Rocío Román is a pumping engine of heat, the chemical catalyst among so much engineering, the cauterizer of wounds, knowing how to transmit with small gestures and silences the intimacy and empathy of her character. Both merge intimately in a burning catharsis accompanied by the stylized humanist music of Milo Giraldo. A totally physical cinema, which builds like a patient carpenter, from the heat of the embers, enveloping you in a luminous experience.



-Lo que no nos decimos (What we don't say) **Josep M Pérez Ballano**

Txema Ballano resurrects the spirit of the classics in an original, daring and surprising father-son fable full of magic, unforgettable moments and unrepeatable dialogues. Sergio Santino's post-mortem reconciliation in the autumn of his life with an immeasurable Raimon Sorribas searching through the childhood chests of his unconscious is endearing, emotional and reviving. Txema Ballano imagines himself, duplicates himself and reincarnates himself in an ending that is pure pleonasm, a polyhedral game in eternity in the search for lost childhood, a Matrioshkas game with the Playmobil brand, a persistent *deja vu* to forgive and be forgiven. Sara Castro shows a delirious ability to create comedy in the most unexpected moments, and the unforgettable and eternal Neus Asensi masterfully plays a ghost full of magic, without any intention of scaring anyone, proudly bohemian, nebulously tender, who teaches us not to take life too seriously.

-Zaxme **Soore Vahe**

An obsessive, dense, naked encounter. Atoosa Jalili confronts fragments of her psyche, corroding her soul in a glimpse into the abyss of anguish. Soore Vahe, Sina Adeli and Jaber Manzari write a mysterious, captivating and contradictory script that is at the same time clear, precise and balanced. Soore Vahe directs an ode to heartbreak, emotional mutilation and self-inflicted mental torments with a sober and austere, almost aseptic cinematography. A suffocating analysis of a woman afraid of life with great childhood traumas that she cannot get rid of. The sensitive and unmade-up faces of Atoosa Jalili and Afrooz Hashemi convey to us the inner scars of love, shame, envy and desire. The ghosts of a tormented mind will bring to light the intricacies, recesses, depths and heights of the human soul, to make us collide with its secrets, concerns and void.



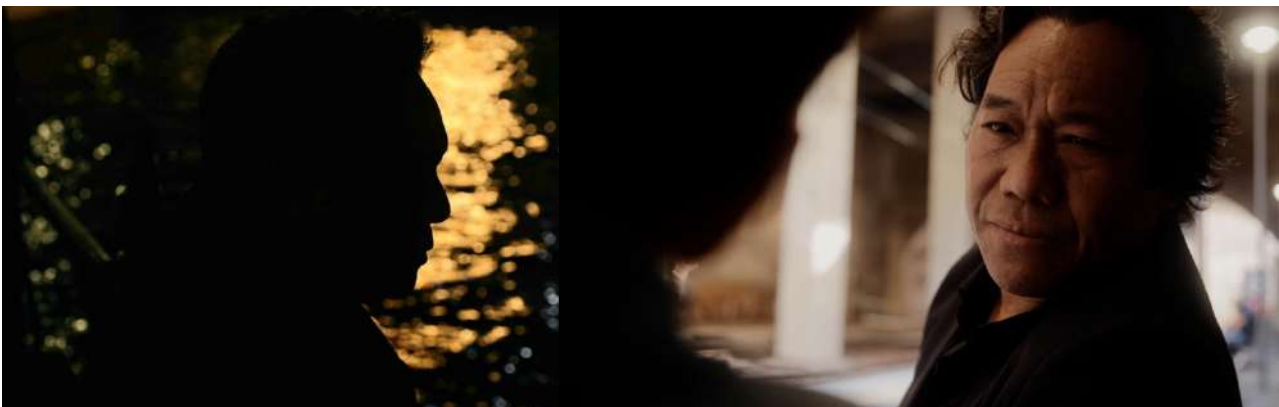
-The Almighty **Jagdish, Rahul**

Sivathandavan. A fascinating epic with the coldest revenge in the history of cinema. Siva Chakravarthi Maharaja takes 400 years to do justice, reincarnated in his avatar, destroying the greedy Thandavakon Maharaja, who will feel in his flesh how violence is an inexorable boomerang that will be received by the one who exercises it. The sequence in the Chennai metro, an abyssal titanomachy of glances, full of imagination and simplicity, is a recital of fantastic epic virtuosity. Religions disappear, but human passions are eternal.

La Fin. Jagdish and Rahul direct with their usual precision a colossal thriller that dissects in detail the police investigation around an inexplicable murder. The story begins by confronting the protagonist with an insoluble puzzle, then focusing on the magnificent development of his police investigation, leaving nothing to chance. All the clues that the police officer obtains are shown to the audience, causing the viewer to be completely involved. As if that were not enough, the script reflects on various moral dilemmas about work, dignity and social classes in Hindu society. A universal and essential film, with a lyrical and poetic final *The End* that will lift us to heaven.

-Trumpet Player **Felino Dolloso**

Felino Dolloso promises the most beautiful trumpet solo in the world. And he does not disappoint. Like a modern Ulysses, the king of Ithaca, he returns from an unknown journey, bewildered and fascinated, to a world that no longer recognizes him. The film is an archipelago of scattered islands united by their beauty, a refined, emotional and transparent wandering journey where anything can happen. Felino Dolloso moves like a proud, elegant and majestic street cat, who licks his delicacies with relish and entertains himself with passion in his absurd solitary games. An artist with a naked ego, who does not care what others say, those who are lost and confused. He lives in his art and for his art, in the tragedy of living to be an artist, in his distressing dilemma of playing the trumpet again. Because for him playing the trumpet is an act of love, it is living again. And Ulysses is not Ulysses without his Odyssey. In the epic of Felino Dolloso, in his heroic journey, his transformative myth, he learns nothing, there is no metamorphosis in his person. He only came to play us a song, with his cinema and his rules, and after being able to enjoy his talent, taste and genius to the last vestige, he will return from where he came without even saying goodbye. Poetic, lyrical, powerful, and unforgettable soundtrack by Brique a Brag, Markus Rutz and Ryan Taubert, also highlighting the brief lucid appearance of Aaryan and Sophia, the cubs who dream of becoming lions.



-Itu Ninu **Itandehui Jansen**

To confront the totalitarian Orwellian Newspeak, the Mexican director Itandehui Jansen finds her Oldspeak in the indigenous Mixtec. A libertarian climatic dystopia set in a future Edinburgh, which had never before been filmed so discoloured and dry, a gloomy and suffocating city where Alejandra Herrera and Armando Bautista García wander around lost, soulless, like exhausted spinning tops in a perverse, dehumanised gear. Epistolary romanticism to avoid crimes of thought and fantastic utopian escapes will be the basis of the lucid script that pays homage to the Russian botanist and geneticist Nikolai Vavilov, "the hero of the seeds", who dedicated his life to trying to eradicate hunger in the world and could not escape the wave of repression and terror of communist paranoias, who considered genetics a bourgeois science. The seed collection compiled by the Russian scientist is reflected in the nearly 1,400 seed banks that exist today, one of the most important of which is the Millennium Seed Bank, managed by the Kew Gardens (United Kingdom). An ideal place to grow corn, squash and black beans.

-The Mark **Gabriel Corneau, Tudor Voican**

James Barry Fitzmaurice sketches a calculated and spirited enigma with a virtuoso iron arm in his geometrically brilliant script. Radu Zetu is a wandering vagabond on earth, who suffers and enjoys in solitude, oscillating between the cage of need and the infinity of freedom. The sign he wakes up with engraved on his arm reminds us of the mark of Cain and tells us that we know nothing of Radu Zetu's uncertain past. The mark of Cain was an act of compassion, love and mercy from God towards the one who committed terrible acts, as it distinguished him and protected him from the vengeance of his people. Radu Zetu also seems to be smiled upon by fortune with his new tattoo, earning money without intending to, deciding to spread the good news by posting it on the walls and reconciling himself with the world with acts of charity that would redeem him. Here James Barry Fitzmaurice's circular philosophical paradox closes, as our hero will achieve forgiveness and redemption but will lose God's favour, returning to the starting point of our adventure. An analogy of indiscriminate social aid to the unemployed? A sharp and scathing critique of dehumanising capitalism? A specular look that shows us that the only true God is money? James Barry Fitzmaurice smiles.

-Immortal Reflections **Andrea R. Ciobanu**

A film that keeps you on the edge of your seat, eyes wide open, and would make Edgar Allan Poe smile. Andrea R. Ciobanu's imaginative script creates a perfectly conceived and completely personal vision of death, with miraculous special effects, timeless sets and otherworldly costumes. The art of post-mortem photography will be the starting point of an obscurantist fantasy that will allow Benjamin C. Mills to create a colorfully disturbed and infinitely inventive cinematography. The refined and aesthetic lyricism of the Romanian director, with overwhelming wit and humble intelligence, defines a unique and inimitable cinematographic imprint.



-KINDERFREI (CHILDFREE) **Antonia Meile**

A brave and honest exploration of the taboo of not wanting to be a mother. The great strength of this film, as immersive as it is vindictive, is the luminous treatment of a transcendental theme, breaking down clichés with a joyful and reflective tone that avoids conventionalisms. 3 women from different generations, intelligent, beautiful, sensual, suggestive and independent, confirm and affirm their power to choose freely without prejudices, drama, regrets or phobias. Antonia Meile's direction deserves recognition for her serious and hyper realistic approach, offering a narrative that invites empathy. It is, in the simplest possible way, about telling the sometimes epic struggle of contemporary women who have not felt any call to motherhood. It is easy to fall in love with this film also thanks to the great talent of cinematographer Aline László, with enormous tact in handling her camera, capable of capturing the sensitive and profound reality of the looks of her protagonists and their small and revealing gestures, introducing you to their hearts and even taking you for a walk in the clouds with the charming Michelle Bichsel.



-Sister II **Colin Robert Denhart**

Vasudha Krishnamoorthy returns to pray for us sinners, in a sequel as terrifying as a demon. Colin Robert Denhart once again delights us with his metaphysical and conceptual horror, filming an opening sequence that assaults the senses and the intellect, a true delirium for his unconditional fans full of adrenaline, mystery and return. His hypnotic universe is a unique and incomparable experience, symbolically narrating the reverse path of the passage from darkness to light that the world seems determined to follow. The fresh blood of Andi Espinosa and Gabrielle Bousum add energetic, fair and precise interpretations in a wandering solitude in the infinite nothingness looking for a way out. The climax sequence is an apothotic ending, brief but dazzling, unforgettable and revealing with the icy majesty of the white angel Vasudha Krishnamoorthy, who assumes her destiny and ours with discretion and dignity.



-Rehber (The Contact) **Mert Erez**

The heartbreak and bewilderment of a father facing the death of his son. Mert Erez does a complex job of walking through the grey areas of moral ambiguity, as well as creating a very authentic portrait of a Turkish working-class neighbourhood. The lucid script splendidly hides its secrets with perfect timing to reveal them, overwhelming and impacting with tremendous force. The exceptional work of the cast is led by Murat Kılıç in a study of tortured human nature as a desolate father searching for the ghost of his unknown son. With a sombre and exhausted look, he wanders around trying to find an answer using the contacts on a mobile phone as a compass. Also outstanding is an intriguing Damla Sönmez who, every time she smiles, does so bitterly, with a brief, narrow and painful testimony, taking refuge in a powerfully dramatic, muted vivacity. Nothing is missing or superfluous in this emotional and hard-hitting film, which is shocking, credible and hereditarily tragic.



-WITHOUT FAMILY Lolita Naranovich

Tatiana Koltsova's moving performance "would make even stones cry," as Orson Welles would say. Lolita Naranovich directs a painful x-ray of abandonment in old age and the selfishness of youth, children who no longer honor their parents. The veteran Russian actress, expert in designing paper airplanes and in forgiving, is abandoned like a rotten and annoying piece of junk on the margins no longer of a city, but of a noisy and impassable road. These wrinkled, slow and hunched people who should be a divine burden and a sheltering shadow become an invisible hindrance. The honest and warm interpretation of the maternal Elena Zakharova serves as a counterweight to the melody showing luminous joy, true love and family protection in the absence of the supposedly busy father. The loneliness and helplessness of the children is similar to that of their grandparents, the reason why they are the ones who best understand each other, also accomplices in their desire to live. Reflections of the miseries produced by cruel and blind capitalism, which devours human beings without mercy or compassion.



-Uma Mãe Vai à Praia (A Mother Goes to the Beach) Pedro Hasrouny

Cláudia Jardim is the anchor and centre of gravity of Pedro Hasrouny's harsh film. The educational dilemmas between the padded and permissive education that young Rodrigo Costa receives and the strictly virile one that the bitter character played by Margarida Bento, who constantly flirts with the most despicable homophobia, promulgates are eclipsed by the powerful presence of the Portuguese actress. A rara avis capable of transmitting her intimacy with noble impact. With emotion and art, without condescension, with truth, she movingly represents human fragility as a self-sacrificing mother as well as her resigned goodness. Marina Tebechrani compulsively seeks her out with her camera with sympathy and wonder during her cathartic adventure on the beach, achieving the most enduring images of the film in a stark, omnipotent and glorious portrait.



-*La muerte de Andrés (The death of Andrés)* **Ana Loig**

Bad news for Aunt Angustias. Ana Loig seeks to capture the intangible, express the ineffable, write the illegible. Cynical, funny and bitter drama that finds a serene balance in its symmetrical framing and slow narrative, with perfect execution. The unpredictable script always catches the viewer off guard, with altered expectations and subverted emotionality, stealing our pain with astonishing ease and making it reappear surprisingly without mercy and with restlessness, without magic tricks and with mocking treachery. A powerful antidote for cloying works, a hyperbole that transcends tears, a little unclassifiable jewel.



-حضور (*Presence*) **nasim deghannayeri**

Nasim Dehghannayeri turns her back on misogyny. Simple, shocking, thoughtful and uncomfortable, the Iranian anarchist director exudes confidence and brims with wit, constructing a feminist artifact that whistles with lucidity and clairvoyance. She draws portraits without faces and recites speeches without text. Biting, sharp and intelligent, she denounces her manifesto with the soul of a poet.

-Under A Piaya Moon **Kurt Soberano**

Kurt Soberano reconciles novelty with tradition in a delightful film. The story is seasoned with touches of humor, romantic feelings and valuable lessons. The imaginative Jeff Moses pursues his dream seeking to break with established patterns, forgetting his ancestral roots. The tasty and indispensable value of family pleasures will return to his life so he can rediscover the lost harmony and heal a battered heart. The creative art director Luigi Maghari feels free among the sweet culinary whims, with a particularly developed nose for the grandiose presentation of the majestic Filipino cuisine, irresistible and exceptional.



-A Lab Story **Carlo Gallen Obispo**

Fresh, intelligent and exciting youth comedy. Carlo Gallen Obispo describes the typical concerns, complexes and fears of teenagers in a small provincial town in the Philippines with an elegant, funny and comforting style. A wonderful Uzziel Delamida has a heart the size of a pumpkin, and to conquer it the withered Potchi Angeles must learn the secret of the seeds of love. A tender and charming script that obliquely reflects on universal concerns, such as fears of growing up, school abuse, social discrimination or child poverty.



-La Pepa (The Seed) **Damián Sato**

Unusual, raw, and visceral cinematic poetry. Damián Sato explores the fears, hopes and pleasures of childhood with emotional fervor. An ode to motherhood full of contrasts, with a frenetic performance by María Fernanda Gómez, dreamlike, bloody, surreal, violent, omnipresently castrating but infinitely warm. The marvelous, overflowing childish imagination resides in her character, facing the defenseless nakedness of young Jerónimo Cubides Rodríguez, a delirious being of reality, who must remove the shadows of a memory in an unforgettable final image made from the stuff of nightmares. A flood of emotions in a film that cannot be classified, which is more than a film, it is a place, a mountain, and more than a place, it is a moment, the diffuse and spectral border that marks the before and after, death and life.

-Viento apacible (Gentle Wind) **Marta Arjona, Maite Blasco**

María Martínez reincarnates the poet Ángela Figuera in a suffocatingly immersive lyrical experience. A superb mix of dance, tragedy and bitter charm in the luminous skies of Madrid. Marta Arjona and Maite Blasco write a hypnotic, complex opera that breathes authenticity and portrays fear, harassment and survival. Liam Colomer from the barricades caresses María Martínez with her emotional music full of meaning and sensitivity, reinforcing the effectiveness of the painful text.



-L'ombre du Cormoran (The Cormorant's Shadow) **Barbara Peiker**

Barbara Peikert crystallizes the life of cormorants. She uncovers marvelous forms with a cinematic technique that is a colorful feast of infinite detail. The torrent of sounds reflects the artist's hypnotic depth with an intimate aesthetic of unusual beauty.

-Cuerpos Sintéticos (Synthetic Bodies) **Lucas Ortiz Estefanell**

Virtually impossible love triangle. Unabashedly intimate and compassionately human, Lucas Ortiz Estefanell's highly risky script builds sharp castles on nebulous abysmal cliffs, eliciting lucid sensations and magically disturbing moments. It penetrates in an unusual way into the world of sex and its pathologies, both ancient and modern, with a libertine and unbridled spirit, but also bitter and terrible. It recreates a timeless and mysterious era, in a space so artificially stylized that it is suspected to be illusory. The magnificent performances of Miguel Bernardeau and Georgina Amorós are honest to the core, with Lucas Ortiz Estefanell knowing how to capture their attractiveness and beauty without objectifying them. The young couple live pleasantly self-absorbed, in an isolated bubble enjoying a shared luxurious, solid and lush life until the arrival of the spectre of the girl with the tattoo on her neck who will make visible latent fears, suspicions and conflicts. A brilliant, kindly compulsive and masturbatory look at how the culture of dehumanization erodes our capacity for intimacy, reviving archetypes to adapt them to new technologies.



-Monumenting **Anahi Alviso-Marino**

A careful, judicious, and respectful look at the portentous Arabian Peninsula. Anahi Alviso Marino reflects on the spirit of monumental architecture in the colossal cities of Dubai, Kuwait City, Abu Dhabi, and Sanaa, and the ideas that shaped them. A unique, innovative, and successful world that reflects social concerns and historical legacies. The director, convinced of the educational possibilities of conversation, opens the door to majestic, futuristic, and utopian projects that aspire to become sustainable, self-sufficient, ecological cities in the near future. Beauty cannot be denied.

-A cenar (To dinner) **Robert Rabanal**

Bruno and Martí are in their element in Robert Rabanal's delightful parody. A delirious, lively script that would make Anthony Hopkins laugh allows the entire technical team to achieve a splendid, unforgettable, and imaginative performance, with Berta Sallent's makeup standing out, elegant, striking, detailed and yummy.



زن اسپایدر- (Spider-Zan) **Maryam Khodabakhsh**

Turbulent, tender, emotional, electrifying, spectacular. Nurse Zahra Aghapour doesn't need to dress up as a superhero, or perform aerial acrobatics, or have a memorable villain to provoke a spasm in our souls, as she discreetly saves lives on the streets of Tehran. Full of musings, worries and (relative) failures, she feels the weight of the laborious suit woven by her ancestors as a heavy burden and an ignominious affront to her freedom. Struck by anguish, bathed in melancholy, wandering in despair, she still finds strength in her heart to become the heroine we don't deserve, but need. Maryam Khodabakhsh's lucid script surprises once again with its optimistic analysis of the human condition, pulling out of its sleeve some astonishing twists to turn everything upside down, without anything really changing. She doesn't put makeup on reality in her raw portrayal of women in Iranian society, where pure innocence is the sole preserve of childhood.



-Anomālija (Anomaly) **Arturs Voblikovs**

A risky patriotic bet by Arturs Voblikovs, uncovering the lurking monster, the unsuspected mystery, the problem to be solved. The patient and arduous stop-motion animation technique achieves a fascinating, fun, and captivating blend. The spirit of adventure blends with an educational documentary script with endearing and charismatic characters in a lovingly and painstakingly crafted work. The ingenious image of the water's reflection is particularly noteworthy: immersive, magical, and hypnotizingly sober. Pure ambrosia 0.0.



-Deform **Alireza Nouri**

Alireza Nouri manages to express without words the hidden desire of a suicidal cannibal. In the wreckage of the human soul, a visceral Mohammad Ali Jahanian must kill if he doesn't want to kill himself. A stunningly realized, surprising gore fable that leaves no one indifferent. Cinematographer Mohammadreza Ebrahimi focuses on the search for sensations and feelings with a risky, industrial, surreal, inhuman tone, displaying constant stylistic inventiveness of unusual carnality.

-Adrien d'Elzius - Bukowski's raw take on himself **Marshall & le Sherif**

A stunning visual and auditory cascade into a cannibalistic agoraphobic nightmare. Human life, nature, and Charles Bukowski must learn to coexist and relate to one another. Nihilism, self-destruction, and extreme hunger promise an apocalypse that frightens and fascinates. At the end of this festival of incandescent images, like a staggering drunk in a remote dive bar late in the morning when the lights come on, you just want more.

-Zoé **Emeric Gallego**

Bracing emotional adventure. Emeric Gallego intimately films Emma Barles's kaleidoscopic face composing a unique and fascinating portrait. He steals her joy of living to turn it to instantly, as if he could not endure her lyric sadness, creating a frenetic vertical journey through the mysterious beauty of her face. To highlight the envelope accompaniment by Malnas to his sublime muse with a simple but wonderfully executed musical composition.



-Coywolf **Lucy Adams**

Advances in film technology make it possible to capture the natural world with an intimacy that was previously unimaginable. Lucy Adams uses all the resources at her disposal to film the wildest view of nature on the streets of New York. The charming, exciting and thoughtful images transport us to the most intimate part of our zoological existence. A pleasure for the eyes and the spirit, without falling into clichés of any kind, to reflect an everyday reality that surprises us. The entire documentary is directed towards the wonderful climatic moment in which we can enjoy for a few eternal moments the eyes of the coyote recovered from its ailments by the veterinary services. The huge amount of recorded material was very skillfully and intelligently edited, creating fluidity, emotion, suspense, drama and affection in the portrait of the New York inhabitants.

-Entusiasta vital **Carolina Pérez**

A brilliant, precise and intelligent script by Carolina Pérez in her fresh, shameless and agile comedy. The cast works at full capacity, with Clara Ruiz, elegant and clear-sighted, standing out. A hot-blooded Spanish comedy of romantic entanglements that leaves you with a smile, whose main charm lies in its vision of how the new male brain works.



-My Melody **Val Nabilskiy**

Val Nabilskiy quickens the heart and dazzles the eye. Metal romanticism, in a profound homage to rock, nostalgic and miraculous, where its colossal special effects shine in an endless frenzy of creativity. Everything burns with martyrdom before the absorbing gaze of Olena Nabilsky on the cliffs of passion, music and cinema merging in a chaotic pitched battle for the heart of our beloved woman.



-Enfin Bref (Anyway) **Nicolas Maurin**

With a backpack full of stones and a shaky courage to lift it, Zacharie Bordier's life begins today. Like a plank cast adrift, he suddenly becomes the unwanted protagonist of life's tragedy, a hotbed of efforts, sadness, friction and uncertainty. We do not know his circumstances, difficulties and background, except for his innate predisposition to fire, but we feel his desperation, fragility and helplessness. Nicolas Maurin's script has no words left, filming descriptive, intimate and empathetic images with truth, fleeing from sentimentality to seek sensations, our spinal cord and from there attacking our nervous system. Pierre Carlier's thorny sound work adds a delicate lyricism to the documentary tone, inviting us to share the abyss of frustration and the luminous refuge of the protagonist. Zacharie Bordier's asphyxiating walk on a terrifying tightrope, in a world of "every man for himself", challenges us directly as participants and spectators facing the most disadvantaged in an insensitive and hypocritical system, confronting us with our commitment to society. Nicolas Maurin not only aims to reflect a frightening reality, but also proposes a source of inspiration to combat it. Because unhappiness and misfortune are also contagious.



-La mouche et l'araignée (The fly and the spider) **Oriane Polack, Celine Perra**

Ridden from start to finish by its violent pain, Celine Perra's brilliant script delivers its heroic ending with millimetric precision and devilish timing. Obligatory wildness, surreal like an underground comix, mischievously malevolent, dazzling in its clarity, the film slowly sharpens its fangs to end up biting in the jugular. The fly and the spider is an uncomfortable feminist film about the worst, filmed with talent and skill in small spaces, with brutal and disturbing performances by Marie-Stephane Cattaneo and Celine Perra that explode like a time bomb with touching intelligence and tender sensitivity. As witnesses that we were, we have to tell the truth.

-Wind, Tide & Oar **Huw Caspar Turner Wahl**

Melville's *The Redemptio*n of the Pequod. Huw Caspar Turner Wahl captures white, crystalline, pure, handcrafted, analog images. Navigation is portrayed as one of humanity's oldest occupations, filming the flexibility of maritime water, the beauty of another world. A fascinating immersion, absorbing, liquid, and windy. The adventurous director blends that tenuous, infinite line dividing sky and sea into a symphony of inarticulate sounds, a frenetic pulse of life, breath in gasps. Environmental support is inevitable when one senses, in the visual dance, the marvelous organic creatures that live in the depths.



-Si no es (If it is not) **YAR Leo Bastidas Yar**

With his verses as his only weapon, Leo Bastidas Yar pays homage to rap with sensitivity and brute force, immersing us in the culture of the subculture. Electrifying, ambitious and exuberant, with a colossal work by the entire art team, the Ecuadorian artist creates a world of documentary plasticity and rebellious sincerity. Raw cinematographic talent that delves deeper into the sociological field than into the narrative, knowing how to find lyricism in the boiling fury of his characters.



-Harina y Chocolate **Miriam Moros Cristobal**

Everything has a special splendor in the fictionalized world of young Sofía Allepuz García. Miriam Moros Cristóbal and José Juan Chíncoa Aroca's original and exquisite recipe moves you to the heart. The epic of the fable, wonderful memories, and the magic of the imagination are the ingredients for cooking the truth. The homage to the oral tradition of troubadours is supported by the fanciful soundtrack of Agustín Maestre Ordoñez, a nostalgic delight, a hypnotic pleasure, a mysterious joy.



-Los Mamboniks **Lex Gillespie**

How can so much art fit into such a small space? Lex Gillespie recalls the finest sounds of Caribbean tradition, capturing all its rhythm, power, and humanity. A majestic portrait of the mambo that is pure pleasure and sensuality. The love poem bleeds with musical notes and shows us the privilege of being able to live a life deliciously nurtured by the great Cuban popular culture affords its practitioners. With fire and passion, he approaches that humble life that achieves happiness through small pleasures.



-Cometa 1600 **Alejandra Díaz Olvera**

Overflowing, lyrical, polyhedral, magnetic. Alejandra Díaz Olvera finds her Rosetta stone in the Monarch butterfly, transforming the opaque and impregnable science into a lucid and hopeful poem. The hermeneut decomposes cinema, overwhelming our senses with absolute freedom, making us doubt whether we are living in an apocalyptic dystopia or in the most beautiful of utopias. Cinematographic editing combines, decomposes, molds and fragments, changing our paradigm, reconfiguring what we think, feel and dream. The kaleidoscope camera invented by cinematographer Ana Durán Fonseca allows for a volcano of inexplicable, generous and hallucinatory images that form an impressive collage generating shapes and colors that transcend to a transhuman consciousness. Despite human cruelty and destruction fueled by terror on our threatened planet, the film radiates optimism, magic and tenderness, inviting us to recruit conservationists to preserve our world in a healthy, sensitive and balanced way.



-Asediados (Besieged) **Lucero González Pasarán**

A chilling dystopian thriller, *Asediados* is a raw, hurtful, uncomfortable and wild chronicle of what happens to us. Immersed in the dehumanized and pre-war atmosphere in which we remain eternally immersed, Lucero González Pasarán narrates in a lucid, visionary and perverse way fratricidal confrontations that portray the ease with which we become desensitized to violence when we experience it. The survival instinct will face romanticism and friendship, in a battle full of losers. The amazing skill of the cinematographer Juansa Ávalos achieves an almost documentary style that captures with hypnotic terror the journey into the darkness of the candid teenagers Guillermo Guajardo, Mónica Gutiérrez and Juan Fernando Flores. A film that is alive, boils, breaks and explodes.

-The Plan **Angelo Donzella**

Angelo Donzella plays Cluedo, demystifying the film noir and thriller genres. A bustling script filled with false clues, plot twists, and witty dialogue allows an unorthodox mafia gang to show off their dark schemes, featuring an outstanding femme fatale Anna Panero, mysterious, seductive, exhilarating and stylish. A joyful, entertaining and vibrant film that leaves you with a taste of honey on your lips.



-La culpa fue de la salamandra (It was the salamander's fault) **Yary Guirado Alejo**

A delicate and emotional journey with eyes wide open on the return home. Yary Guirado Alejo reflects on the boundaries of identity in an age of self-interest and artifice, of social aggression and political passions. The family portraits are solid and honest, told evenly, concentrating all the virtues in the director's grandmother Perla, the individual and collective memory of all La Parra, sadly deceased but always remembered. A drama of luminous, prodigious, and formidable spirit that invites a kaleidoscopic reading in its search for the essence of the Cuban people.

-As Easy As Closing Your Eyes **Parker Croft**

A handcrafted script, polished in every detail by Aaron Golden and Parker Croft, who control even the dreams of their characters. Huxley's red eyes give you happiness at the expense of reality. A mesmerizing fictional pleasure, which gives you what death cannot separate. A moving dystopia full of dilemmas and paradoxes, gently optimistic in its depiction of human weaknesses and terrifyingly dramatic in its "unnatural?" attempts to overcome loss, pain, truth.

-Tu mens **Alba Camarero**

Unusual authenticity, nostalgically real, in a tender and beautiful emotional epic. Alba Camarero captures the freshness and spontaneity of her actresses, the dazzling Calypso Buijtenhuijs and Ana Palacios, in the halls of a high school where the physics and chemistry of youthful passions reign. Cinematographer Matthieu Abily films colourful everyday teenage situations, filming faces up close and intimately, experiencing the doubts of his actresses as if they were wounds, their sighs as if they were pain, their sparkles as if they were joy. A journey through adolescence sprinkled with smiles and tears imbued in a motley cocktail, which will shake and boil in an uncontrolled climax, a whirlwind of raw feelings.



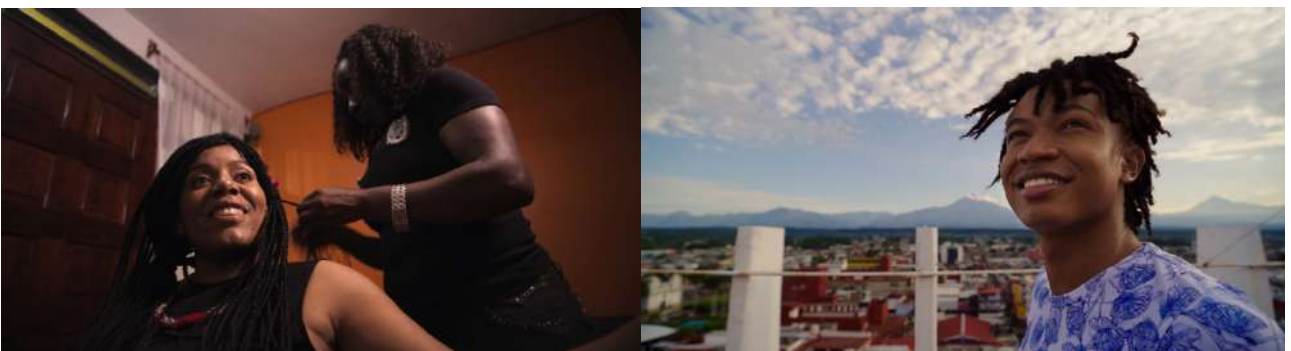
-Prima del giorno dopo (Before the next day) **Eduardo Cocciardo**

Eduardo Cocciardo delves into the demonic side of human beings, their cursed cults and dark secrets, to shed light on the events of the Bologna massacre of 2 August 1980. The domains of Evil will become a tortuous temporal labyrinth for an infernally magnificent Eduardo Cocciardo, with a suggestive, disturbing, supernatural mystery. The crumbs in the woods will lead our hero to a Greek tragedy full of dangers and temptations, terrifying surprises, unexpected sacrifices. The film is directed with the characteristic personal style of the Italian director and his most frequent close collaborators, recovering the legendary team of *The Offline*, giving his film its elegant, gentle and humorous style, delighting us with the final cherry, one of his songs born from the heart. The cinematography and staging by Raffaele De Maio, Angela Cacciutto and Sveva Germana Viesti are truly hellish, with totally luciferian apparitions that frighten the fear away. Doors that open and others that close to take us into the hidden, the hermetic, the inexplicable. A tribute to the innocent victims of a senseless massacre, invoking *The Prince of Darkness* at his doorstep.



-Coronas Negras (Black Crowns) **André Lô Sánchez**

A tender, intelligent and sweet film about the overwhelming importance of the most seemingly insignificant things in our lives. André Lô Sánchez describes the complexity of racial relations in Mexico, accompanied by the magnificent soundtrack by Joseph Boulogne Chevalier de Saint-Georges. A vital, energetic and at times funny tribute to the Afro-descendant people, with a compelling, refreshing and joyful empowering message. Georgina Diédhiou Bello's portrait is realistic, impeccable, ostentatious, vibrant and multidimensional, exuding majestic charisma and unique beauty. The Afro-Mexican director Chilampaneco shows an inimitable visual sense in his documentary aesthetic, describing intimate dramas without ostentation, fuss and without having to raise his voice, finding in the hairstyle a symbol against the system and a voice for a society fed up with abuses and injustices.



-Vienna, the three legged cat **Jan Schmitz**

The world turns in Vienna and Samsāra rolls for Chris Marker. The Austrian city stares you in the eye through its streets. Memory, remembrance, forgetting, the various continental temporalities, death, contemplation from eternity. A dialectic of the dynamic gaze in a maelstrom of visual delights that is more than a sociological or historical document. Time doesn't exist, but an image contains infinity.

-قفس (*The Cage*) **Hamideh Motavali Zadeh**

Simplicity is only apparent in Hamidah Motolizadeh's disconcerting and brilliant film. The existential anguish of the protagonists is a delight for the senses due to its technical prodigy in a fascinatingly strange story. Puppertization of human complexity finds its metaphor in unconscious cranial cages of devastating sincerity. A beautiful artisanal jewel of animated cinema, full of charming emotional filigree.



-Patria (*Homeland*) **Thor Echevarría**

A nostalgic walk through childhood, an intimate film about death and its bitter legacy. Thor Echevarría's amazing ability to capture the everyday with sobriety, balance and realism leaves a tremendously emotional declaration of love floating in the air, full of nobility, lyricism and pain. The film-diary narrates in first person the arrival of the prodigal son to Logroño in a close, conscious and fun way. With a festive transparency it agilely shows the fragments of a life that no longer belongs to him to compose a process of mourning that closes a wound. With unflinching sincerity and naked honesty, he will face himself, reality, and the passage of time, taking us with him to places that give him light and calm not because of their beauty or spectacularity, but because of their memory. Scraps and brushstrokes of human architecture in La Rioja, where we are all welcome, using the colours of desolation, restlessness and uncertainty to form an existentialist visual poem with passionate loose verses about inevitable loneliness.

-Sea Launch **Egor Ivanov**

An intense documentary directed by Egor Ivanov that feels weightless. An educational visual spectacle that immerses you in a tense suspense. The visual beauty of high technology produces hypnotic metallic emotions. An unprecedented audiovisual miracle with Konstantin Mednikov's magnetic envelope and a soundtrack that is capable of draining oceans.

-*Los Amantes De Avignon (The Lovers Of Avignon)* **Manuel Fernández Ferro**

A heartfelt homage to the *Demoiselles d'Avignon* (1907). Manuel Fernández Ferro's dream turns reason into illogic. A surprising collage that renounces perspective, fusing the fragments of Lulu Zhu Wang and Pablo Arribas into stimulating, monochromatic, hypnotic and attractive figures. A sensorial essay with diffuse characters, without a narrated story, without concrete spatial locations or precise temporal references, so experimental in its morphology, so innovative in its embodiment.



-*Ballerina* **Soheil Babaei, Farima Khalili**

The delicately crafted interpretation of young ballerina Roshia Akbarzadegan deserves the fervent applause of the whole family. Soheil Babaei and Farima Khalili direct with visual certainty the celebration of the purity of art as passion. Hamid Mehrafrouz aesthetically and emotionally understands all the elegance, rhythm and power of ballet creating a bewitching cinematography with an exacerbated romanticism. Kooshna Shahrokhi with a dazzling exercise of wisdom goes beyond the showy surface of the costume design, revealing a complex and stylized sensitivity in her charming actresses. A beautiful ode to freedom, a simple, touching and soothing treasure.

-*Last Call* **Mohanad Suwaed**

The long shadow of a fatal destiny follows Tanja Josic through the winding streets of Vienna. The meticulous conspiracy plan to assassinate her devised by the fascinating femme fatale Marie Tschak will end up becoming an unstoppable spiral of violence. The talented cinematographer Judith Dornetshuber takes the film to the most extreme expressionism, creating a contrasting nightmarish atmosphere. Mohanad Suwaed exhibits a loving fidelity to the classicism of film noir, with a cynical story full of suspense. A brilliant collision between the sordid and the mundane.

-TRANS LOS ANGELES **Kase Peña**

Intelligent, devastating and explosive. The American dream is portrayed with art through exceptional visual and psychological realism, with actresses who blend in with their performances. A surprising film, as exciting and unexpected in its humor as in its emotional texture. Kase Peña's script allows her celebrities to shine like stars, characters who live on the margins of Los Angeles fighting for their survival in a hostile, saturated and violent environment. The lives of 3 transsexual women are filmed in an honest, raw and heartbreaking way, focusing on the human, family and friendly bonds they weave around themselves to withstand the daily blows to their dignity. Because if you have someone to share the blows with, they hurt less. The director moves away from any conventionalism and Manichaeism, never being condescending with her protagonists, breaking down stigmatization with joy, research and creativity, finding the brilliance of an unknown humanism. In the Period episode, a dazzling Carmen Carrera, sheltered like a wandering planet in the constellations of her room, walks through the slums of Los Angeles with a torn gaze and her soul on the ground, colliding the sordidity of the prostitution trade with the childlike innocence of an angelic Yaya Gosselin. In the TDoR episode (Trans Day of Remembrance), a touching Austria Wang, yearning for happiness, will have a tumultuous relationship with a confused Jordan Gonzalez, sadly desperate in his understanding of love. In the Feliz Cumpleaños episode, the imperturbable optimistic Fernanda Celarie, swamped with problems up to her neck, finds in a divinely hilarious Mariana Marroquín eternal comfort and support to face any adversity. Artisanal, transparent, warm, original, independent cinema, clearly portraying its adorable marginal beings in Los Angeles, the center of the world. Because there is nothing lonelier than being in the center of the world.



-Le Charade **Erika Totoro**

Fast-paced Screwball comedy in which hilarious "verbal" exchanges and brilliant physical gags follow one another relentlessly. An extremely communicative narcissistic mime breaks up with his soul mate in a stridently funny way in a run-down 1950s diner. If you don't like his personality, don't worry, he has multiple ones. He's a wandering star, exuberant and brilliant, who knows how to enjoy his solitude. Complex in form and content, Erika Totoro constructs an impeccable animated narrative, wonderfully fluid. Every little gesture is vivid and detailed, taking advantage of her character's flexibility to generate bold, imaginative, risky, beautiful and original visual expressionism. The character of the imperturbable waitress generates a wonderful counterpoint, solidly constructed, exuberantly innocuous, madly simple.



-Pestis Muliebris (Stories of Female Resilience) **Vittorio Caratozzolo & Class 2 A (2022-23), Luca Nicolini**

Another lesson in cinema and humanity from Class 2 A (2022-23), "i cuccioli d'orso di Trento" guided by the tireless Vittorio Caratozzolo. The result of the students' tenacious research, as well as their travels through time and space with their didactic reflections, is exemplary, useful and above all exciting. Vittorio Caratozzolo & Class 2 A (2022-23) do not stop at clichés but seek to delve into historical details that serve as inspiration today. The history of women in science, emphasizing the medical aspect, is seen in a global, impressive and rewarding way. Eugenia, Sofia and Allegra offer abundant information, transmitting amazement and enthusiasm in each sequence, deserving a resounding and heartfelt applause.



-Si es que tiene que doler **Francis Juarez**

Francis Juarez manages to convey all the admiration and affection he feels for his heroine with a precise and agitated rhythm, filming the talented Susana Ballesteros in a colorful abstract intimacy. The swings of love are sung with a wonderful, passionate and melodious voice, the voice we all trust, the voice that guides us with heartfelt humanity on the winding paths of life.



-Arena **Khalil Charif**

A flow of images that combine and add, rhyme and reflect, dialogue and unmask. Khalil Charif's film essay explores the non-innocent nature of the one who holds the camera, the fallacious informant, the great liar. Ancient and modern images that will remain in our retina for life, open wounds without healing waiting to be manipulated. The artificial sound of a noisy party that wants to cover up the silence, the inhuman silence that hides death, the invisible.

-Hush **Ewa Przedpełska**

Silent ghosts in a house that feels empty. The family drama shines with special force on the shoulders of its virtuous protagonist, Rose Klekotko, charismatic and gratifying in her humanity. Ewa Przedpełska films touching moments in a natural and funny, painful and exciting, intelligent and entertaining way. Everything flows with rhythm, soul and heart, the only thing that makes us move forward in the face of death.

-The Steak **Kiarash Dadgar**

An explosion of raw images in a superb production with profound anti-war convictions. Kiarash Dadgar describes with ferocity, audacity and precision the dehumanization in military conflicts. The talented cinematographer Farzad Shahab films a complex long sequence shot that is portentous, lyrical and rabid. A suffering that boils in the pan due to absurd insanity.

-Copilot **Jeremiah Hammerling, Robert Devine**

Jeremiah Hammerling and Robert Devine remember the future. Hidden Fortress' avant-garde musical prodigy meets the visual mastery of thrilling special effects in a science fiction melodrama that radiates pure poetry. Your eyes will blink electrifyingly at a ferocious and dizzying pace, where your wildest dreams will come true, from dancing with asteroids, wearing the wildest crocodile stole to being able to embrace the ever-beautiful Bridget Arnet.



-Long Ago **Alessandro Amaducci**

In the universe where God plays dice, humanity is forgotten. Infinite works of art in an eternal orgy, in a constant surgical operation of clairvoyant, marvelous, prophetic visions. Through hypnagogic sensations, we pass through the doors of the unknown, merging into cognitive abysses, hieratic holograms, and forbidden pleasures. A dialectic that produces inevitable reflections on our limits, our essence, our condition, our differences with artificially intelligent beings.

-Da Boca ao Mundo (A Mouthful of Stories) **Bernardo Bibancos, Lara Dias**

An incredible Homeric journey, where going to the dentist with Bernardo Bibancos and Lara Dias once again becomes a true pleasure. Syrup of affection, smile pills, and injections of tenderness remind us how fortunate we are to have healthcare professionals in such a fundamental and unsuspected aspect as our oral hygiene. The Turma do Bem feasts serve as a didactic reflection on the mythological adventures and titanic monsters they face in their daily lives. Six episodes that are watched in a breath of fresh, minty air, admiring those beings in white coats, exquisite manners, and comforting hands. True revolutionaries. Impossible to forget or not be moved by the lamentable and perfidious stories of gender violence and how they are honestly told, without embellishment, in their deepest crudeness and evil.

-Forbidden Fruit **Kayla Whittaker**

Kayla Whittaker exploits the erotic chemistry of her alluring stars, Angelica Blaze and Sam Knight, in an Edenic and hedonistic fable. Pure nostalgia for a lost sexual paradise, romantic, sensual, profound, electrifying. Between verses by Pablo Neruda, chess games and chamomile teas, everything is mythologically convincing thanks to Grace Haydn's intricate art direction, colorful, imaginative, and gorgeous.



-Roxy! The Beginning **Ashley Nicole**

The vanity fair of the entertainment world. Stage baroque, kitsch aesthetics, accelerated heart rate, psychedelic intimacy and the timeless music of Blondie. Ashley Nicole makes you believe she's Debbie Harry, giving her all to reflect the energy the charismatic singer demands. A colorful tribute full of classic moments that is an audiovisual delight.

-Crimson **Kabelo Maaka**

The everyday eternity, always surprising and sinuous, where a red demon comes to visit us regularly. Bianca Juliette O'Neill hilariously and charmingly spreads her restless and almost wild energy in her stark feminist script with a shameless attitude. Everything is fluid, realistic, natural, in a fascinating x-ray of the relationship between a young couple that grows in intensity until the suffocating climax. Light despite its seriousness, optimistic in its desperation, joyful even though it hurts. The micro-short film is a mixture of tremendously inappropriate terror and a diabolically adorable comedy. Kabelo Maaka confirms his cinematographic talent to masterfully narrate universal ironic collective sequences full of sensitivity. Menstruation is not hidden, it is lived, it is passed through, it is shared, it is suffered at times and celebrated at other times. A society that for centuries had repudiated the physiological process to which we all owe our lives now embraces it with sympathy, interest and empathy, overcoming old stigmas and beliefs.

-Storiella di Donne e Lupe (Tail of Women and Wolves) **Giulia Pandolfini**

Intense emotions and painful sensations in a terrifying fable about understanding reality and surviving monsters. Giulia Pandolfini shines with her own light in a diabolically intelligent, metaphorically sharp script, full of cultural references in her breadcrumb trail through the forest. A total horror film with a feminist philosophy, arousing fear and wonder in its dark aesthetic setting. Dirty, raw, supernatural, ancestral cruelty takes different forms, seeking moral didacticism to combat it. A harsh world for those who have stopped believing in fantasies.

-AMAZIGH **serra soyupak**

Magical, poetic, dazzling. Serra Soyupak's portrayal of her heroine Amazigh is honestly lyrical, emotionally inspiring. The surfer must cross deserts of sand, injustice, absurdity, machismo and stupidity to achieve her happiness, her longed-for freedom. The arrival at the sea oozes life from every angle, a sensation of passionate reunion between unbridled lovers. There are still many waves to surf.



-Ye rayt (Exile) **Yesmine Fersi, Lina Hamouda, Minyar Mrabti**

The portrait of HIV patients in Tunisia is a terrifying descent into hell. The spectator is invited to share with the characters the guilt, shame, anger, fever and sweat in the raw and moving stories, feeling an instant empathy. The young directors Yesmine Fersi, Lina Hamouda and Minyar Mrabti face the State in a theoretically pessimistic battle with vigor and firmness, screaming with rage and impotence. The film produces a double impact, in its vision, which is not pleasant, and then in its echo or digestion, since the spectator remembers the painful faces of the testimonies lived even without having seen them. The Tunisian directors seek to eliminate stigmas, to educate society and to support the sick in their physical treatment. A voluntary, heroic and colossal epic, but fair, necessary and true.

-Skjermet (Seclusion) **Alf Floa**

Alf Floa asks us who is the sanest of all in a mentally ill system. Deep and claustrophobic anguish in a desolate psychiatric hospital, where humiliation and harassment are the order of the day. The images of cinematographer Kjetil Taksdal go beyond the mere perception of the superficial, finding an abstract nightmare in which ethical and moral dilemmas wander. There are no white coats for Kim André Muir and Mathilde Ypsøy in a script that allows them to shine in antagonistic sides, inviting reflection and inciting rebellion, although with caution, because if you break the rules, you must be prepared for the unpredictable. Freedom is dangerous.

-Corre, Pedro, icorre! (Run, Peter, run!) **Giuppi Ratta**

Giuppi Ratta proves once again that the most mundane events are the most unexpectedly funny. A chronicle of a death foretold in which not even AI is able to convincingly muscle Juan Scheller in his scandalous career. Thorny and funny, the film is an irreverent delight in a politically correct age in which you can no longer even walk down the street without offending someone. The script is a demonstration that the wildest and most grotesque humor is always, at its core, a serious thing. The merciless cinematographic editing does not stop to let you catch your breath, fleeing forward without compassion towards cosmic disaster, where the implausible seems normal and the normal implausible.



-Lullaby **April Nicole**

Benevolent sea nymphs sing with melodious voices and dance majestically around the immensity of the sea. The beautiful and kind nereids connect us with nature and remind us of the importance of preserving and protecting this natural treasure for future generations. April Nicole finds balance in the feminine, personifying the life and fertility of water, its purity and mystery.

-Zap On **John Dawson**

Explosion of beauty shot by shot, image by image, in John Dawson's visual poem, a tireless artisan film that is celebrated like a summer party. Abstract expressionism that lacks grammar, syntax and morphology, all is speed, passion and enthusiasm. The lyricism of its improvisation and its extreme vitality give it a unique special energy.



-بز ن لبخند من به- (*Smile at me*) **Keyvan Azad**

A complex and humble minimalist poem. An essay on hope in which Keyvan Azad reflects on the letter of a suicide with an austere luminous visual style. Amirhossein Fahadan recalls the taste of smiles approaching children in a balanced and simple interpretation, but also abstract and metaphysical. The humanistic music of Alexander Shamaluev generates a powerfully lucid and teleological atmosphere, exquisitely intimate, wonderfully moral.

-Backseat **Elaheh Dezhpasand**

The long and winding journey of love. Elaheh Dezhpasand shows in a fragmentary way the successive stages of a relationship, with several narrative lines that jump in time in a disorderly way, intermingling them and forming a dichotomous mosaic. Infatuation/distancing, love/hate, fun/boredom. We feel how the passage of time has settled on the two attractive young actors and has damaged their commitment. A story whose insight is supported by its brilliant formal resolution, which works with singular precision and reflects the speed of contemporary love relationships, destroyed in the time it takes to eat an orange. In this passionate fluctuation Elaheh Dezhpasand resorts to the effective and infallible metaphor of the road trip, a vital and kilometer-long journey that will gradually reveal, through continuous ellipses, the discussions, routines, misunderstandings and disenchantments of the charming couple. But where there was fire, there are always embers, and that love can always be rekindled by searching the memories in our rearview mirror.

-the lucid dream of the last poets, back an hour and how to wear it **Eleonora Manca**

Eleonora Manca peers through the keyhole into the depths of our consciousness. Since humankind first gazed dazzled at the stars, we have made little progress in resolving the essential question of who we are. As our science increases, we become more uncertain and more blinded, even closer to our own extinction than at the beginning. The Turin director's images transcend immediate sensations, the superficiality of emotions, and pure entertainment to exude nostalgia for the purity of dreams. The camera is the eye of the poet's heart in an eternal metamorphosis that recovers our animal side. With a baroque setting, supernatural costumes, and leaving a space of light for mystery, the images breathe and pant in a surprising way, speaking for themselves. Only beauty can reach the truth.



-The Chasers of Tornado Alley: Touching the Sky **Martin Lisius**

Spectacular. Wonderful natural effects, not special ones, that impress and frighten. The most technically impeccable super production was made by God in 7 days, then Martin Lisius, the tornado hunter, arrived to document it with his camera. The film is an impressive adventure full of adrenaline like a terrifying carnival attraction. Once you get off it, you just want to get back on.

-PAPmusic - Animation for Fashion **Leikié**

Exuberant, hilarious, provocative. Vibrant, frenetic and elegantly dressed animation in which the artist Leikié has fun deconstructing her scatterbrained characters, playfully putting them together in a wild kitsch mix. The film is a bright and colorful party full of passions that turns frivolity into intelligence, absurdity into irony, love into laughter. A fresh whirlwind of energy, an irreverent and proudly sinful explosive cocktail.

-The Sunset of Green Snails **Mohammad Hasani**

Mohammad Hasani paints the map of fears in a magnificent dark tale with striped metaphors. The scent and colour of the flowers of evil hypnotise in a captivating, modern and provocative work. A disturbingly poetic Zahra Raeisolsadat combines mystery, lyricism and tension in her dance for freedom. A lucid reflection on the possibilities of art, cryptic, beautiful and humanistic.



-ROPE **Ramin Kazemi**

An unpredictable film, agonizing beyond life, that keeps you tied tightly to a disturbing plot. Ramin Kazemi writes a fascinating dance of death full of humiliated and offended, full of guilt and pain. A portrait of the obsession with justice full of social nuances that is wrapped with shocking images that enhance the truculence and horror of cold revenge. Cinematographer Vahid Ebrahimi films with lyricism and passion, oscillating between the fantastic and the real, the human and the divine. Yousef Yazdani makes a disturbing, legitimate and exciting interpretation, digging into the depths of human misery generating a shocking climax that aims to remain in the memory of the living and the dead.

-Coruscant **Jean-Marie Marçais**

Alfred Hitchcock's final cameo. Jean-Marie Marçais vindicates our debts to classic cinema by honoring its stars. A luminous, marvelous, fascinating, magical, and entertaining comedy, a constant celebration where cinema permeates every frame.

-Chill Ravine **Ran AO**

The insignificance of human beings in the face of the vastness of nature. Ran AO directs a pure adventure without subtlety or metaphors full of blows, set in the mid-Qing dynasty. A visceral and passionate experience that invokes our most primal instincts in a story of survival that drags you through a land without God or mercy. Yufeng E, Nuomin Dalai and Ren Xiao Yao will fight to exhaustion to see who finds the knife in the snow first in sequences full of tension, suspicion and greed that recall the best classic Western. Linag Chao achieves a raw and realistic cinematography of unusual beauty. An astonishing visual storm of visual paroxysm accompanied by the immeasurable work of Sun Qian's costume design recreating the soul of an era.

-ANOTHER LIFE-CHANGING EVENT **Kate Pelling**

An interesting game of mirrors about success, failure, truth and lies. Made with a brilliant sense of humor and magnificent sarcasm, Kate Pelling surrounds herself with luminous beads in an ironic, self-referential and acidic show, reflecting on the importance of the primordial transcendental historical events that we live daily, both personal and collective, that only confuse and irritate us. Especially under our noses.



-The World is not the Planet **Efi Amanatidou**

The incomprehensible, the hidden, and the fascinating. Efi Amanatidou has the cinematic ability to generate glances, feelings, and doubts. The abstraction of thought is achieved through the expansion and repetition of an idea in time. A collage of images and sounds that is a heartfelt homage to Antero Alli. A symphony to understand the world, which is not the planet.



-Leaf Peeping **Vince Breheny**

Essay on beauty. In an increasingly fast-paced world enslaved by technology, Vince Breheny invites us to stop, rediscover the nature that surrounds us and find refuge in the majesty of the trees, the whisper of the wind, the color of the leaves. A poem that tells us about the deep bond we have with the earth and reminds us that we are part of a greater whole. Harmony, peace and memories that will emerge from our personal experiences and those shared with our most loved ones. Vince Breheny's lyricism brings us back like an emotional balm to our most secret forest.



THANK YOU

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