

FESTIVAL DE SEVILLA

VALERIA GOLINO, ABDELLATIF KECHICHE AND EMMANUELLE DEVOS WILL RECEIVE THE SEVILLE FESTIVAL'S HONORARY AWARDS

These awards are in addition to the previously announced Honorary Giralddillo for para Roy Andersson.

The #15FestivalSevilla and the Institut Français are organising three sessions programmed by the critic and writer Serge Toubiana, president of Unifrance: films by Truffaut, Pialat and Godard will be screened.

Jonás Trueba will feature in a special session with the result of 'Quien lo impide', his transforming audiovisual project about adolescence. The Special Screening section will also have the latest works by Isaki Lacuesta, José Luis Cuerda, Elías León Siminiani and Rupert Everett.

Seville, 30 October 2018. The #15FestivalSevilla will present two Honorary Giralddillos this year: one, as previously announced to **Roy Andersson**, of whom the festival is programming a retrospective, and the other for the Tunisian filmmaker **Abdellatif Kechiche**. Five years after winning the Palme d'Or at Cannes and revolutionizing half the world with the controversial 'Blue is the Warmest Colour', Kechiche will be in Seville for the Spanish premiere of '**Mektoub, My Love: Canto uno**', in which he proposes a new sensorial, raw journey to tell the sentimental and sexual vicissitudes of an aspiring young filmmaker who spends a summer in Provence.

The film will be seen in the Official Section Out of Competition, like '**Euforia**', by **Valeria Golino**. The leading actress from 'Rain Man' or 'La putain du Roi' began her career behind the camera with 'Miel' (2012). The Italian actress and filmmaker now tells of the ups and downs of two brothers (**Riccardo Scamarcio and Valerio Mastandrea**) condemned to understand each other despite their opposing natures. Golino will be one of the most high-profile presences at the festival where, as well as presenting her film she will also receive the City of Seville Award. The same honorary award will be given to **Emmanuelle Devos**, a fundamental actress in the careers of filmmakers like Arnaud Desplechin (with whom she has made films such as 'Rois et reine' or 'Un conte de Noël') or Jacques Audiard ('Sur mes lèvres', 'De battre mon coeur s'est arrêté'). The French actress will come to Seville as the protagonist of '**Amin**', by **Philippe Faucon**, the story of an encounter between a French nurse and an African worker, an illegal immigrant, who will find in her an accomplice to overcome the traumatic loneliness of someone far from his home.

Rupert Everett became immensely popular with 'My Best Friend's Wedding'. With a solid career as an actor, he now makes the leap to direction with '**The Happy Prince**', the chronicle of the last years in the life of Oscar Wilde (whom he plays), once he falls into disgrace when his homosexuality is made public. **Colin Firth, Emily Watson** and **Tom Wilkinson** accompany Everett on this literary and historical adventure, which can be seen in Special Screening. The same section will also show two very different proposals: '**En liberté!**', by **Pierre Salvadori** ('Hors de prix', 'De vrais mensonges'), and

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'Lemonade', by **Ioana Uricaru**. The first is a comedy that opened the Directors Fortnight at the Cannes Festival and stars **Adèle Haenel** and **Audrey Tautou**. It tells how the death of a corrupt policeman, apparently a hero, unites his daughter in a peculiar relationship with one of his detainees, unjustly imprisoned. The new work by **Ioana Uricaru** ('Tales from the Golden Age') won the Best Director Award at the Sarajevo Festival, with the dramatic story of a Romanian nurse who marries an American to get her residence permit and give her son a better life in the United States, where she will come up against a dishonest bureaucratic wall.

A section for Serge Toubiana

One of the most special events at this edition of the Seville Festival will have **Serge Toubiana** as the protagonist. Director of the magazine 'Cahiers du Cinéma' and of the Cinémathèque Française, a writer and critic, an intellectual reference, Toubiana will come to the festival with carte blanche for programming, in collaboration with the Institut Français, the Tour/Detour Section, the space dedicated to classic titles. The proposal by the current president of Unifrance includes a sacred trio of French cinema: **Truffaut, Godard and Pialat**. An acclaimed expert on the cinema of François Truffaut (he was author of a biography and writer on Kent Jones's documentary 'Hitchcock/Truffaut'), Toubiana has chosen '**La peau douce**' (1964), the story of an illicit affair between a middle-aged, married writer and a young flight attendant. Another key title in making Toubiana a lover of cinema (he said in his memoirs, 'Les Fantômes du souvenir', that it was the one that allowed him to understand the modern world) is '**Masculin, féminin**' (1966), by Godard. The #15FestivalSevilla will also show another of Toubiana's favourite titles, '**Nous ne vieillirons pas ensemble**' (1972), the portrait of the deterioration of a sentimental relationship told by Maurice Pialat.

Sporting Europe

Football and tennis will have their space in the #15FestivalSevilla programme. The New Waves-Non Fiction will show '**L'empire de la perfection**' and '**Infinite Football**', two impassioned and unusual looks at the world of sport. The first, directed by **Julien Fauraut**, is an ingenious, unpredictable, very original essay that reflects on the personality of a great champion and his technique and his movements on the court, focusing on the figure of **John McEnroe**. The Romanian **Corneliu Porumboiu** ('The Treasure', '12:08 East of Bucharest') will present 'Infinite Football', a portrait, marked by an absurd humour, of **Laurențiu Ginghină**, a government worker whose love of football leads him to reinvent it, suggesting some peculiar new rules which supposedly would make it less violent and more spectacular... infinite.

Football will also be present in the EFA Selection, with '**Diamantino**', by **Gabriel Abrantes** and **Daniel Schmidt**, a crazy story that brings together a football superstar clearly inspired by Cristiano Ronaldo, two lesbian tax inspectors, a child refugee and a neo-fascist corporation in an unusual mixture of comedy, romance and even science-fiction. That same section, which programmes titles pre-nominated by the European Academy for its awards (the nominations will be announced on Saturday 10 November, at the Seville Festival) will include some eagerly awaited titles such as '**The House that Jack Built**', by **Lars von Trier** (with **Matt Dillon** in the role of a psychopath growing increasingly careless in planning his murders); '**Woman at War**', by **Benedikt Erlingsson** (the new

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film by the Icelandic filmmaker after 'Of Horses and Men'); '**Scary Mother**', by **Ana Urushadze** (an award winner at Sarajevo and Locarno), or '**Leto-Summer**', by **Kirill Serebrennikov** (a look to the rhythm of rock at young people at the height of the Soviet Thaw).

Very special Spanish cinema

The most independent, daring Spanish cinema will have its space in Endless Revolutions. And the previously announced titles, such as '**El Rey**', '**El viaje a Kioto**' or '**<3**', will be joined, out of competition, by '**Santos#2, Work in Progress**', directed by **Antón Corbal** who delves into the creative universe of another Galician filmmaker, **Oliver Laxe**, to look at the working process of the director of 'Mimosas'.

In the same way, the 15th edition of the Seville Festival rounds of fits Special Screening, with great protagonism for Spanish cinema. One of the most attractive proposals is from **Jonás Trueba** and his unusual project '**Quién lo impide**': it is a look at adolescence and came into being during the shooting of his latest film, 'La reconquista', fruit of the collaboration with its two young protagonists, Candela Recio and Pablo Hoyos. They participate in an experiment that looks at the freedom of creation, with various days of work with non-professional adolescents, and in which the director started from conversations and mises-en-scène, without predefined plans, constructing as they went along. '**Sólo somos**' and '**Si vamos 28, volvemos 28**' are part of the result of this cinematic test laboratory.

Isaki Lacuesta, **Elías León Siminiani** and **José Luis Cuerda** will also shine in Special Screening. Golden Shell at the last San Sebastian Festival, '**Entre dos aguas**' tells the story of Isra and Cheíto, twelve years after 'La leyenda del tiempo' (2006). As then, **Isaki Lacuesta** breaks the barriers between fiction and reality, in a beautiful look at life on the Isla de San Fernando, where unemployment and despair mark some characters who try to sort out their lives and get ahead. **Elías León Siminiani** ('Mapa') will bring his second feature to Seville, '**Apuntes para una película de atracos**', in which his passion for films about robberies grows into a friendship with Flako, the Robin Hood of Vallecas, leader of a gang of thieves, of whom he ends making a fascinating portrait. Finally, the veteran **José Luis Cuerda** resumes the spirit of his legendary 'Amanece que no es poco' and 'Así en el Cielo como en la Tierra' in '**Tiempo después**': free, erudite, transgressive cinema, in which Cuerda lashes out against the de facto powers.

FILMS CONFIRMED IN PROGRAMME ADVANCES

Official Section

'Obra sin autor', by Florian Henckel von Donnersmark (Germany, Italy).

'Atardecer', by Laszlo Nemes (Hungary, France).

'La ciudad oculta', by Víctor Moreno (Spain).

'Idrissa, crónica de una muerte cualquiera', by Xavier Artigas and Xapo Ortega (Spain).

'M', by Yolande Zauberman (France).

'Joy', by Sudabeh Mortezai (Austria).

'Donbass', by Sergei Loznitsa (Ukraine, Germany, France, Holland, Romania).

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'Dovlatov', by Aleksey German Jr. (Russia, Poland, Serbia).
'Ruben Brandt, Collector', by Milorad Krstić (Hungary).
'Vivir de prisa, amar despacio', by Christophe Honoré (France).
'Touch Me Not', by Adina Pintilie (Romania, Germany, Czech Republic, Bulgaria, France).
'El peral salvaje', by Nuri Bilge Ceylan (Turkey, France, Germany, Bulgaria, Macedonia, Bosnia-Herzegovina, Sweden).
'Non-Fiction', by Oliver Assayas (France).
'Ray & Liz', by Richard Billingham (United Kingdom).
'Pearl', by Elsa Amiel (France, Switzerland).
'What You Gonna Do When the World Is On Fire?', by Roberto Minervini (Italy, United States, France).
'Pity', by Babris Makridis (Greece, Poland).
'La casa de verano', by Valeria Bruni Tedeschi (France, Italy).
'Maya', by Mia Hansen-Løve (Francia).

Official Section Out of Competition

'Close Enemies', by David Oelhoffen (Belgium, France).
'At War', by Stéphane Brizé (France).
'Amin', by Philippe Faucon (France).
'Euforia', by Valeria Golino (Italy).
'Mektoub, My Love: Canto uno', by Abdellatif Kechiche (France, Italy).

Endless Revolutions

'El viaje a Kioto', by Pablo Llorca (Spain)
'<3', by María Antón (Spain).
'M', by Anna Eriksson (Finland).
'El rey', by Alberto San Juan (Spain).
'Roi Soleil', by Albert Serra (Spain, Portugal).
'Reunión', by Ilan Serruya (Spain).

Endless Revolutions Out of Competition

'Santos #2, Work in Progress', by Antón Corbal (Spain, Germany).

The New Waves

'All Good', by Eva Trobisch (Germany).
'Dead Horse Nebula', by Tarik Aktas (Turkey).
'Shéhérazade', by Jean-Bernard Marlin (France).
'Samouni Road', by Stefano Savona (Italy, France).
'The Tower', by Mats Grorud (Norway).
'Letters to Paul Morrissey', by Armand Rovira (Spain).

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The New Waves – Non Fiction

- 'De chaque instant', by Nicolas Philibert (France).
- 'The Trial', by Sergei Loznitsa (Holland).
- 'Victory Day', by Sergei Loznitsa (Germany).
- 'Extinção', by Salomé Lamas (Portugal, Germany).
- 'Chaos', by Sara Fattahi (Austria, Syria, Lebanon, Qatar).
- 'Chris the Swiss', by Anja Kofmel (Switzerland, Croatia, Germany, Finland).
- 'La estrella errante', by Alberto Gracia (Spain).
- 'In Memoriam (La derrota conviene olvidarla)', by Marcos M. Merino (Spain).
- 'L'empire de la perfection', by Julien Faraut (France).
- 'Infinite Football', by Corneliu Porumboiu (Romanía).

Special Screening

- 'Alegría, tristeza', by Ibon Cormezana (Spain).
- 'Morir para contar', by Hernán Zin (Spain).
- 'Oscuro y lucientes', by Samuel Alarcón (Spain).
- 'El desentierro', by Nacho Ruipérez (Spain).
- 'The Happy Prince', by Rupert Everett (United Kingdom, Belgium, Italy, Germany).
- 'En liberté!', by Pierre Salvadori (France).
- 'Lemonade', by Ioana Uricaru (Romania, Canada, Germany, Sweden).
- 'Sólo somos', by Jonás Trueba (Spain).
- 'Si vamos 28, volvemos 28', by Jonás Trueba (Spain).
- 'Entre dos aguas', de Isaki Lacuesta (Spain).
- 'Apuntes para una película de atracos', by Elías Siminiani (Spain).
- 'Tiempo después', by José Luis Cuerda (Spain).

EFA Selection

- 'Diamantino', by Gabriel Abrantes and Daniel Schmidt (Portugal, France, Brazil).
- 'The House that Jack Built', by Lars von Trier (Denmark, France, Germany).
- 'Woman at War', by Benedikt Erlingsson (Iceland, France, Ukraine).
- 'Scary Mother', by Ana Urushadze (Georgia, Estonia).
- 'Leto-Summer', by Kirill Serebrennikov (Russia, France).

Andalusian Panorama (features)

- 'Todos los caminos', by Paola García Costa.
- 'Al sur del Sur', by Manuel Blanco.
- 'Jaulas', by Nicolás Pacheco.
- 'Segunda oportunidad', by Álvaro de Armiñán.
- 'El secadero', by Antonio Donaire.
- 'Try', by Ángel de Haro.
- 'La primera cita', by Jesús Ponce.
- 'La última toma', by Jesús Ponce.
- 'La cosa vuestra', by María Cañas.

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'Los burgueses de Calais: la última frontera', by Jesús Armesto.

'Tierras solares', by Laura Hojman.

'La España profunda (de Ortega y Gasset a Rocío Jurado)', by Isaías Griñolo.

Andalusian Panorama (shorts)

'Ley de vida', by Dani Zarandieta.

'Boyplay', by Edgar Burgos.

'Puesto 93', by Mateo Cabeza.

'Paralysis', by Berta Fernández López.

'Plástico planchado', by Antonio J. Luque.

'Bobinas ovinas (1-7)', by Bruno Delgado.

'Candela', by Jonathan Martínez.

'Las casas que nos quedan', by Rocío Morato.

'Mirada al caos', by Castro Lorenzo.

'Cazatalentos', by José Herrera.

'Domesticado', by Juan Francisco Viruega.

'El miramiento', by Fany de la Chica.

'El prenauta', by Elías Pérez.

'Hotel Royal Co', by Paula Villegas and Rakesh Narwani.

'Nacho no conduce', by Alejandro Marín.

'Prudence', by Concha Alonso.

'Victoria', by Alejandra Perea.

'After-work', by Manuel Palma.

'Campo', by Manu Soriano.

'Coplas mecánicas', by Víctor Hugo Espejo.

Filmlovers of the Future

'Chris the Swiss', by Anja Kofmel (Switzerland, Croatia, Germany, Finland).

'Funan', by Denis Do (France, Belgium, Luxembourg).

'Samouni Road', by Stefano Savona (Italy, France).

'The Tower', by Mats Grorud (Norway).

'Old Boys', by Toby MacDonald (United Kingdom).

'Two for Joy', by Tom Beard (United Kingdom).

'Michael Inside', by Frank Berry (Ireland)

'Jellyfish', by James Gardner (United Kingdom).

'Obey', by Jamie Jones (United Kingdom).

'La fête est finie', by Marie Garel-Weiss (France)

'Fauves', by Robin Erard (Switzerland, Belgium, Luxembourg, France).

'Wallay', by Berni Goldblat (France, Burkina Faso).

'Float like a Butterfly', by Carmel Winters (Ireland).

'El silencio de otros', by Almudena Carracedo and Robert Bahar (Spain).

'Jaulas', by Nicolás Pacheco (Spain).

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'Morir para contar', by Hernán Zin (Spain).

Europa Junior

'The Incredible story of the Giant Pear', by Amalie Næsby Fick, Jørgen Lerdam and Philip Einstein Lipski (Denmark).

'Next Door Spy', by Karla Bengtson (Denmark).

'Marnie's World', by Christophe and Wolfgang Lauenstein (Germany, Belgium).

'Strike', by Trevor Hardy (United Kingdom).

'Ernest y Célestine en invierno', by Jean-Christophe Roger and Julien Chheng (France).

'Gaston', by Pierre François Martin-Laval (France).

Tour/Detour

'La peau douce', by François Truffaut.

'Masculin Fémenin', by Jean-Luc Godard.

'Nous ne vieillirons pas ensemble', de Maurice Pialat.

Retrospectives

Ildikó Enyedi

Ula Stöckl

Roy Andersson

[Download images of the films](#)

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