

FESTIVAL DE SEVILLA

MORE HIGH POINTS AT THE #15FESTIVALSEVILLE

'Never Look Away', by Florian Henckel von Donnersmark ('The Lives of Others'), and 'Sunset', by László Nemes ('Son of Saul'), will stand out at the 15th edition of the Seville Festival, to be held from 9th to 17th November.

The festival will celebrate the world premiere of the latest work by Xavier Artigas, Victor Moreno and Pablo Llorca. The prolific Ukrainian filmmaker Sergei Loznitsa will present three titles: 'Donbass', 'Victory Day' and 'The Trial'.

We will examine the figures of the Hungarian director Ildikó Enyedi and the German director Ula Stöckl, two powerful artists who will both have retrospectives.

Seville, 5th October 2018. The Seville Festival is still revealing some of the more important titles in the programme for this 15th edition. Among the most notable names in the Official Section are two Oscar winning directors: Florian Henckel von Donnersmark (for 'the Lives of Others') and László Nemes (for 'Son of Saul'). The first will present '**Never Look Away**', his return to German cinema, with an historical fresco that covers three periods and follows the adventures of a painter marked by his childhood in Nazi Germany, who grows up oppressed by the Communist regime and seeks his artistic freedom on the other side of the Wall. Romance and creation go hand in hand in a film featuring Tom Schilling ('Oh Boy') and Paula Beer ('Frantz').

In the same festival, the Hungarian László Nemes won the FIPRESCI award for '**Sunset**', another revision of the past, in this case to portray the twilight of the Austro-Hungarian Empire and the outbreak of the First World War, through the journey of a young woman who tries to recover emotional and family links in the social chaos reigning in Budapest at the start of the 20th century. After reinventing the way of portraying the Holocaust with 'The Son of Saul' (2015), Nemes again uses the subjective view and his camera never abandons the protagonist, Juli Jakab.

The best from there, here

Continuing with awards, some of the winners at the last Locarno Festival will be shown at the #15FestivalSevilla: Special Jury Award, '**M**' (a nod to Fritz Lang's classic) gives voice to a man who was the victim of sexual abuse in his childhood and reported it to the media after recording the confession of one of his abusers. The director Yolande Zauberman follows his day to day life,

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managing to submerge her camera in a world of men as hermetic as a community of ultra-orthodox Jews near Tel Aviv. The film will be in the Official Section of the #15FestivalSevilla.

Three other young filmmakers also won awards at Locarno: Eva Trobisch, Tarik Aktas and Sara Fattahi. With **'All Good'**, Trobisch situates the spectator, and her protagonist, on the ledge of the denial of a trauma, with the emotional journey of a woman after suffering a sexual assault which she doesn't recognise, or doesn't want to recognise, as such. **'Dead Horse Nebula'** is the first feature film by the Turkish director Tarik Aktas, and its title refers to an image that marked the childhood of the protagonist who, when an adult, returns to that childhood trauma in a poetic, and dramatic, mosaic of memories. Both films will be shown in New Waves. The same section, in its Non Fiction branch, will offer **'Chaos'**, by Sara Fattahi, a very unconventional work about war refugees and how they deal with memory and their origins, from the perspective of three Syrian women.

Delinquency and immigration on the streets of Marseille drive the drama **'Shéhérazade'**, with which Jean-Bernard Marlin obtained the latest Jean Vigo Award, which since 1975 has recognized the independent spirit and originality of promising filmmakers (and which has been won by Godard, Resnais and Chabrol). With non-professional actors, whose lives are no so far removed from those of their characters, the film, included in the New Waves section, tells of the encounter between an adolescent gangster and a prostitute, in a setting of uncontrolled violence.

Immigration on screen

After the controversy caused by 'Ciutat morta' (2013), one of its directors, Xavier Artigas, turns the spotlight on another real case for a new film of criticism: **'Idrissa'** looks at the case of a young African immigrant, who died in the Internment Centre for Foreigners in Barcelona, in January 2012, trying to reconstruct what happened, and portraying the drama of the reality of those who arrive in our country in search of a better future. The same theme is found in **'Joy'**, which won the hearts of those who saw it at the Giornate degli Autori at the Venice Festival, and also two awards (the Europa Cinemas Label Award for Best European Film and the Hearst Award for Best Woman Director). The film by the Austrian-Irani Sudabeh Mortezaei is a crude portrayal, from an empowered feminist perspective, of the crisis of political migration in Europe, seen through the eyes of a Nigerian girl forced to be a prostitute. The film has former sex workers playing some of the characters. Both films will be in the Official Section.

Like Xavier Artigas, two other Spanish directors, Víctor Moreno and Pablo Llorca, will have the world premiere of their films in Seville: after that unusual portrait of the crisis offered by 'Edificio España' (2014), Moreno and **'La ciudad oculta'** will participate in the Official Section, backed up by the Work-in-Progress Award from the Festival de Cinéma Européen des Arcs. The film is a journey to the entrails of Madrid, to its underground of galleries, tunnels and sewers, as a symbol of the unconscious of the great city. The director returns to one of those spaces we have around us but

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that maintain their halo of mystery, that unknown daily reality, promising an urban symphony with a science-fiction atmosphere.

Pablo Llorca, an old friend of the festival (he won the FIPRESCI award last year in the Resistances section with 'Ternura y la tercera persona'), will open **'El viaje a Kioto'**, which, in a comic tone with a background of social analysis, recounts with tenderness the professional and vital decline of a musician at a low point, a former star of the Movida (in an allusion to that era, the film has the collaboration of Mónica Gabriel y Galán, vocalist with the group Objetivo Birmania).

Three films, one director

The 15th edition of the Seville Festival offers an unusual occurrence: one director, the Ukrainian Sergei Loznitsa, will have three films in the programme. The Official Section will be showing **'Donbass'**, a drama selected for Un Certain Regard in Cannes, which evokes an armed conflict between Ukrainian nationalists and pro-Russians in 2014. A scathing, uncomfortable look that uses real recordings of eye witnesses and also recreates those confrontations. Seville will show another two of Loznitsa's works, in this case documentaries that will be seen in New Waves – Non Fiction: working from some old images from 1930, in which the Soviet government was trying a group of engineers and economists falsely accused of treachery, the director constructs **'The Trial'**, a forceful, almost surreal, journey in time that leads the spectator to experience the state terror machine created by Stalin. And, in **'Victory Day'**, he films the parade that is held every 9th of May in the Treptower Park in Berlin, in front of the Soviet monument in honor of the fallen in the Second World War. Loznitsa turns the spotlight on some of those attending, wondering if these followers of Stalin or Putin are paying tribute to the dead or if they dream of the return of a glorious past.

Like 'Donbass', **'Extinçao'**, from the Portuguese director Salomé Lamas, also talks about borders: cinematic ones (she uses the term "parafiction" to define a hybrid that at times takes the narrative of fiction) and real ones, taking the camera to Transnistria, a state that isn't recognised internationally, situated between Moldavia and Ukraine. Shot in black and white, this filmic essay portrays an unresolved conflict to establish a dialogue between the Soviet past and present. It will be shown in New Waves – Non Fiction.

In the same section will see the latest feature from another notable documentary maker, Nicolas Philibert (director of the unforgettable 'To Be and To Have'), when the #15FestivalSeville shows **'Each and Every Moment'**: on this occasion the French filmmaker returns to the world of education, to follow a group of people who are getting ready for the great responsibility of looking after patients.

Two unrepeatable women

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As well as the tribute to Roy Andersson and with the desire to recognise two women's names that are fundamental in the history of a cinema that is still being constructed, the Seville Festival pays tribute in this edition to the work behind the camera by the Hungarian Ildikó Enyedi and the German Ula Stöckl. Winner of the Golden Bear at the Berlin Festival and of four EFA awards with **'On Body and Soul'** (2017), her return to the cinema after 18 years of a frustrated and involuntary halt, Enyedi, who lived a sweet moment in the 80s and 90s, will be the protagonist of one of the retrospectives. We will show **'The Mole'** (1987), **'My 20th Century'** (1989), **'Simon Magus'** (1999) and the above mentioned **'On Body and Soul'**. Films that talk about the relationship between reason and fate, determination and fatality, body and spirit.

Another filmmaker to be hailed, a woman ahead of her time with a body of work not widely seen, is Ula Stöckl, one of the most relevant representatives of the New German Cinema. With her militant, political avant garde cinema, Stöckl offered a notably feminist discourse, as did other pioneers like Agnès Varda or Vera Chytilová. Our festival recovers four of her feature films: **'The Cat Has Nine Lives'** (1968), **'The Golden Thing'** (1972), **'Sleep of Reason'** (1984) and **'The Old Song'** (1992). We will also show two shorts, **'Antigona'** (1964), the first one she made, and **'Don't Talk About Fate'** (1991). A retrospective that will travel afterwards to the Filmoteca de Valencia and the CGAI (Centro Galego de Artes da Imaxe).

Also, Stöckl will be the protagonist of the screening of **'Stories of the Dumpster Kid'**, a project conceived with Edgar Reitz, composed of 25 short films shot on 16mm, which are shown outside of a conventional setting, seeking interaction with a public who decide the order of screening. The director will talk about her work and the spectators' choice in a very special session, outside a cinema.

FILMS CONFIRMED IN PROGRAMME ADVANCES

Official Section

'Never Look Away', by Florian Henckel von Donnersmark (Germany, Italy).

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

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

'Idrissa', by Xavier Artigas (Spain).

'M', by Yolande Zauberman (France).

'Joy', by Sudabeh Mortezaei (Austria).

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

'Dovlatov', by Aleksey German Jr. (Russia, Poland, Serbia).

'Ruben Brandt, Collector', by Milorad Krstić (Hungary).

'Sorry Angel', by Christophe Honoré (France).

'Touch Me Not', by Adina Pintilie (Romania, Germany, Czech Republic, Bulgaria, France).

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'The Wild Pear Tree', by Nuri Bilge Ceylan (Turkey, France, Germany, Bulgaria, Macedonia, Macedonia, Bosnia-Herzegovina, Sweden).

Permanent 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).

Nw 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).

New Waves – Non Fiction

'De chaque instant', by Nicholas Philibert (France).

'The Trial', by Sergei Loznitsa (Holland).

'Victory Day', by Sergei Loznitsa (Germany).

'Extinçao', by Salomé Lamas (Portugal, Germany).

'Chaos', by Sara Fattahi (Austria, Syria, Lebanon, Qatar).

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

Filmlovers of the Future

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

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

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

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

Special Screenings

'Alegría, tristeza', by Ibon Cormezana (Spain).

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

'Oscuro y Lucientes', by Samuel Alarcón (Spain).

Retrospectives

Ildikó Enyedi.

Ula Stöckl.

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Roy Andersson.

Download photographic material of the films:

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