

SEVILLE EUROPEAN FILM FESTIVAL WILL SHOWCASE 12 FEATURE FILMS AND 19 SHORT FILMS FROM ANDALUSIA

- **The Andalusian Panorama section features the Best Film Award, worth 5,000 euros**
- **The selection, which includes a total of 10 absolute premieres in theatres, illustrates the Social and Creative Diversity in Andalusia**

Seville, October 7th 2020 - The **Andalusian Panorama** section of the **17th Seville Festival** will once again gather the best of Andalusian film productions through a selection of **twelve full-length films, ten of which will be premiered in cinemas, and seventeen short films**. A total of 31 productions in which social issues, a discerning spirit and major references to Andalusian culture shine through.

The festival's commitment to the Andalusian audiovisual industry has been strengthened this year by keeping the worth of the **Best Film Award**, endowed with 5,000 euros, for which the twelve feature films programmed in this section will compete. The festival maintains its two awards for short films, in collaboration with the Pablo de Olavide University: the Rosario Valpuesta **Award for Best Short Film**, worth 2,000 euros, and the **Rosario Valpuesta Special Award** for artistic contribution, with a prize of 1,000 euros.

The presentation of this section, held at the Marqués de Contadero Centre, was attended by Antonio Muñoz, Deputy Mayor and Delegate for the area of Urban Habitat, Culture and Tourism, José Luis Cienfuegos, director of the SEFF, and Juan Antonio Bermúdez, coordinator of this section.

Andalusian culture references

Poetry, rock and 'chirigotas'. Culture is vast and Andalusian culture is full of references. The Andalusian Panorama section of this edition of the Seville Festival has very different profiles: in **Antonio Machado. Los días azules**, **Laura Hojman**, which premieres in Andalusia, pays homage to the poet as a symbol of resistance

and a cultural icon, and in some way establishes a literary dialogue with her previous film, *Tierras solares*, based on the figure of Rubén Darío

In ***El que la lleva la entiende***, José Luis García Cossio, best known as Selu, a 'chirigotero' who has been working for more than 30 years, is portrayed through archive images and testimonies of friends and admirers such as Joaquín Sabina, Jorge Drexler, Niña Pastori and Benito Zambrano, among others. The film is directed by Rocío Martín and Selu himself.

Also a biography, this time featuring a famous music producer, who is a reference point in the indie pop-rock scene, is ***Paco Loco: viva el noise***, by Daniel Cervantes. The film also explores other aspects of Paco Loco's character, such as the need for creativity, artistic freedom and humour, as well as spontaneity and irreverence as ways of understanding the world.

The film in this section coincides with another musical documentary in which the protagonist of the previous project intervenes as a testimony: we are talking about ***A Friendly Fire***, the story of the success achieved by the band from El Puerto de Santa María Maddening Flames, which Paco Loco produced. The film, directed by the former drummer of the band *José María Millán*, reunites the Maddening Flames to tell their story and their influence on the music scene of the 90s.

Few places are so deeply rooted in the culture of the Andalusian capital as La Alameda de Hércules. The director **Rocío Huertas** reflects on the role of a space linked to the underground on the basis of the work developed by the filmmaker Juan Sebastián Bollaín during the Transition. The result is ***La Alameda 2018***, a choral portrait of a neighbourhood with an undeniable influence on contemporary Seville and Andalusia.

Social cinema

In this edition of the SEFF, the Andalusian Panorama section focuses on various social issues. ***In Mujereando, el quejío de una diosa***, directed by **Carmen Tamayo**, the reality of homeless women is made visible through a transformative initiative: a theatre workshop dedicated to women at risk of social exclusion which changed the life of a group of them who were living on the streets. Theatre as a social weapon and as a therapeutic tool for empowerment and reintegration

Sahara Acción Granada and Nomadocs, two non-profit associations committed to solidarity and justice, are behind ***Limbo, la promesa olvidada***, a documentary by

Antonio Rodrigo that rescues the forgotten and silenced testimony of the inhabitants of the Saharawi refugee camps in Tiunduf (Algeria).

Director of films such as *Oh! Mammy Blue* or *Clandestinos*, the Córdoba native **Antonio Hens** is responsible for *En vivo*, a documentary that penetrates the world of gay porn and live shows, with testimonies from actors who are dedicated to it.

And finally, *Cabeza, corazón y manos*, co-directed by **Mariano Agudo, Astrid Vargas, Miguel Paredes** and **Eduardo Montero**, shows the clash between tradition and modernity in agriculture, based on the experience of a group of people who participate in ecological agriculture and non-invasive livestock programmes.

Fiction with an independent stamp

This year's Panorama Andaluz programme also includes three fiction films. Kiti Mánver won the Biznaga de Plata for Best Actress at the last Malaga Festival for her portrayal of the self-contained old lady whose house is purchased, with a tenant attached, the character of Juana Acosta in **Bernabé Rico's** comedy *El inconveniente*, which also won the Audience Award. In *Ojalá mañana*, director **Ignacio G. Merlo** gives a realistic insight into the day-to-day life and personal problems of a family living in a building's lobby. Finally, **Hilario Abad** makes his debut in the feature film after the success of his entertaining and award-winning web series *Caniville*, changing the setting with *Llega la noche*, a fiction developed in two time frames that mixes genres, playing with elements of drama, romantic comedy and psychological terror.

The Andalusian short film talent in 19 works

Likewise, the Andalusian Panorama Section continues its commitment to promoting Andalusian creation through short films. Thus, in the 17th edition of the Festival the 19 selected works will be programmed in three sessions: *Darwin se sienta a la mesa*, by Arturo Menor; *Entre el monte y la marisma*, by Niete; *Every 75 minutes*, by Borja A. Ortiz; *Interkosmos*, by Álvaro Parrilla Álvarez; *La cicatriz*, by Juan Francisco Viruega; *Las malditas*, by Bruno Ojeda and Beatriz Hohenleiter; *Las niñas terribles*, by David Orellana; *Los ángeles eternos*, by Manu León; *Los que no sienten*, by Marta Porto, Carlota Mojica, Alba Cantero and Débora Vargas; *Monzón*, by Manu Trillo; *Of Hearts and Castles*, by Rubén Navarro; *One hour to Banaue*, by Elena Núñez and Mario Oliva; *Óra marítima*, by Alfonso Camacho; *Paraíso en llamas*, by José Antonio Hergueta; *Peloteros*, by Rafael Cortés; *Por donde pasa el silencio*, by Sandra Romero Acevedo; *Silencio sísmico*, by Sandor M. Salas; *Una revuelta sin imágenes*, by Pilar Monsell, and *Yo*, by Begoña Arostegui.

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