



27TH
EUROPEAN
FILM AWARDS
EUROPEAN SHORT FILM 2014
THE NOMINATIONS

Welcome to the 27th European Film Awards

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Agnieszka Holland
Chairwoman
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This year's short film nominations include everything from a refugee documentary to a black-and-white animal story and stereoscopic digital animation. A lot of them are sparked off by a moment of crisis, be it Christmas without presents, chocolate theft and emergency phone calls or shipwreck, battle and death. The way they depart from here and where they lead the viewer, however, differs greatly. We meet old friends like Cowboy and Indian (another episode having been nominated in 2004) and make new acquaintances like a squirrel searching its scarf and two Icelandic brothers. From the kitchen of a retired Bulgarian general, these films take us to the Georgian mountains and Lampedusa island, the Indic jungle and wartime Sarajevo.

Each of them opens a window into a different world and still altogether they can only offer a glimpse of the galaxy of human experience, perception and emotion – and of the breath-taking creative diversity of European cinema. It is with great pleasure that we present this year's nominated short films. The EFA Short Film Initiative has long been an established item on the annual international short film agenda. It is organised in co-operation with fifteen partner festivals at each of which an independent international jury presents one of the European short films in competition with a nomination for the award European Short Film.

During the past thirteen years, the interest in the short film initiative and this collection of short films has constantly been increasing. The nominated films go through a series of 50 screenings across the world. From Madrid to Macau, from Taiwan to Tallinn, we are proud to draw world-wide attention to these short films and their creators. And I invite you to leaf through this booklet and meet the nominees – creative people from all over Europe.

This great short film initiative wouldn't be possible without our allies in the world of short films and I wish to thank all our partner festivals for yet another fantastic year full of surprises and discoveries! I would also like to thank our friends at the Film Fest Gent and the Royal Academy of Fine Arts (KASK) for re-establishing the EFA Short Film Weekend – a great gathering of the nominated directors in Ghent for a first screening of the nominated shorts and a weekend of meeting and mingling. Thank you & bedankt!

The members of the European Film Academy will elect the overall winner who will be announced at the 27th European Film Awards Ceremony in Riga on 13 December.

A TOWN CALLED PANIC: THE CHRISTMAS LOG PANIQUE AU VILLAGE: LA BÛCHE DE NOËL

DIRECTED BY: Vincent Patar & Stéphane Aubier
WRITTEN BY: Vincent Patar, Stéphane Aubier & Vincent Tavier
PRODUCED BY: Vincent Tavier & Nicolas Schmerkin
DIRECTOR OF PHOTOGRAPHY: Jan Vandenbussche
EDITOR: Anne-Laure Guégan

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PRODUCTION DESIGN: Stéphane Aubier
ORIGINAL SCORE: French Cowboy
ANIMATION: Vincent Patar, Stéphane Aubier, Ben Tesseur & Steven de Beul
MAIN CAST: Bruce Ellison, Benoit Poelvoorde



The year's end celebrations are coming. Christmas: the tree, the dinner, the presents. Indian and Cowboy are expecting their presents eagerly. Overexcited by the organisation of the celebration, they fight and destroy the Yule log on which Horse was putting the last touch. Horse is livid and cancels the gifts from Santa Claus. How will they win back the favours of Horse and The Old Bearded Man? How will they retrieve their gifts? For Indian and Cowboy a long, very long Christmas Eve begins ...



Stéphane Aubier & Vincent Patar

Both Belgian writers and animation filmmakers, they studied and met at *La Cambre*, the Belgian School of Visual Arts and have become inseparable ever since, continuously creating funny and outrageous worlds by using a variety of animation techniques. Their animated shorts include the PIC PIC ANDRE SHOOW trilogy (1995–99), LES BALTUS AU CIRQUE (1998), UFO BOVEN GEEL (1999), LA RUPTURE (2000) and the award-winning series A TOWN CALLED PANIC (2000–03), which inspired their 2009 feature debut of the same name, part of the official selection of the

2009 Cannes FF. Their feature ERNEST & CELESTINE was awarded internationally and received a nomination for the 2014 Oscars.

How long did it take to make your short? Was it difficult to get financing?

It took one year for pre-production (script, financing) and seven months (preparation, shooting, post production). Our films aren't conventional projects and also make a stop motion movie in a significant budget.

Which thoughts come to mind concerning a "European cinema community?"

It would be impossible to make our style of film without European co-productions.

If you owned a theatre for one night, which films would you screen?

The Fleischer brothers best of films, THE CIRCUS by Charles Chaplin, CASINO by Martin Scorsese, GROUNDHOG DAY by Harold Ramis.

What is your next project?

We have just finished a script for a new adventure with Cowboy and Indian and we're actually writing a traditional animation feature with Pic Pic and André, our old characters ...

DAILY BREAD פת לחם

WRITTEN & DIRECTED BY:
 Idan Hubel
PRODUCED BY: Kobi Azran
DIRECTOR OF PHOTOGRAPHY:
 David Stagmeister
EDITOR: Idan Hubel

PRODUCTION DESIGN:
 Estee Nemeth
COSTUME DESIGN: Shai Friedman
SOUND DESIGN: Moshe Silver
MAIN CAST: Adam Shmidt
 (Jonathan)

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Jonathan loves chocolate. One day he steals the last remaining chocolate in the jar. When his stepmother catches him and his brothers ostracise him, he decides to run away.



Idan Hubel

Idan Hubel is an Israeli filmmaker. He graduated with honours from the Sam Spiegel School of Film and Television in Jerusalem. He wrote and directed two student shorts, FATHER SON (2002) and PLEADING (2004), which have screened at festivals all over the world, and won several awards. His first feature, THE CUTOFF MAN, premiered in Venice's 2012 *Orizzonti* section and got great reviews both in Israel and world-wide (the 'rapporto confidenziale' declared it one of the five best films of 2012).

How long did it take to make your short? Was it difficult to get financing?

It took us eight months from the moment we got the financing. The film was funded by the Gesher Fund, Mefal Hapais and the second authority for TV.

Which thoughts come to mind concerning a "European cinema community?"

Diversity, love for cinema and art.

If you owned a theatre for one night, which films would you screen?

All the films by Robert Bresson.

What is your next project?

My next project title is VERY BIG LIGHT, a detective film that explores the edges of grace.

DINOLA

დინოლა

WRITTEN & DIRECTED BY: Mariam Khatchvani
PRODUCED BY: Vladimer Katcharava
DIRECTOR OF PHOTOGRAPHY: Konstantin Esadze
EDITOR: Levan Kukhashvili
PRODUCTION DESIGN: Dimitri Arsanis
COSTUME DESIGN: Ketevan Kalandadze

SOUND DESIGN: Ivane Gvaradze
MAIN CAST: Nutsi Khaptani (daughter),
 Katie Lortkipanidze (Dino, mother),
 Vakhtang Chachanidze (bridegroom),
 Datuna Guledani (boy, friend of daughter),
 Nukri Khatchvani (friend of bridegroom)

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In the harsh mountainous countryside of Svaneti (Georgia), happiness is brief and the beloved husband of Dina dies. Tradition says she must leave her child and marry the first man who offers his hand.

20steps.ge/?site-path=films/&id=43



Mariam Khatchvani

Born in 1986 in Georgia, Mariam Khatchvani studied Film Directing at the Shota Rustaveli Theatre and Film State University and directed various short documentaries.

How long did it take to make your short? Was it difficult to get financing?

I spent half a year writing the script and ten days for the actual filming. The financing was not difficult because the Georgian Film Center really enjoyed my script.

Which thoughts come to mind concerning a "European cinema community"?

The European cinema community is a great opportunity for new writers and filmmakers to get their films exposed. My film has reached viewers with the help of the European cinema community.

If you owned a theatre for one night, which films would you screen?

It all depends on who the viewers are and in what country.

What is your next project?

My next project is a feature film named DEDE. Shot like a documentary, it is a fictional film based on true cultural aspects of the Ushguli people. Ushguli, where I am from, is a small village at the base of a Georgian glacier. The highest settlement in Europe, it has a population of under 150 and is like paradise. This community is very unique in their language and culture, unlike any other in the world. I feel it needs to be shared with the world. I want to expose the difficulties and hardships of this community. Nine months of the year this village is in winter and during this period there are many ghostly experiences. During this period families house ghosts in their homes. In my film I want to show the entire four seasons including this long period of winter.

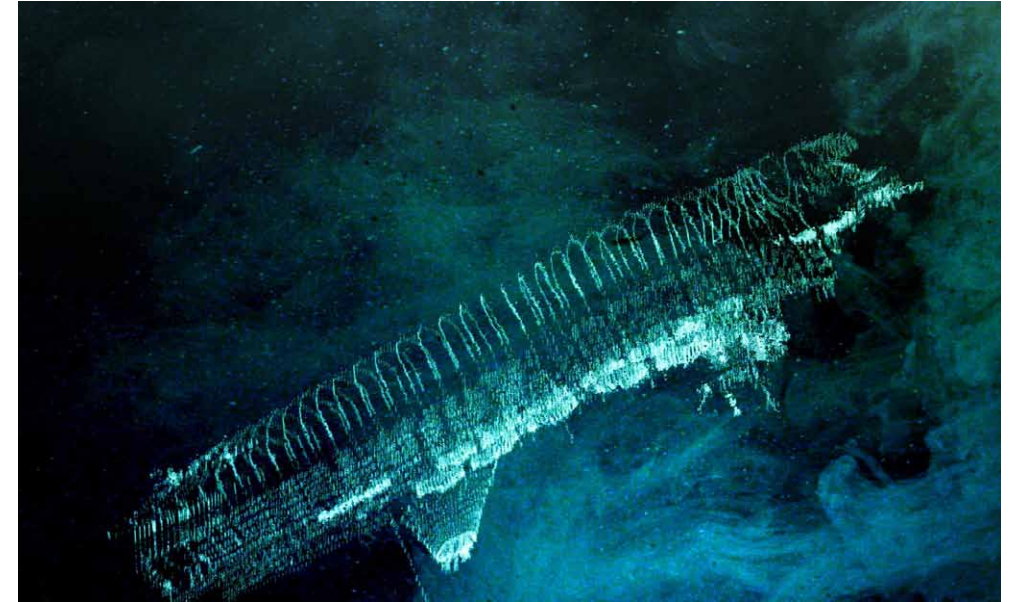
EMERGENCY CALLS

HÄTÄKUTSU

WRITTEN, DIRECTED & PRODUCED BY: Hannes Vartiainen & Pekka Veikkolainen
DIRECTOR OF PHOTOGRAPHY & EDITOR: Hannes Vartiainen & Pekka Veikkolainen
PRODUCTION DESIGN: Hannes Vartiainen & Pekka Veikkolainen
SOUND DESIGN & ORIGINAL SCORE: Joonatan Portaankorva
ANIMATION: Hannes Vartiainen & Pekka Veikkolainen
MAIN CAST: Lauri Hynninen, Jonna Uhrman

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Being human is a fragile and fleeting opportunity to experience life and the universe around us. In the face of overwhelming darkness all we can do is to rely on and find solace in one another. This film is based on authentic emergency calls and radio traffic.

www.pohjankonna.fi



Hannes Vartiainen & Pekka Veikkolainen

Hannes Vartiainen (born 1980) has a background in film. Pekka Veikkolainen (born 1982) has worked in the fields of animation and illustration since 2000. The two started their own production company in 2008.

How long did it take to make your short? Was it difficult to get financing?

Originally we thought we could do it in one year but in the end we needed two. Finding emergency phone calls that we could clear the rights to was rather difficult and time-consuming. The film is financed mainly by the Finnish Film Foundation with support also from AVEK and YLE.

If you owned a theatre for one night, which films would you screen?

That would be a night of Charlie Chaplin.

What is your next project?

We are working on a travelling science exhibition and a film for dome cinemas that utilise 3D X-ray tomography to reveal the internal structures of the macroscopic world that surrounds us.

LITTLE BLOCK OF CEMENT WITH DISHEVELLED HAIR CONTAINING THE SEA

PEQUEÑO BLOQUE DE CEMENTO CON PELO ALBOROTADO CONTENIENDO EL MAR

WRITTEN, DIRECTED & PRODUCED BY: Jorge López Navarrete
 DIRECTOR OF PHOTOGRAPHY: Carlos Mora
 EDITOR: Jorge López Navarrete
 PRODUCTION DESIGN: Cristina Martínez & Carlos Enríquez

SOUND DESIGN: Cristina Arias
 ORIGINAL SCORE: Carlo Marchionni
 MAIN CAST: Kinara, Tomi

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A dog and a mare embark upon a voyage together. With every step they take, the differences between them become inevitably clearer, and yet the profound mutual knowledge they develop over time shows the potential to suddenly produce a luminous moment between the two.

www.littleblockofcement.com



Jorge López Navarrete was born in Barcelona. After working on advertising for several years he started developing personal video projects and attended an international filmmaking workshop at San Antonio de los Baños Film School in Cuba and completed a master in Digital Video

at the Pompeu Fabra University of Barcelona. This is his first professional short film, a self-produced low budget project recorded in Ecuador.

How long did it take to make your short? Was it difficult to get financing?

Once in Ecuador, and with the script already written, it took a month to assemble a basic crew. We filmed for ten days. Being a self-financed project, we had the final version completed after one year and a half.

Which thoughts come to mind concerning a "European cinema community"?

These three words, separately, hold very positive and strong meanings, so all together must contribute to build something truly worthy.

If you owned a theatre for one night, which films would you screen?

I could pay homage to Granada, a really beloved city pretty close to my parents' town, exhibiting works and performances from two of its most inspiring creators: José Val del Omar, cinema experimentalist and inventor, and Enrique Morente, avant-garde flamenco singer.

What is your next project?

I have just written the first version of a script connected with the forces of disintegration and conservation inside and around us. I still do not know the length.

PRIDE

DIRECTED BY: Pavel Vesnakov
 WRITTEN BY: Pavel Vesnakov & Vanya Rainova
 PRODUCED BY: Vanya Rainova
 DIRECTOR OF PHOTOGRAPHY: Orlin Ruevski
 EDITOR: Karen Tonne
 PRODUCTION DESIGN: Nikolai Zlatanov
 SOUND DESIGN: Veselin Zografov

Production: Portokal
 Vanya Rainova
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Manol – a retired general, a loving grandfather – is a patriarch of firm morals and fixed beliefs, which he has upheld in his household. But on this day he learns that the boy he raised is gay. The life choices of his loved ones challenge his values in a battle he has lost by default.

pavelvesnakovabout.tumblr.com



Pavel G. Vesnakov

Pavel G. Vesnakov is an award-winning Bulgarian film director born in 1987. He holds a bachelor's degree in Visual Arts and a master's degree in Film Arts from the New Bulgarian University. He is the scriptwriter, director and editor of the short film trilogy INCHES OF SUBURBIA, consisting of TRAINS (2011), THE PARAFFIN PRINCE (2012) and PRIDE (2013). He has worked as a matte-painting artist, photographer, editor and director in companies like World Wide Effects, Nu Boyana, Bulgarian National Television and Miramar Film. Currently Pavel G. Vesnakov is working on his first feature film.

How long did it take to make your short? Was it difficult to get financing?

It took me more than three years to finish this film, but I am very grateful that I had the opportunity to work with these brilliant actors and crew. The experience was very special for me and because of it I now see cinema from a different perspective. It was difficult to get financing, but not impossible.

Which thoughts come to mind concerning a "European cinema community"?

The whole European culture is going through difficult times these days and the next few years will be very important for it in terms of preserving its diversity and richness. And here I want to quote one of my favourite directors, Andrei Tarkovsky: "Relating a person to the whole world: that is the meaning of cinema."

If you owned a theatre for one night, which films would you screen?

A MAN ESCAPED by Robert Bresson, ANDREI RUBLEV by Andrei Tarkovsky, THE PASSENGER by Michelangelo Antonioni, AURORA by Cristi Puiu, BALLAST by Lance Hammer, WENDY AND LUCY by Kelly Reichardt and AMOUR by Michael Haneke.

What is your next project?

Currently I am finishing the work on my fourth short film called ZEUS'S VOLKSWAGEN and meanwhile I am writing a script for a feature film. Both projects are set to be co-productions.

SHIPWRECK

DIRECTED BY: Morgan Knibbe

PRODUCED BY: Jos de Putter & Wink de Putter

DIRECTOR OF PHOTOGRAPHY & EDITOR: Morgan Knibbe

SOUND DESIGN: Noah Pepper, Taco Drijfhout & Vincent Sinceretti

ORIGINAL SCORE: Carlos Dalla-Fiore

Production:

Deepfocus

Jos de Putter

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Morgan Knibbe

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On 3 October 2013, a boat carrying 500 Eritrean refugees sunk off the coast of the Italian island Lampedusa. More than 360 people drowned. Abraham, one of the survivors, walks through a graveyard of shipwrecks and vividly remembers the nightmarish experience. Meanwhile, chaos breaks loose at the harbour, whilst hundreds of coffins are being loaded onto a military ship.



Morgan Knibbe

Morgan graduated from the Netherlands Film Academy in 2012 with his short experimental film *A TWIST IN THE FABRIC OF SPACE*. It was selected for the IDFA and won a so-called wildcard by the Netherlands Film Fund which enables a young director to continue creating a personal cinematic language. **How long did it take to make your short? Was it difficult to get financing?** It took about one month. The project was financed

with a small budget by a journalism platform called 'De Correspondent' (3,000 EUR). They approached me after seeing a promo I made for my upcoming feature film.

Which thoughts come to mind concerning a "European cinema community"?

That it must be either very big or medium-sized but probably not a very small community. And that I somehow seem to be a part of it, even though I don't really understand its perimeters.

If you owned a theatre for one night, which films would you screen?

COME AND SEE by Elem Klimov, HANA-BI by Takeshi Kitano, THX 1138 by George Lucas, IRRÉVERSIBLE by Gaspar Noé, INVOLUNTARY by Ruben Östlund, BENNY'S VIDEO by Michael Haneke, DISTRICT 9 by Neill Blomkamp and the work of Chris Cunningham. Yes, the audience will have to watch ALL of it.

What is your next project?

I am finishing a feature film, *THOSE WHO FEEL THE FIRE BURNING*, which revolves around the lives of illegal immigrants at the borders of Europe.

STILL GOT LIVES_ ICH HAB NOCH AUFERSTEHUNG_

DIRECTED BY: Jan-Gerrit Seyler

WRITTEN BY: Katarina Kokstein

PRODUCED BY: Thorsten Hegner

DIRECTOR OF PHOTOGRAPHY: Jürgen Kemmer

EDITOR: Max Mittelbach

PRODUCTION DESIGN: Sabine Kasch

COSTUME DESIGN: Miriam Aksoy

SOUND DESIGN: Hartmut Teschemacher

ORIGINAL SCORE: Stefan Paul Goetsch

ANIMATION: Toni Sattler & Tobias Graff

MAIN CAST: Swantje Kuhlhof, Bazon Rosengarth

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Marco and Lisa are in love. Online, they fight side by side against dreadful monsters. However, Lisa refuses to meet Marco in real life. When one day she stops showing up for the game, Marco decides to go searching for her. He finds a new world. And learns real dread.



Jan-Gerrit Seyler

Born in 1979, Jan-Gerrit Seyler has been committed to visual as well as performing arts since his childhood. His first short film was *HANDICAP* (2007/08) which he made as writer and director. He studied film at the European Film

College in Denmark, graduating with his first project *CAMILLE*, and directing as a post-graduate at the Hamburg Media School in Germany. Among his other shorts: *THE PHILATELIST* (2011), *COWBOYS AND INDIANS* (2011)

How long did it take to make your short? Was it difficult to get financing?

Basically three quarters of a year. I got spoiled by my school which took care of the financing. And yes, I was bound to their rules for this. It became an exercise in how to achieve the utmost within a corset of dos and don'ts (concerning primarily narrative issues). I will never forget the phone call forbidding me to change even a single word of the lines during the 6th day of shooting. Well, too late anyway.

Which thoughts come to mind concerning a "European cinema community"?

An immense diversity. Stories told to matter and touch without being overly manipulative. Better getting used to read subtitles quickly. Exchange of sheer endless perspectives. Making friends Europe-wide and making borders vanish in our heads. Laughing out loud while shouting out a new learned national toast.

If you owned a theatre for one night, which films would you screen?

I would invite friends and family and ask my dad to do a compilation of his beloved Charlie Chaplins (on 16mm) alternating with Super-8-family-recordings (still not digitalised). Maybe a Cassavetes in the end. And a Dresden. And ...

What is your next project?

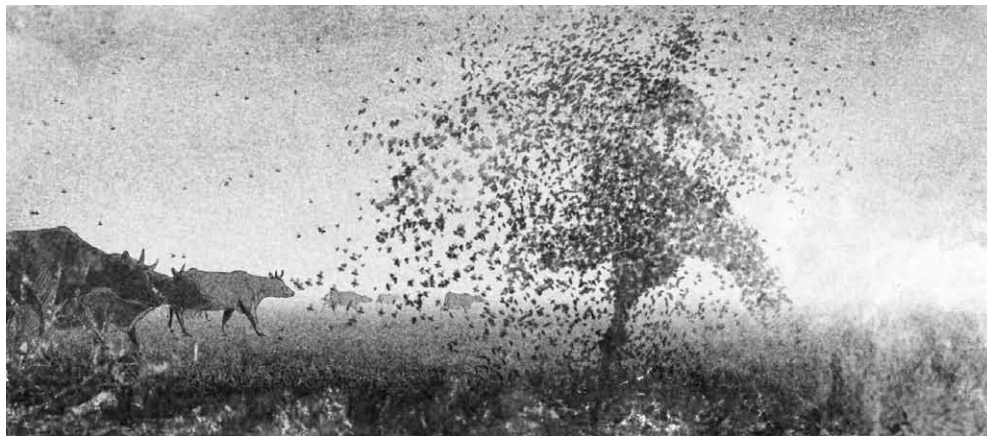
I'm obsessed with a kind of reversed *PRETTY WOMAN* story. Without the kitsch. A man searching love where sex is being sold, wanting his beloved pretty and young prostitute to be his at all costs and trying to become a part of the underworld. But I also will do a film about tango in the near future as I have to combine my passions.

SUMMER 2014 LATO 2014

WRITTEN, DIRECTED & PRODUCED BY: Wojciech Sobczyk
DIRECTOR OF PHOTOGRAPHY & EDITOR: Wojciech Sobczyk
SOUND DESIGN: Michał Jankowski & Michał Fojcik

ORIGINAL SCORE: Bartosz Chajdecki
ANIMATION: Wojciech Sobczyk

Production:
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A pessimistic view of the human fate, a universal tale of the world possessed by evil. The same piece of land is shown multiple times in different scenes. At the beginning, there is a bloody battle of swords, axes and spears, followed by plagues and conflagration. Next it becomes an arena of war, uprising and famine – observed through a cemetery wall.

After a short while grains and grass sprout from the blood-soaked earth. Nature is reborn, it flourishes and presents itself in its fullest form: as summer. However, the repetition is painful and pessimistic, the world, trapped in a vicious cycle of evil, is unable to break free.



Wojciech Sobczyk

Animated film director, illustrator and photographer, he was born in 1974 in Piotrków Trybunalski. He graduated from the Faculty of Graphic Arts at the Academy of Fine Arts in Krakow where he currently works as an academic at the Animated Film Studio. How long did it take to make your short? Was it difficult to get financing?

It took seven years and it is fully original: I have personally hand-drawn and animated almost all 17,000 frames. The film was subsidised by the Polish Film

Institute and the city of Cracow. It was originally going to be SUMMER 2007 but eventually became SUMMER 2014.

Which thoughts come to mind concerning a "European cinema community"?

I would like to regard European cinema as an artistic cinema. However, it is not always so.

If you owned a theatre for one night, which films would you screen?

For quite some time I haven't seen Krzysztof Kieślowski's THREE COLOURS. These films are always worth watching again, especially BLUE and RED. Of course, there should also be animation, e.g. Mirosław Kijowicz's CAGES and Zbigniew Rybczyński's TANGO.

What is your next project?

First was SPRING 1999, now SUMMER 2014. Next should be AUTUMN. I hope it won't be so remote in time. It will be another pretext to contemplate human and nature's nature.

I would like AUTUMN to be more optimistic but I seriously doubt it.

TAPROBANA

WRITTEN & DIRECTED BY: Gabriel Abrantes
PRODUCED BY: Gabriel Abrantes, Natxo Checa, Marta Furtado, Vimukthi Jayasundara, Tine Fischer & Patricia Drati
DIRECTOR OF PHOTOGRAPHY: Gabriel Abrantes

EDITOR & PRODUCTION DESIGN: Natxo Checa
SOUND DESIGN: Hugo Leitão & Daniel Gries
MAIN CAST: Jani Zhao (Dinamene), Natxo Checa (Camões)

Production, World Sales & Press:
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Luís Vaz de Camões, the greatest Portuguese Renaissance poet, struggles creatively while engaging in a hedonistic, coprophagic, and drug-addled lifestyle. The film follows the poet, and his lover Dinamene, as he writes his masterpiece, the epic poem Os Lusíadas. He travels from the cacophony of the Indic jungles, surrounded by allegorical elephants and rhyming macaques, to the frontier of Heaven and Hell, where he is confronted by his fantasy: fame and immortality.



Gabriel Abrantes

Artist and filmmaker Gabriel Abrantes, born in 1984, studies at The Cooper Union, École National des Beaux-Arts and Le Fresnoy Studio National des Arts Contemporains. His films, among them A HISTORY OF MUTUAL RESPECT, have won various

awards and he has exhibited his work in museums such as the MIT List Center for the Arts in Boston, Palais de Tokyo and Musée d'Art Moderne in Paris, and Museu Serralves in Porto.

How long did it take to make your short? Was it difficult to get financing?

It took over a year to make and was made with very little financing – a commission by CPH DOX:LAB and the direct support of Mutual Respect Productions and Vimukthi's production company.

Which thoughts come to mind concerning a "European cinema community"?

You're a pee'n, Sin o' my community.

If you owned a theatre for one night, which films would you screen?

Kenneth Anger's KUSTOM KAR KOMANDOS followed by Michael Bay's TRANSFORMERS 4.

What is your next project?

I'm finishing two shorts – FREUD UND FRIENDS and THE HUNCHBACK (this last one is co-directed with Ben Rivers.) I'm also getting ready to shoot my first feature, which is co-directed with Daniel Schmidt.

THE CHICKEN

WRITTEN & DIRECTED BY: Una Gunjak
PRODUCED BY: Jelena Goldbach
DIRECTOR OF PHOTOGRAPHY: Matthias Pilz
EDITOR: Anja Siemens
PRODUCTION DESIGN: Ivana Škrabalo
COSTUME DESIGN: Martina Franić

SOUND DESIGN: Sebastian Morsch & Raoul Brand
ORIGINAL SCORE: Bernd Schurer
MAIN CAST: Iman Alibalić (Selma, younger sister), Esmā Alić (Azra, older sister), Mirela Lambić (mother), Mario Knezović (soldier)

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As a present for her 6th birthday, Selma gets a live chicken. When she realises the animal is going to be killed to feed the family, she decides to save it and set it free, unaware of the high stakes such action will lead to. While trying to bring back the missing chicken, Selma's mum becomes the target of a sniper shoot. Sarajevo, 1993.

www.thechicken-shortfilm.com



Una Gunjak
 Sarajevo-born, London-based editor and filmmaker. Sensitive listener, passionate storyteller, devoted worshiper of the moving image. In my spare time I speak proficiently in English, Italian and Bosnian, fluently in French and I mostly

make a fool of myself in Spanish.

How long did it take to make your short? Was it difficult to get financing?

From the moment I took it out of the drawer till the premiere, it took about 2 1/2 years. It was very difficult to get it off the ground. I'm a Bosnian filmmaker, UK-based, with a background in editing; let's say it involved a lot of application forms and pitches.

Which thoughts come to mind concerning a "European cinema community"?

If I were to choose single words to associate with a European cinema community, they would be: character, diversity, voice, cultural wealth, co-production! I hate to think about cinema as a horse race and that is why, I guess, I chose these terms; I believe this is what filmmaking is in Europe.

If you owned a theatre for one night, which films would you screen?

I guess no one would leave the cinema without seeing A SHORT FILM ABOUT LOVE. Then the audience would like it so much that we could just screen the entire DECALOGUE after which we could freestyle across the rest of Kieslowski's catalogue.

What is your next project?

I am currently writing my first feature film, dealing with notions of female identity and migration.

THE CHIMERA OF M.

DIRECTED BY: Sebastian Buerkner
WRITTEN BY: Sebastian Buerkner & John Mosely
SOUND DESIGN: Gernot Fuhrmann
ANIMATION: Sebastian Buerkner, Peter Caires, Timothy Divall & Natalie Rose Young

MAIN CAST: Micheal Grime (M.), James French (male voice), Martina Schmücker (female voice)

World Sales:
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 distribution@lux.org.uk
 www.lux.org.uk



Entering the already unfamiliar virtual space of a stereoscopic digital animation, viewers find themselves behind the eyes of an unseen and distinctly unreliable protagonist, so evasive that he and his motives can hardly be identified. Arriving by train at a town where he once lived, he moves through the old haunts seemingly attempting to re-engage with two abandoned relationships, one with a man, one with a woman, yet frequently appearing simply to become more engaged with quotidian objects made hallucinatory by close scrutiny. The very fractured and expressive manifestation of the three-dimensional space in this stereoscopic film, combined with the protagonist's point of view, puts the viewers inside these contorted relationships. The pounding and intimate interactions of the characters have to be endured by being pushed through each situation locked into the identity of someone who refuses to participate, or maybe even to be.



Sebastian Buerkner
 Sebastian Buerkner (born in 1975 in Berlin) lives and works in London. He completed an MA at Chelsea College of Art & Design in 2002 and was awarded their Fellowship Residency 2003. From 2004 his art practice has shifted exclusively to animation. Recent solo shows include Tramway, Glasgow; The Showroom Gallery, Art on the Underground and Screen at Canary Wharf, London and he has also participated in group shows and screenings at Tate Modern, London and Kunsthalle Wien, Vienna.

How long did it take to make your short? Was it difficult to get financing?

The production took about a year and a half, as it took time to get a handle on the opportunities and fragilities of the stereoscopic animation space. Most of the funding came from a submission process at Film London through the FLAMIN scheme.

If you owned a theatre for one night, which films would you screen?

What about a triple bill: MEET THE FEEBLES by Peter Jackson, THE PUMPKIN EATER by Jack Clayton and FEMALE TROUBLE by John Waters.

What is your next project?

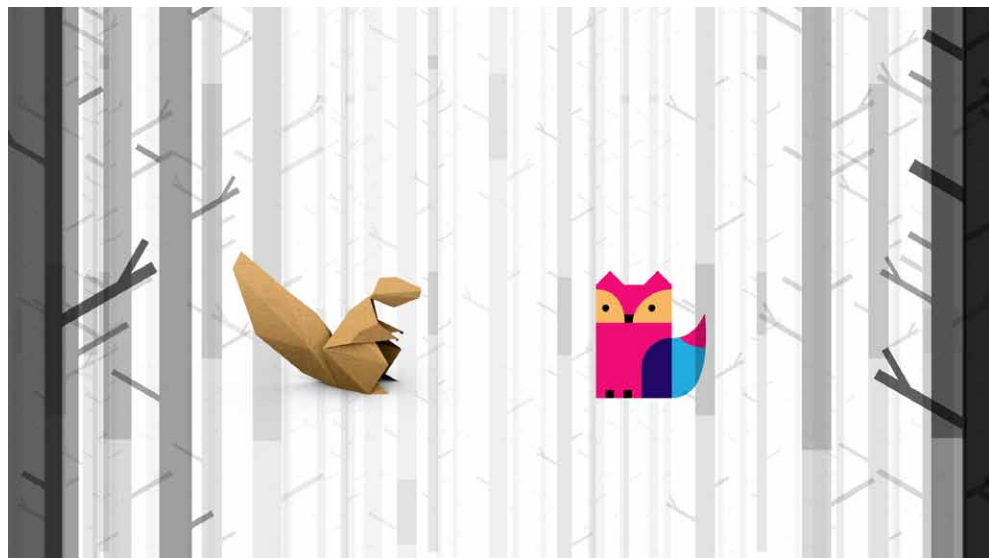
I have done two smaller projects and a major solo exhibition since. So right now I enjoy probing two ideas and their potential for further development and funding. One of them would see me working with camera instead of animation for the first time since a decade.

THE MISSING SCARF

WRITTEN & DIRECTED BY: Eoin Duffy
 PRODUCED BY: Jamie Hogan
 DIRECTOR OF PHOTOGRAPHY & EDITOR: Eoin Duffy
 PRODUCTION & COSTUME DESIGN: Eoin Duffy

SOUND DESIGN: Gavin Little & Joe McHugh
 ORIGINAL SCORE: Tobias Norberg & Gavin Little
 ANIMATION: Eoin Duffy
 MAIN CAST: George Takei (narrator)

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 Eoin Duffy
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 www.wearebelly.com



George Takei narrates this multi-award-winning fable about a wise squirrel on an increasingly existential quest to find its scarf. The film sets out on a misadventurous route to answering four common human fears. Presented in order, they are: fear of the unknown, fear of failure, fear of rejection and, finally, fear of death, which is comically blown out of proportion to include the entire universe. For each fear both sides of an argument are presented but visually no real resolution is delivered. This allows the audience to form their own conclusion for each argument.

themissingscarf.com



Eoin Duffy
 Eoin Duffy is an Irish director and filmmaker. His work has been short-listed for an Oscar at the 86th Academy Awards. In addition, his films have secured multiple international accolades including awards at the San Francisco IFF, Savannah FF, Dallas IFF, Seminci and many others.

How long did it take to make your short? Was it difficult to get financing?

It took 12 months to complete from initial concept, through three dozen script re-writes, to the final labour-intensive process of animation, but all

enjoyable. The film was generously funded by the Irish Film Board, a multi-tiered procedure which took around 3-4 months.

Which thoughts come to mind concerning a "European cinema community"?

The European cinema community is a much needed alternative to Hollywood, which gains more ground each and every year. The diversity in European culture is reflected in the diversity of films it produces.

If you owned a theatre for one night, which films would you screen?

12 ANGRY MEN by Sidney Lumet, AMÉLIE by Jean-Pierre Jeunet and THE GARAGE by Carl Thibault.

What is your next project?

My next film is another short animated film called I AM HERE, which tells the tale of a celestial traveller's search for higher meaning.

WALL FAL

WRITTEN & DIRECTED BY: Simon Szabó
 PRODUCED BY: Julia Berkes
 DIRECTOR OF PHOTOGRAPHY & EDITOR:
 Albert Czomba
 PRODUCTION & COSTUME DESIGN: Judit Sinkovics

SOUND DESIGN: Alex Hunyadi
 ORIGINAL SCORE: Ekaros Ekaros
 MAIN CAST: Sándor Tóth (Laci)

Production, World Sales & Press:
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 protoncinema.hu



Laci is a 16-year-old gypsy boy, who lives off casual jobs. One day, he gets picked up from the streets, along with a small group of workers, for a construction job. He has to participate in the completion of a wall that surrounds a series of tenement buildings. The film follows the various stages of the construction as Laci helps out the other workers. In the end, Laci is asked to complete the work. He now takes his first look beyond the wall, which holds an unusual revelation for him.



Simon Szabó

Born in 1979, Simon Szabó is a well-known actor, director and musician/DJ. He won the prize for best short film for LET'S ROLL at the Hungarian Film Week in 2008 and in 2009 he took home the Sándor Simó Award for his first

feature PAPER PLANES.

How long did it take to make your short? Was it difficult to get financing?

The whole production of WALL took almost one year but the shooting itself took only three days. After the Hungarian National Film Foundation collapsed it was very hard to get any financing for our film.

Which thoughts come to mind concerning a "European cinema community"?

In my view the European cinema community, apart from the element of entertainment, focuses on European social and cultural heritage, providing a common platform in the form of film and discussion to see each other's problems and to reflect on them.

If you owned a theatre for one night, which films would you screen?

Maybe people would expect me to list the great works of film history, but I'd choose THE CROW with Brandon Lee because I've never seen it on a big screen and I'd love to, as it is my favourite movie.

What is your next project?

I hope to make my second feature in the summer of 2015. Set in 1995, this will be a story of a teenage boy who has behaviour problems, therefore his parents send him to a boarding school. It's a kind of autobiographical story :)

WHALE VALLEY HVALFJORD

WRITTEN & DIRECTED BY: Guðmundur Arnar Guðmundsson

PRODUCED BY: Anton Máni Svansson & Guðmundur Arnar Guðmundsson

DIRECTOR OF PHOTOGRAPHY: Gunnar Auðunn Jóhannsson

EDITOR: Anders Skov

PRODUCTION DESIGN: Júlía Embla Katrínardóttir

COSTUME DESIGN: Helga Rós V. Hannam

SOUND DESIGN: Gunnar Óskarsson

MAIN CAST: Ágúst Örn B. Wigum (Ivar), Einar Jóhann Valsson (Arnar)

Production:
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The film shows a pure love story between two brothers who live in a remote Icelandic fjord with their parents. When the younger brother, a little boy, witnesses a life or death moment involving his big brother it sets in motion the possibility of either a great tragedy or a turning point to better times in both of their lives.

www.whalevalley.com



Guðmundur Arnar Guðmundsson

Born in Reykjavik in 1982, he graduated in fine art from the Icelandic Art Academy, then moved to Denmark and studied screenwriting. Guðmundur works as a filmmaker and a part-time teacher in film and

video art.

How long did it take to make your short? Was it difficult to get financing?

It took us about a year from story to final cut. The funding was difficult but we managed to go into shooting by getting help and support from many good people and with raising enough money to cover the uncontrollable costs. After that we could show the material and manage to fund the post-production.

Which thoughts come to mind concerning a "European cinema community"?

I like the rich collaboration between countries and the variety of films being made. I believe it is very important that we continue to nourish filmmaking as an art form alongside the market orientation because those two aspects combined make European cinema strong in my opinion.

If you owned a theatre for one night, which films would you screen?

It would hopefully be a multi-screen theatre as there are so many films I would like to screen. If I have to pick one then on top of my mind comes Alain Resnais' LAST YEAR AT MARIENBAD. A beautiful cinema experience!

What is your next project?

It will be my feature film debut HEARTSTONE. The film is set in the beautiful yet harsh nature of Iceland and portrays the journey of friendship and love that two boys go through as one tries to win the heart of a girl while the other discovers new feelings toward his best friend.

The EFA Short Film Initiative

The short film initiative is organised in co-operation with a series of film festivals throughout Europe. At each of these festivals, an independent jury presents one of the short films in competition with a nomination in the European Film Awards' short film category. In 2015, the initiative includes the following festivals:

- ★ 14 – 25 Oct. 2014: Film Fest Gent (Belgium)
- ★ 18 – 25 Oct. 2014: Valladolid International Film Festival (Spain)
- ★ 7 – 16 Nov. 2014: Cork Film Festival (Ireland)
- ★ 21 Jan. – 1 Feb. 2015: International Film Festival Rotterdam (the Netherlands)
- ★ 30 Jan. – 7 Feb. 2015: International Short Film Festival Clermont-Ferrand (France)
- ★ 5 – 15 Feb. 2015: Berlin International Film Festival (Germany)
- ★ 4 – 8 Mar. 2015: Tampere Film Festival (Finland)
- ★ 31 May – 7 Jun. 2015: Krakow Film Festival (Poland)
- ★ June 2015: Norwegian Short Film Festival Grimstad (Norway)
- ★ 4 – 12 Jul. 2015: Curtas Vila do Conde – International Film Festival/ (Portugal)
- ★ 5 – 15 Aug. 2015: Festival del film Locarno (Switzerland)
- ★ 14 – 22 Aug. 2015: Sarajevo Film Festival (Bosnia & Herzegovina)
- ★ 2 – 12 Sep. 2015: Venice Film Festival (Italy)
- ★ 14 – 19 Sep. 2015: International Short Film Festival in Drama (Greece)
- ★ Sep. 2015: Encounters Short Film and Animation Festival Bristol (UK)

To be considered for a nomination, a short film has to screen in competition at one of these festivals. Eligible are directors born in Europe or with a European passport* whose films do not exceed a running time of 30 min and match the genre regulations of the respective festival.

When the annual cycle is complete in September, the members of the European Film Academy – more than 3,000 European film professionals – get to watch all nominated short films and it is they who elect the overall winner: the European Short Film, which will be presented at the 28th European Film Awards Ceremony on 12 December 2015 in Berlin.

* European, in the sense of the European Film Academy, means geographical Europe, both EU and non-EU, and shall include Israeli and Palestinian

SHORT MATTERS!

Short Film Nominees on Tour

SHORT MATTERS! is the European Film Academy's short film tour which has brought the nominated short films to audiences across Europe in Aarhus, Alcalá de Henares, Athens, Batumi, Bitola, Braunschweig, Bristol, Brussels, Bucharest, Budapest, Drama, Girona, Grenoble, Helsinki, Jerusalem, Kaunas, Klaipeda, Krakow, Lecce, Lille, Limassol, London, Madrid, Moscow, Münster, Nicosia, Odense, Prizren, Riga, Santa Cruz de Tenerife, Setúbal, Siauliai, Sofia, Tabor, Tallinn, Tampere, Timisoara, Trondheim, Uppsala, Viana do Castelo, Vila do Conde, Vilnius and Wiesbaden – and to Colombia, Hong Kong, Macau, Sri Lanka and Taiwan!



Founded in 1988, the European Film Academy (EFA) now unites more than 3,000 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.



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LATVIJAS TELEVĪZIJA

