

ELGOUNA  
FILM  
FESTIVAL

8<sup>TH</sup> EDITION

16 - 24 OCTOBER 2025

IN PARTNERSHIP WITH  
ORASCOM DEVELOPMENT

FESTIVAL  
CATALOGUE



TH  
EDITION

CINEMA FOR HUMANITY

ELGOUNA  
FILM FESTIVAL

8<sup>TH</sup> EDITION  
16 - 24 OCTOBER 2025

IN PARTNERSHIP WITH  
ORASCOM DEVELOPMENT

FESTIVAL  
CATALOGUE

# PARTNERS

IN PARTNERSHIP WITH



— OFFICIAL BROADCASTING PARTNER — OFFICIAL ART & DESIGN PARTNER — LUXURIOUS AUTOMOTIVE PARTNER — OFFICIAL TRANSPORTATION PARTNER —



— OFFICIAL TELECOM PARTNER — OFFICIAL BEVERAGE PARTNER — OFFICIAL BANKING PARTNER — IN COLLABORATION WITH —



— IMPACT PARTNER — OFFICIAL TICKETING PARTNER — OFFICIAL PARTNER — OFFICIAL GELATO PARTNER —



— WELLNESS PARTNER — OFFICIAL MAKEUP PARTNER — OFFICIAL FURNITURE PARTNER — OFFICIAL CARRIER —



— IN COLLABORATION WITH — UNDER THE AUSPICES OF — OFFICIAL BEAUTY PARTNER —



— SUSTAINABILITY PARTNER — HOSPITALITY PARTNER — ORGANIZED BY —



# TUBAN Islands

EL GOUNA

THE NEWEST NEIGHBOURHOOD  
IN TUBAN EL GOUNA  
LAUNCHING NOW

  
ELGOUNA  
RED SEA

 by ORASCOM  
DEVELOPMENT

 16595



Life made Simple.

<https://www.elgounaplus.com/>



### Design & Renovation

Design your home to be a reflection of you



### Property Management

The best way to manage your property



### Home Services

Housekeeping at its finest

Find us at, The Marina Office

ABU TIG MARINA, EL GOUNA, RED SEA GOVERNORATE, EGYPT



by ORASCOM  
DEVELOPMENT

16650

**El Gouna Film Festival** has secured its position as one of the leading film festivals in the MENA region, showcasing a wide variety of films and talents to a passionate audience and experienced industry professionals. With the aim of fostering better communication between cultures through the art of filmmaking, the past editions have succeeded in highlighting the people, films, and projects shaping up the film industry in the Middle East and beyond. The spirit of cooperation and cultural exchange is the core value of **GFF**. The festival is committed to the discovery of new voices and strives to be a catalyst for the development of cinema in the Arab world, particularly through its industry segment, **CineGouna**.

The 8<sup>th</sup> edition of **GFF** will present a selection of the recent films from around the globe. The festival's program consists of the three official competitions (Feature Narrative Competition, Feature Documentary Competition, and Short Film Competition), the Official Selection out of Competition, and Special Presentations. 82 films are screened at the festival this year. **GFF** bestows awards of more than US \$230,000, along with trophies to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section are eligible for **GFF's** special **Cinema for Humanity Audience Award**. Feature-length films across all sections that raise awareness on issues related to the environment are eligible to win the festival's **El Gouna Green Star Award**. In its Special Presentations section, the festival showcases iconic films from the past that continue to be cherished by film-loving audiences.

**GFF** also welcomes the International Federation of Film Critics (FIPRESCI) and Network for the Promotion of Asian Cinema (NETPAC). The FIPRESCI Jury awards the Best Debut Film from Africa, Asia, or South America, while the NETPAC jury will honour the Best Asian Film in the program.

The 8<sup>th</sup> edition of **CineGouna** has updated its core programmes. **CineGouna Funding** offers financial and artistic support to Arab film projects. **CineGouna Forum** provides professional development opportunities through industry discussions and workshops. **CineGouna Emerge** supports emerging filmmakers and introduces new initiatives for young talents. **CineGouna Market** hosts exhibitors and offers networking opportunities.

## WELCOME LETTER FROM FOUNDER OF EL GOUNA AND CHAIRMAN OF EL GOUNA FILM FESTIVAL BOARD OF DIRECTORS



It is a true pleasure to welcome you once again to the 8th Edition of **El Gouna Film Festival**. It's remarkable to see how far the festival has come in just eight years, and the place it has earned among other distinguished international festivals.

This year carries an added significance as we also celebrate the 35th anniversary of **El Gouna**. This milestone makes the festival even more special, adding depth to the celebrations that will take place in our city. It is a true source of pride to witness young people's growing passion for cinema and the remarkable works they create, which reflect their vision and creativity. We are delighted to see their projects brought to life, especially with the support of **CineGouna**.

**El Gouna Film Festival** has grown into a vibrant gathering filled with creativity, ideas, and unforgettable moments. I would like to extend my heartfelt thanks to everyone who contributes to making this festival such a unique and memorable experience.

Let us look forward to another exciting edition together, one that is filled with joy and passion!

Samih Sawiris

## WELCOME LETTER FROM FOUNDER OF EL GOUNA FILM FESTIVAL AND CHAIRMAN OF ORASCOM INVESTMENT HOLDING S.A.E.



Welcome to the 8th edition of **El Gouna Film Festival**, where we continue our journey under our enduring slogan: “Cinema for Humanity.”

From the very beginning, we believed that cinema is more than an art form; it is a universal language that reveals the essence of humanity, reflects its struggles and its dreams, and grants us the ability to imagine a reality that is more just and compassionate.

Since the festival’s launch, we have strived to make it a platform that opens its doors to emerging talents and gives Egyptian culture a new presence on an international stage. Today, we can proudly say that **El Gouna Film Festival** has become a cultural beacon, one of the most important film festivals in the region and the world, where visions meet, ideas converge, and hope is born from the spirit of creativity.

You are our partners in this success, and so I invite you to discover cinema at its finest, surrounded by the enchanting spirit of **El Gouna**—a magic that makes every moment here truly unforgettable.

Naguib Sawiris



Welcome to the 8th edition of **El Gouna Film Festival**, an edition that carries the spirit and excitement of new beginnings, reflecting our determination to deliver an exceptional experience worthy of the festival's growing stature and its role in the cultural and artistic landscape.

We have worked with passion and a strong sense of teamwork to create a space that brings together creativity and responsibility. This year, in collaboration with the United Nations, we are placing a special focus on food security, reflecting our belief that cinema plays a vital role in highlighting and raising awareness of humanitarian issues.

The Plaza remains the beating heart of the festival, and this year, we introduce the Island Theatre at Abu Tig Marina – a new venue that expands the cinematic experience and reflects the ever-evolving spirit of **El Gouna**. Through **CineGouna**, we continue to support emerging talents and strengthen the bridges connecting generations and filmmakers across the Arab world and beyond.

I would like to extend my appreciation to our partners, audience and **GFF** friends, whose presence gives the festival its true meaning. Let us celebrate creativity and humanity together, and create an edition to remember.

Amr Mansi



I'm delighted to welcome you to the eighth edition of the **El Gouna Film Festival**, which has become an integral part of the cultural landscape of our region and a platform that amplifies the voices of creators while opening doors to the global stage.

The festival has evolved beyond being just a space for screening films; it has transformed into a space that nurtures emerging talents and offers them the opportunity to become part of the global cinematic movement.

What makes **El Gouna Film Festival** truly special are the human and cultural interactions bringing together artists, audiences, and filmmakers in conversations that enrich the experience and restore cinema to its essence as an art form that unites people around the screen.

In this edition, we celebrate the centenary of the legendary filmmaker Youssef Chahine, with the festival serving as the starting point of this tribute, beginning with one of the most significant milestones of his career, **Bab El Hadid**.

We invite you to be a part of this exceptional moment as we celebrate the art that transforms us and the cinema that gives us hope.

Marianne Khoury

About El Gouna Film Festival .....	7
Welcome Letters.....	8
International Advisory Board .....	13
GFF Team .....	16
Career Achievement Awards .....	18
Program Overview.....	20
Competitions & Awards.....	21
Feature Narrative Competition Jury.....	22
Feature Documentary Competition Jury.....	23
Short Film Competition Jury.....	24
EL Gouna green star, FIPRESCI.....	25
NETPAC Jury.....	26
Feature Narrative Competition.....	29
Feature Documentary Competition .....	43
Short Film Competition.....	57
Official Selection Out of Competition .....	67
Cinema for Humanity Audience Award .....	94
El Gouna Green Star Award.....	95
Special Presentations.....	97
Work-in-Progress Screening – Les Ateliers de Dahchouria.....	111
CineGouna.....	113
CineGouna Funding.....	114
CineGouna Forum.....	118
CineGouna Market.....	120
CineGouna Emerge.....	121
Cairo Station Exhibition.....	123
El Gouna Film Festival in Partnership with the World Food Programme.....	124
Ticketing Information.....	126
Index by Director .....	129
Index by Country .....	130
Index by Film .....	131
Our Volunteers.....	132
Special Thanks .....	133
Map.....	134

**El Gouna Film Festival** is deeply honored that the stellar group of industry professionals listed here are members of our advisory board. Their support continues to guide and inspire us as we strive to produce a unique festival experience of the highest quality.



### YOUSSRA

Youssra is one of Egypt's most celebrated cinematic icons. The internationally acclaimed actress and singer has been associated with almost 90 films, winning awards and accolades through her illustrious career. Among them: a Marrakech International Film Festival Honorary Award in 2003, the Award for Excellence at the Turin Film Festival in 2007, and the Arte Award at the Taormina Film Festival in the same year. She starred in several films that participated in the official competitions of international film festivals, such as *Egyptian Story* (1982) presented at Venice FF, Yousry Nasrallah's *Mercedes* (1993) at Locarno FF. Among her other notable films are *The Lawyer by Raafat El-Mihi* (1984); Chahine's *Alexandria Again and Forever* (1991), Sherif Arafa's *Birds of Darkness* (1995); Khairy Beshara's *Strawberry War* (1994), and Marwan Hamed's *The Yacoubian Building* (2006). Youssra has served as a jury member at numerous international film festivals, and she also was the first Egyptian actress to head the international jury of the Cairo FF in 2014. In 2017 she featured in Abu's hit single "3 Daqat". In 2020, she starred in the film *Saheb Al Maqam* by Mohamad Gamal Al-Adl. The most recent film in which she starred in is *Shekko* by Karim El Sobky (2024). In 2006, Youssra was chosen to be a Goodwill Ambassador for the United Nations Development Program.



### INTISHAL AL TIMIMI

Intishal Al Timimi is a leading figure in the international film festival circuit, admired for his unwavering dedication to Arab cinematic voices. Born in Baghdad, he earned a master's degree in journalism from Moscow State University. Throughout his career, Al Timimi has held high-profile positions including Artistic Director of the Arab Film Festival in Rotterdam; Program Advisor at the International Film Festival Rotterdam; Adviser, Arab Programming, Osian's Cinefan Festival of Asian and Arab Cinema, New Delhi. Al Timimi's influence extended to the Abu Dhabi Film Festival, where he served as a Programmer and later as Director of Arab Programming as well as Director of the Sanad Film Fund. He has curated retrospectives of Iraqi cinema at prestigious festivals in Paris, Prague, and Tokyo. He is a member of the advisory board of NETPAC, and has served on juries for several international film festivals. As Festival Director of El Gouna Film Festival, since its inception, Al Timimi has played a pivotal role in its growth and success. His clear vision, deep understanding of the cinematic landscape, and rich past experience have been instrumental in shaping the festival into a prominent cultural platform.



### YOUSRY NASRALLAH

Yousry Nasrallah, one of Egypt's most highly regarded filmmakers, started his career as an assistant to Volker Schlöndorff on *Circle of Deceit* (1981), followed by assisting Youssef Chahine on his well-known works *Al-Dhakira* and *Adieu Bonaparte*, which he also co-wrote. Nasrallah's films have been screened at festivals around the world since his 1988 debut *Summer Thefts*, produced by Youssef Chahine. He continued his collaboration with Chahine as co-director of *Alexandria Again and Forever* (1990) and *Cairo as Seen by Chahine* (1991). Both *Mercedes* (1993) and *El Medina* (1999) competed at the Locarno Film Festival, with the latter winning the Special Jury Prize. *The Gate of the Sun* (2004) was presented at Cannes FF, *The Aquarium* (2008) at Berlin FF, *Scheherazade, Tell Me a Story* (2009) at the Venice FF. *After the Battle* (2016) at Cannes FF, *Brooks, Meadows and Lovely Faces* (2016) at Locarno FF and was also screened at the Toronto FF. In 2023, Nasrallah was honored twice: in Locarno, where the festival restored and presented his masterpiece *Gate of the Sun* in 4K in Piazza Grande, and at the Cairo International Film Festival, where he was awarded the Golden Pyramid Honorary Award.



### HEND SABRY

Hend Sabry is a Tunisian actress who has a huge following in the Arab world and internationally. In 1994, she won the Best Actress awards at both the Carthage FF and the Valencia FF for her role in *The Silence of the Palace* by Moufida Tlatli. Many other "Best Actress" awards followed: for Nouri Bouzid's *Clay Dolls* (2001) at Francophone FF in Belgium, and, in the same year, for *A Citizen, a Detective and a Thief* by Daoud Abdel Sayed at Egyptian National FF; for Hala Khalil's *The Best of Times* (2004) from both National Catholic Center for Egyptian Cinema and Rabat Film Festival; for Yousry Nasrallah's *Aquarium* (2008) at Rotterdam Arab Film Festival. Among her other remarkable interpretations are: *A Most Wanted Man* by Anton Corbijn (2014), *The Flower of Aleppo* by Ridha Behi (2016), *Noura's Dream* by Hinde Boujemaa (2019 - best actress at GFF), *Kira & El Gin* by Marwan Hamed (2022), *Four Daughters* (2023) by Khauteer Ben Hania presented in Competition at Cannes and Oscar nominated. In 2010, she became UN World Food Programme Ambassador, and has been working for years to raise awareness about hunger in the region. In 2014, she received the Chevalier de l'Ordre des Arts et des Lettres by the French government.



## TARAK BEN AMMAR

Tarak Ben Ammar, after graduating from Georgetown University, forged a successful career as a film producer, working on major films such as *Star Wars* by George Lucas, *Raiders of the Lost Ark* by Steven Spielberg, *Jesus of Nazareth* by Franco Zeffirelli, and *The Passion of the Christ* by Mel Gibson. He played a key role in creating the film industry in Tunisia by building the country's first film studios, which provided employment for one million people. In 1990 he founded Quinta Communications that worked as an investor, as well as a production and distribution company. In 2009, he officially launched Nessma, the first independent TV Channel in North Africa. He also controls Eagle Pictures, a prominent Italian distribution and production company, with a library of 1500 films. In 2022, Eagle Pictures has signed a pact with Sony to distribute its films in Italy and to co-produce six films, including *The Equalizer 3*, starring Denzel Washington. Most recently, in 2023, he has acquired the majority stake in the unscripted TV company Blu Yazmine. He is also in advanced talks to build a \$50 million-plus studio complex in Rome. In 2023 he has been awarded with the Kinéo award at the Venice Film Festival for Best Producer and distributor.



## ABDERRAHMANE SISSAKO

Born in Mauritania in 1961, Abderrahmane Sissako grew up in Mali and moved to Moscow to study at the Federal State Film Institute. His early work *October* (1993), a medium-length black-and-white film, was screened in Un Certain Regard at Cannes FF. After moving to France in the early 90s, he directed *Life on Earth* (1998), presented in Cannes at Directors' Fortnight. *Waiting for Happiness* (2002) won the FIPRESCI Prize in Un Certain Regard. He was again in Cannes with *Bamako* (2006), a peculiar courtroom drama, in which the Malian people accuse the World Bank and the International Monetary Fund of harming their economy. *Timbuktu* (2014), presented in competition at Cannes FF, is a brilliant portrait of people traumatized by division. It was Mauritania's first nomination in the category "Best Foreign Language Film" at the 2015 Academy Awards, and it won seven César Awards in France, including Best Director and Best Film. His latest film, *Black Tea* (2024) premiered, in competition at the Berlin International Film Festival.



## FOREST WHITAKER

American actor Forest Whitaker is the recipient of more than 50 international performance awards, among them an Academy Award, a Golden Globe, a BAFTA and a New York Film Critics Circle Award for his portrayal of Idi Amin in Kevin Macdonald's *The Last King of Scotland* (2006). He also won the Best Actor Award for Clint Eastwood's *Bird* at Cannes FF, and was given the Creative Achievement Award at the 2013 Abu Dhabi FF. Whitaker has played distinctive roles in more than 120 films and TV series, including; *The Color of Money* (1986) by Martin Scorsese, *Platoon* (1986) by Oliver Stone, *The Crying Game* (1992) by Neil Jordan, *Ghost Dog: The Way of the Samurai* (1999) by Jim Jarmusch. In addition to his outstanding acting career, Whitaker has directed six feature and short films. For *Black Panther* (2018), Whitaker shared the SAG Award for Best Ensemble. In 2021, he acted in *Respect* directed by Liesl Tommy. In 2022, he received the Cannes Film Festival's honorary Palme d'Or. Whitaker is the founder of the "International Institute for Peace" and the "Whitaker Peace and Development Initiative". He is also a UNESCO Goodwill Ambassador for Peace and Reconciliation. He has been the recipient of the prestigious Crystal Award at World Economic Forum 2017, in Davos.



## HIAM ABBASS

Hiam Abbass was born and raised in a village in northern Galilee. She moved to France in the late 1980s and embarked on a career as an actress. She earned fame playing in *Red Satin* (2002) by Raja Amari. Abbass has acted in many films by great directors such as Yousry Nasrallah's *The Gate of the Sun* (2004), Hany Abu-Assad's *Paradise Now* (2005), Najwa Najjar's *Pomegranates and Myrrh* (2008), Patrice Chéreau's *Persecution* (2009), Jean Becker's *Conversations with My Gardener* (2007), Nicolas Saada's *Spy(ies)* (2009), Jim Jarmusch's *The Limits of Control* (2009), Thomas McCarthy's *The Visitor* (2007), Julian Schnabel's *Miral* (2010), and *The Diving Bell and the Butterfly* (2007). Abbass also acted in Radu Mihaileanu's *The Source* (2011), *Blade Runner 2049* (2017) by Denis Villeneuve, *Degradé* (2015) and *Gaza Mon Amour* (2020) by Arab and Tarzan Nasser. In 2023, she played herself in Lina Soualem documentary film *Bye Bye Tiberias* that was selected at Giornate degli Autori in Venice. In 2024, she starred in Costa-Gavras' *Last Breath* that premiered at San Sebastián Film Festival and was screened at GFF (2024). Hiyam Abbas has directed three short films: *Bread* (2001), *The Eternal Dance* (2004), and *Le Donne della Vucciria* (2013). Her first feature-length film as director and writer, was *Inheritance* (2012).



## MARWAN HAMED

Marwan Hamed is an Egyptian film director celebrated for his ability to blend tradition and modernity. His career took off with *Lilly*, a short film that won international awards, including the Prix du Public at Clermont Ferrand FF and the Golden Tanit at Carthage FF. Since his graduation at the Higher Institute of Cinema in 1999, Hamed has directed over 300 commercials, TV dramas, and music videos. His feature debut, *The Yacoubian Building* (2006) became the most expensive Egyptian film at that time, starring iconic Adel Imam and Youssef. It was selected at Berlin FF and Tribeca, where it won Best New Narrative Filmmaker. Hamed's films cover a range of genres, *The Blue Elephant* (2014), its 2019 sequel, which became the highest-grossing Egyptian film at the time and latest, *Kira & El Gen* (2022) that also set a new record as Egypt's highest-grossing film all belong to the horror genre. Other notable works include *Ibrahim Labyad* (2009), *The Originals* (2017), and *Diamond Dust* (2018), all films that showcase his versatility across psychological drama, crime, and action. In 2023 he has been the recipient of GFF career achievement award. Marwan Hamed's works continue to leave an indelible mark on the world of film.



## MARGARETHE VON TROTTA

Margarethe von Trotta Actress, writer and film director is one of the most respected European film directors of all time. She started her career co-scripting works with Volker Schlöndorff with whom she co-directed *The Lost Honour of Katharina Blum* (1975). Her first solo feature was *The Second Awakening of Christa Klages* (1977), it confirmed von Trotta's unique directorial voice by introducing many of the themes that will recur in her later work: the complexities of female bonding and effects of violence. She made right after a trilogy of films, the first of which, *Sisters, or the Balance of Happiness* (1979), is perhaps the most personal of all her films. In 1981, von Trotta gained international acclaim with *Marianne and Juliane*, also known as *The German Sisters*, the first film directed by a woman to win the Golden Lion at Venice FF since Leni Riefenstahl's *Olympia* (1938). Among the many films she directed after: *Rosa Luxemburg* (best actress for Barbara Sukowa, Cannes 1986), *Love and Fear* (Cannes, 1988), *L'aficana* (Venice, 1990), *I Am the Other Woman* (2006), *Hannah Arendt* (2012), *Forget About Nick* (2017), *Ingeborg Bachmann - Journey Into the Desert* (Berlin, 2023).



## MOHAMAD MALAS

Born in 1945 in the town of Quneitra in the Golan, Mohamad Malas represents the Syrian "cinéma d'auteur". The turmoil and conflict he witnessed while growing up is something that was to play a major role in his later work. After having worked as a teacher in Damascus while studying at the Faculty of Philosophy, Malas received a scholarship to study filmmaking at the VGIIK. He returned to Syria in 1974 and soon acquired the reputation of a socially engaged filmmaker. He received international acclaim for his feature and documentary films and won several awards at film festivals around the world. Among his most important films that are themed on personal freedom and oppression are *Dreams of the City* (1983), *The Night* (1992), and *Passion* (2005). His film *Ladder to Damascus* (2013) premiered at Toronto International Film Festival and was invited to more than 50 international film festivals. Malas has authored 'The Dream: A Diary of the Film', a haunting chronicle of life of the Palestinian refugee camps in Lebanon.



## ATIQ RAHIMI

Atiq Rahimi is a French-Afghan writer and filmmaker. In the mid 80s, he sought political asylum in France where he completed his PhD in audio-visual communications at Sorbonne, and began writing *Earth and Ashes* in 1996. In 2004, he won the Prix du Regard vers l'Avenir at the Cannes Film Festival, for his debut film *Earth and Ashes*, based on his own book. In 2008, he was awarded the Prix Goncourt for "The Patience Stone" that soon became a film with the same title co-written with Jean-Claude Carrière. Rahimi's novels explore complex themes of trauma, identity and politics. His novel "A Curse on Dostoevsky" (2014), offers a meditation on sin, guilt, and redemption within the Muslim world. In 2019, his movie *Our Lady of The Nile* (2019) won the Crystal Bear at the 2020 Berlin FF. In 2022, he directed the short fiction film *Hamdam, d'un même souffle* for the Musée Guimet and authored the libretto for the opera "Shirine" performed at the Opéra de Lyon. In 2023, Rahimi was a member of the Official Jury at Cannes FF. Rahimi was honored with the title of Commandeur de l'Ordre des Arts et des Lettres in 2021.

## GFF TEAM

### Samih Sawiris

Founder of El Gouna and Chairman  
of El Gouna Film Festival Board of Directors

### Naguib Sawiris

Founder of El Gouna Film Festival and Chairman  
of Orascom Investment Holding S.A.E

#### Executive Director and Co-founder

Amr Mansi

#### Artistic Director

Marianne Khoury

#### Member of ExCom Head of Strategy & Planning

Dina Nagaty

#### Deputy Executive Director

Sarah Bissada

#### Operations & Hospitality Director

Youssef EL Saghir

#### Strategic Adviser

Intishal Al Timimi

#### Head of Programming

Andrew Mohsen

#### Head of CineGouna Funding

Ahmed Shawky

#### Senior Marketing Manager

Deena Ramzy

#### Communications & PR Director

Reem Zaki

#### Senior Programmers

Nicole Guillemet

#### Head of CineGouna Forum

Mariam Naoum

#### Partnerships

#### lead-Development

#### Head Of Guest Relations

Maria Adel

Teresa Cavina

#### CineGouna Market Manager

Racha Najdi

#### Diplomatic Engagement

Nasim Touil

Raman Chawla

#### Programmers

Mouwafak Chourbagui

#### CineGouna Emerge Program Director

Hayat Aljowaily

Mohammad Taymour

#### CineGouna Forum Manager

Aya Dawara

### Programming

#### Programming Manager

Nada Mergawi

#### Programming Coordinator

Karim El-Dalil

Rahma Elhaddad

#### Moderator

Ahmed Nabil

#### Translators

Farah Elnadi

Mazen Khaled

#### Film Submissions Reviewers

Rahma Elhaddad

Rania Youssef

Karim El Dalil

Tarek Mohamed

Nahed Ghali

Manon Medhat

### CineGouna

#### CineGouna Funding

##### Head of CineGouna Funding

Ahmed Shawky

##### CineGouna Funding Manager

Amina Allam

##### CineGouna Funding Coordinator

Sherif Amin

##### CineGouna Funding Logistics

Mariam Safwat

##### Project Selection Committee

Ramy Abdel Razek

Ludmila Cvikova

Ola Salwa

#### CineGouna Forum

##### Head of CineGouna Forum

Mariam Naoum

##### CineGouna Forum Manager

Aya Dawara

##### CineGouna Forum Coordinator

Toaa Omar

##### Island Stage Specialist

Dina El-Eliemy

##### Workshop Coordinator

Habia Elfeky

### CineGouna Emerge

#### CineGouna Emerge / Program Director

Hayat Al Jowaily

#### CineGouna Emerge Coordinator

Karim El Charkawy

#### Young & Emerging Talents Programs Coordinator

Salma Malhas

Meriam El Tahawy

#### CineGouna Film Market

##### CineGouna Market Manager

Racha Najdi

##### CineGouna Market Coordinator

Merna Mishael

#### Guest Relations

##### Head of Guest Relations

Maria Adel

##### Guest Relations Coordinator

Aly Amr

##### Internship / Guest Relations Support Staff

Stella Iskander

##### Governmental Guest Relation Manager

Islam Shrbeni

##### Media & Press Guest Relations Manager

Sherif Orabi

##### Media & Press Guest Relations Lead Liaison

Mina William

##### Arab & Egyptian Press Guest Relations Liaison

Karim Samy

##### Press Guest Relations Liaison

Hania Hatem

##### International Press Guest Relations Liaison

Chantal Edward

### VIPS & International Celebrities Manager

#### Guest Relations Lead Liaison / VIPS

Minna N.Taher

#### Guest Relations Liaison / VIPS

Bassem Micheal

#### Guest Relations Liaison / VIPS

Youssef Edward

Ali Kassab

Farida Sabry

Sarah Rizkallah

Yasmin El-Kholy

Mennatalla Mohsen

Youssef Khayrat

Gelan Mourad

Moustafa El Shazly

#### Guest Relations Liaison / International Celebrities

Rita Ragy

Farida Elsherif

Daniel Victor

#### CineGouna Guest Relations Manager

Nada Ellaithy

#### CineGouna Guest Relations Liaison

Zienah Youniss

Omar Megahed

Marwan Mamdouh

Sohila Ayman

Abdelrahman Al-Sharif

Ezzeldin Ismail

Yassine Ahmed

Daniel Sedhom

Bassant Mohamed

Mira Moody

Yumna Elmazny

Yassine Shaltot

#### Head of Filmmakers' Guest Relations

Nadia Eldeghidi

#### Filmmakers' Guest Relations Liaison

Youssef Atef

Mohamed Swillam

Amr Esmat

Claudia Moines

### Head of Jury Guest Relations

Alia Mekkawi

#### Jury Guest Relations Liaison

Kenzy farag

Kamal El-Gergawy

Adham Nashaat

Aya Hisham

#### Arab & Egyptian Celebrities Guest Relations Manager

Ahmed ElKholy

#### Arab & Egyptian Celebrities Guest Relations Liaison

Ahmed Ezzeldin

Nadine Elmahdy

Alaa Tarkhan

Jana El Halaby

Mohammed Hussein

#### Head of Sponsorship Guest Relations

Omar Hamdallah

#### Sponsorship Guest Relations Liaison

Mariam Elhoushy

Habiba Abd Elazim

Layla Emad

Ezzeldin Ismail

#### Guest Relations Lead Liaison / Accreditation

Ali Zayed

Islam Ouda

#### Guest Relations Liaison / Guest List

Mohand Elbahr

Youstina Maher

#### Guest Relations Liaison / Invitations

Elie Joseph

#### Guest Relations Liaison / Seating

Fady Fawzy

Abdelrahman Wassim

#### Guest Relations Liaison / Plaza Booth

Habiba Ayman

**Marketing****Senior Marketing Manager**

Deena Ramzy

**Marketing Manager**

Lama El Mohandes

**Senior Marketing Specialist**

Ismaiel Gouher

**Digital Marketing Specialist**

Reham Fathy

**Senior Food and Beverage****Partnership Executive**

Youssef Aboulawaffa

**Web & App Technical Support**

Mahmoud Hassan

**Graphic Designer**

Aline Yeremian

**Senior Sponsorship****Entitlements & BTL**

Omar Ziedan

**Communications & PR****Head of Communications & Public Relations**

Reem Zaki

**Public Relations Manager**

Nahla Soliman

**Senior Public Relations Executive**

Mical Nabil

**Senior Public Relations Specialist**

Ahmed Elkhatib

**Public Relations Specialist**

Ragia Ahmed

**Media Manager**

Rasha Nageh

**Assistant Media Manager**

Mariam El Nowaihi

**Red Carpet****Red Carpet Manager**

Z Ikkery

**Red Carpet Associate**

Maha Abd EL Aziz

**Red Carpet Assistant**

Carole Wagih Hakim

**Partnerships****Partnerships Manager**

Yasmine Demerdach

**Senior Account Executive**

Nadine Issa

Tamer Fouad

Marihan Sedrak

**Account Executive**

Mariam Elmeraghi

Yara Ellethey

**Partnerships lead-Development Diplomatic Engagement**

Nasim Touil

**Diplomatic and NGO****Partnerships Senior Account**

Mariam Hosseiny

**Press Office****Press Office Manager**

Hani Moustafa

**Arab Press Office coordinator**

Ali Elkashouty

**Broadcast Media Relations Coordinator**

Ibrahem Abdelaziz

**Broadcast Media Relations Assistant**

Marwa Soody

Sarah Soliman

**Egyptian Press Office coordinator**

Mohamed Fahmy

**Content Creator**

Mohamed Alloush

**Archiving Videographer**

Mahmoud Lashin

**Videographer**

Mahmoud Seddek

**Photographers**

Mohamed Hamed

Nora Youssef

Ahmed Raafat

Maged Hilal

**Publication****Editorial Content****English Editorial Manger**

Raman Chawla

**Publications Editorial Manager**

Mohamed Awad

**English Publication Editor**

Neda Hegazi

**Arabic Publication Editor**

Ahmed Saifeldin

**Publication Art****Art Director**

Ahmed Atef Megahed

**Graphic Designer Manager**

Ahmed Mokhtar

**Senior Graphic Designer**

Mohamed Essam

**Graphic Designer**

Waleed Gamal

**Daily Newsletter****Daily Chief Editor**

Mohamed Kandeel

**Senior Daily English Editor**

Nahed Nasr

**English Daily Editor**

Omar Nahla

**Arabic Daily Editor**

Ranya Youssef

Alaa Adel

Mohanad Elsabagh

Ahmed Elreedy

**Print Traffic****Print Traffic Manager**

Mouwafak El Chourbagui

**DCP Manger**

James King

**DCP Assistant**

Gennifer Speers

**Print Traffic Assistant**

Ahmed Hanafy

**Operations****Head of Operations & Hospitality**

Youssef El Saghir

**Assistant Head of Operations & Hospitality**

Rowida Gamal

**Hospitality Director**

Merveen Micheal

**Hospitality MGR**

Sara Azer

**Internship / Hospitality Support Staff**

Nadine Hamoudah

**Senior Operations Manager**

Mostafa Amin

**Operations Manager**

Tarek Shabaan

**Operations Supervisor**

Nour Amr

**Operations Executive**

Ahmed Ismail

**Volunteers Coordinator / OCD**

Farida Ahmed

**Logistics Director**

Mohamed Elkhoully

**Purchasing Manager**

Khaled Gamal

**Purchasing Supervisor**

Mohamed Mostafa

**Purchasing Runner**

Omar Mamdouh

Adel Nady

**Strategy Consultant Manager**

Asser Youssef

**Logistics Consultant**

Zienah Khattab

**Safety & Security Consultant**

Joe Hanna

**Venus Crowd Manager**

Islam Assal

**Transportation****Transportation Manager**

Hisham Mahmoud

**Assistant Transportation Manager**

Ashraf Abou Pasha

Ahmed Rashad

**Print House**

Print Academy

**Box Office & Accreditation****Head of Accreditation & Box Office**

Youssef El-Ewady

**Accreditation Manager**

Omar ElAshmawy

**Accreditation Coordinator**

Abdelrahman Elbaroudi

**Accreditation Agent**

Shahd Moataz

Jala Refaatt

Nabil Hazem

Farah Eladawy

**Box Office Manager**

Moustafa El-Rokh

**Box Office Agent**

Reem Latif

Jano Ramy

AbdelRahman Safwat

Andrew William

Razan Karim

Farah Ahmed

Heba Abbas Tawfik Amin

Hana El Hakim

Galila Elghamry

Mehraeel Victor

Mohamad Rajab Kojok

Marco Ehab William

Paul Sameh

Rahma Safwat Ezzat

Andrew Hany

**Finance****CFO**

Amr Elsherif

**Financial Director**

Osama El Fiky

**Finance Manager**

Ahmed Hassan

**Senior Accountant**

Moustafa Refat

**Financial Controller**

Haytham Abbas

**Accountant**

Mohamed Nour

**Runner / Finance dep.**

Mamdouh Ashraf

**Human Resources****Senior HR & Administration Manager**

Nevine Zarif

**HR Specialist**

David Henen

**Volunteers Senior Supervisor**

Daniel Wartan

**Volunteers Coordinator**

Matthew Magdy

**IT****IT Manager**

Mohamed Sabry

**IT Supervisor**

Mostafa Sayed

**DataBase Supervisor**

Sherif Orabi

**GFF Administration****P.A. to the Executive Director**

Nour Badwy

**Assistant to the Artistic Director**

Donia Fares

**Admin Assistant / Top Management**

Fatma Elsayad

**Events****Events Team Leader**

Amina Ismail

**Senior Events Specialist**

Mahmoud Ahmed

**Events Specialist**

Ahmed Mahmoud

**Office Assistant**

Menna Ebrahim

Mohamed Makhloof

Taher Mohamed

## MENNA SHALABY

Menna Shalaby began her artistic journey in 2000 with the TV series *Salma Ya Salama*, after being discovered by actress Samiha Ayoub. She quickly proved her talent, making her cinematic debut the following year opposite the late Mahmoud Abdel Aziz in Radwan El Kashif's *The Magician (Al Saher)*, 2001). Her rise continued with the acclaimed TV drama *Morning and Evening Talk (Hadith Al-Sabah wal-Masaa)*, 2001, based on the novel by Nobel Prize-winning author Naguib Mahfouz and directed by Ahmed Sakr.

Shalaby's film career advanced with confidence, as she worked early on with some of Egypt's most renowned directors. She starred in *I Love Cinema (Baheb El Cima)*, 2004 by Osama Fawzy, *Downtown Girls (Banat West El Balad)*, 2005 by the celebrated Mohamed Khan, and *Chaos (Hiya Fawda)*, 2007, co-directed by legendary filmmaker Youssef Chahine. The latter was invited to the prestigious Venice Film Festival. Her collaborations with acclaimed director Marwan Hamed include *The Originals (El Aslyeen)*, 2017 and *Diamond Dust (Torab Almas)*, 2018).

Over her career, Menna Shalaby has appeared in more than 40 notable films and around 20 television series, portraying diverse characters that showcase her ability to move seamlessly between comedy, tragedy, romance, and social drama. Among her acclaimed TV works are *Sunset Oasis (Wahet El Ghoroub)*, 2017, *Why Not? (Leh Laa?)*, 2021, and most notably *Every Week Has a Friday (Fe Kol Esbo' Youm Gomaa)*, 2021, which earned her an International Emmy Award nomination, making her the first Egyptian actress in history to achieve this milestone, and *Bitlou' Al Rouh* (2022).

Throughout her career, Shalaby has received numerous prestigious awards that reflect her exceptional talent and thoughtful artistic choices. She won Best Leading Actress at the National Egyptian Film Festival for *About Love and Passion (An Eleshq Welhawa)*, 2006, Best Actress at the Egyptian Cinema Film Association Festival in 2007 for *Downtown Girls (Banat West El Balad)*, and Best Actress for her role in *Nawara* at the Dubai International Film Festival (2015). In 2019, she was honored with the Faten Hamama Excellence Award at the Cairo International Film Festival, recognizing her outstanding contribution to Egyptian and Arab cinema.

On the international stage, Menna Shalaby has served as a jury member at several prestigious film festivals. She was part of the official competition jury at the Carthage Film Festival in Tunisia (2014) and has also served on the feature narrative competition jury at **El Gouna Film Festival**, a testament to her distinguished standing in the Arab and international film communities.

Menna Shalaby is celebrated for her remarkable versatility across genres, consistently choosing roles that offer artistic depth and human resonance. She is also admired for her support of cultural and charitable initiatives and her enduring belief in the transformative power of art.

### Filmography

<b>2024</b> EL HAWAA SULTAN	<b>2007</b> KEDA REDA
<b>2023</b> EL BO' BO'	<b>2007</b> HEYA FAWDA
<b>2022</b> EL GAREEMA	<b>2006</b> EAN ALEASHQ WALHUA
<b>2022</b> MEN AGL ZEKO	<b>2006</b> FI MAHATTET MASR
<b>2021</b> EL ENS W EL NEMS	<b>2006</b> LE'BET EL-HOBB
<b>2019</b> KHAYAAL MA'ATAH	<b>2006</b> WAHEB MEN EL NAS
<b>2018</b> TURAB EL MASS	<b>2005</b> OUR LIFE'S DREAMS
<b>2017</b> EL ASLEYEEN	<b>2005</b> EL HAYAH MONTAHA AL LAZA
<b>2017</b> SHOKA WI SKINA (SHORT)	<b>2005</b> EL SAYED ABU AL-ARABY WASAL
<b>2016</b> AL MAA WA AL KHODRA WA AL WAJH EL HASSAN	<b>2005</b> ENT OMRY
<b>2015</b> NAWARA	<b>2005</b> BANAT WEST EL BALAD
<b>2013</b> SAMEER ABU ELNEEL	<b>2005</b> SHABAB TAKEAWAY
<b>2012</b> BAAD AL MAWKEA	<b>2005</b> OUJJA
<b>2012</b> HELM AZIZ	<b>2004</b> AHLA EL AWQAAT
<b>2011</b> EZA'ET HOBB	<b>2004</b> BAHEB ELCIMA
<b>2011</b> BIBO WE BESHIR	<b>2003</b> BE AWARE
<b>2010</b> MICROPHONE	<b>2003</b> FILM HINDI
<b>2010</b> NOUR EINY	<b>2003</b> TALK TO MUM
<b>2009</b> BADAL FAKED	<b>2002</b> AL SAHER
<b>2008</b> ASSEF ALA AL IZAAG	<b>2001</b> ALAASIFA
<b>2007</b> ALAWILA FI ALGHIRAM	



## PROGRAM OVERVIEW

**El Gouna Film Festival's** program consists of three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out of Competition and Special Presentations. In the Special Presentations section the festival presents iconic films from the past that continue to be cherished by film-loving audiences.

### FEATURE NARRATIVE COMPETITION

This competitive section presents narrative films that tell original stories by filmmakers from all parts of the world.

### FEATURE DOCUMENTARY COMPETITION

This competitive section presents cutting-edge non-fiction films by international directors.

### SHORT FILM COMPETITION

This competitive section presents short narrative films directed by emerging or established international filmmakers.

### OFFICIAL SELECTION OUT OF COMPETITION

This section showcases highly acclaimed and awarded feature narratives or feature documentaries from around the world.

### SPECIAL PRESENTATIONS

This section presents gems from the past or present times, which continue to attract the interest of film-loving audiences.

### CINEMA FOR HUMANITY AUDIENCE AWARD

El Gouna Film Festival's Cinema for Humanity Audience Award, is given to a feature-length film that exemplifies humanitarian theme. Nominated feature-length films are indicated with El Gouna Star on the top corner of the film still.

### EL GOUNA GREEN STAR AWARD

Films that share knowledge and/or raise awareness on issues related to the environment, ecology or wildlife, as well as their sustainability and importance are eligible for El Gouna Green Star Award.

More than 80 films will be screened at the 8<sup>th</sup> edition of **El Gouna Film Festival**, and awards totaling **US \$234,000**, along with trophies, will be presented to the winners of the competitive sections, as well as GFF's Cinema for Humanity Audience Award and El Gouna Green Star Award.

### **FEATURE NARRATIVE COMPETITION:**

El Gouna Golden Star for Narrative Film (Trophy and US \$50,000)

El Gouna Silver Star for Narrative Film (Trophy and US \$25,000)

El Gouna Bronze Star for Narrative Film (Trophy and US \$15,000)

El Gouna Star for Best Arab Narrative Film (Trophy and US \$20,000)

El Gouna Star for Best Actor (Trophy and Certificate)

El Gouna Star for Best Actress (Trophy and Certificate)

### **FEATURE DOCUMENTARY COMPETITION:**

El Gouna Golden Star for Documentary Film (Trophy and US \$30,000)

El Gouna Silver Star for Documentary Film (Trophy and US \$15,000)

El Gouna Bronze Star for Documentary Film (Trophy and US \$7,500)

El Gouna Star for Best Arab Documentary Film (Trophy and US \$10,000)

### **SHORT FILM COMPETITION:**

El Gouna Golden Star for Short Film (Trophy and US \$15,000)

El Gouna Silver Star for Short Film (Trophy and US \$7,500)

El Gouna Bronze Star for Short Film (Trophy and US \$4,000)

El Gouna Star for Best Arab Short Film (Trophy and US \$5,000)

### **CINEMA FOR HUMANITY AUDIENCE AWARD:**

Bestowed to a film that exemplifies a humanitarian theme (Trophy and US \$20,000)

\*Feature-length films across all sections, indicated with a star on the top corner of the film still are eligible for this award.

### **EL GOUNA GREEN STAR AWARD:**

Films that share knowledge and/or raise awareness on issues related to the environment, ecology or wildlife, as well as their sustainability and importance are eligible for the El Gouna Green Star Award. (Trophy and US \$10,000).

## FEATURE NARRATIVE COMPETITION JURY

### PRESIDENT



#### LAILA ELOUI

Laila Eloui is one of Egypt's most distinguished and beloved actresses, celebrated for an illustrious career that spans decades and includes collaborations with both cinematic legends and emerging talents. She has starred in over 70 films, 18 TV shows, and 9 plays. Eloui produced and starred in Sherif Arafa's film *Ya Mhallabya Ya* (1991) through her company Lili Film. She also won the Best Actress award for *Little Love And Much Violence* (1994) at the Cairo International Film Festival. Her work on Youssef Chahine's *The Destiny* (1997) was featured in the official competition at the 50th Cannes Film Festival. A strong advocate for using cinema to drive social change, her role in *The Rapist* (1989) had a direct impact on changing laws in Egypt. Beyond acting, she has also been a prominent figure at festivals worldwide and as a UNESCO Unite 4 Heritage envoy. She has extended her advocacy to humanitarian causes, notably through her impactful trip to Darfur, where she offered aid to the affected populations. She has served on numerous international film juries, including as President of the Jury at the São Paulo International Film Festival.



#### NAHUEL PÉREZ BISCAYART

Nahuel Pérez Biscayart is an internationally acclaimed Argentine actor, celebrated for his commanding and versatile performances on screen and stage. He gained global recognition for his powerful leading role in Robin Campillo's *BPM (Beats Per Minute)*, which won the Grand Prix at the 2017 Cannes Film Festival. That same year, he starred in Albert Dupontel's *See You Up There*, further solidifying his reputation. Pérez Biscayart has since appeared in a range of international films, including *Persian Lessons* (2020), *One Year, One Night* (2022), and André Téchiné's *The People Next Door* (2024). In 2024, his performance in Luis Ortega's *El Jockey* earned him a spot in the main competition at the Venice Film Festival. In addition to his film work, he is an accomplished stage actor, having performed with the legendary Wooster Group in New York and in a production of Tennessee Williams' *The Glass Menagerie*, directed by Ivo van period.



#### KANI KUSRUTI

Kani Kusruti is a celebrated Indian actress known for her versatility and compelling performances across Malayalam, Tamil, and French cinema. Her breakthrough role in *Biriyaani* earned her both the Kerala State Film Award and the BRICS Best Actress Award at the Moscow International Film Festival in 2020. Beyond her artistic achievements, Kusruti is a prominent activist, using her platform to advocate for gender equality and human rights. She consistently chooses challenging and diverse roles, solidifying her reputation as a talented and conscientious performer. Her recent career highlights include two critically acclaimed films: *Girls Will Be Girls*, which won the Audience Award at the 2024 Sundance Film Festival and multiple accolades at the 2024 GFF, including the Bronze Star, and the FIPRESCI Prize, and a Special Mention for both Kani Kusruti and her co-star, Preeti Panigrahi. *All We Imagine as Light*, which secured the Grand Prix at the 2024 Cannes Film Festival, further cements her status as a leading figure in contemporary cinema.



#### RASHID MASHARAWI

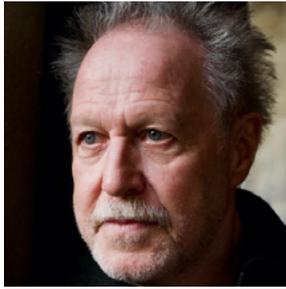
Born in 1962 in Gaza's Shati refugee camp, is a pioneering Palestinian filmmaker whose work reflects the struggles of occupation and exile. His films—*Curfew* (1993), *Haifa* (1996), *Ticket to Jerusalem* (2002), *Waiting* (2005), and *Laila's Birthday* (2008)—explore themes of identity, displacement, and daily life in Palestine, earning international acclaim and academic recognition. Masharawi was the first to have a film selected at Cannes under the Palestinian banner. He founded the Cinema Production and Distribution Centre in Ramallah in 1996 to support local filmmakers. His recent project, *From Ground Zero* (2025), is a collective film organization by 22 artists from Gaza shortlisted for an Academy Award, highlights the impact of war. He is now developing *The Natives*, a film about a Palestinian doctor in Europe navigating love and exile amid geopolitical challenges. Masharawi's legacy lies in his artistic vision and his commitment to nurturing new Palestinian filmmakers.



#### GIONA A. NAZZARO

Giona A. Nazzaro is the Artistic Director of the Locarno Film Festival, a position he has held since 2020. A highly respected figure in international cinema, he previously served as General Delegate of Venice International Film Critics' Week and as a coordinator for the artistic team at the International Film Festival Rotterdam. Nazzaro's curatorial experience is extensive, including programming roles for renowned festivals such as Visions du Réel, Torino Film Festival, and the Festival dei Popoli. He is a member of the European Film Academy and the David di Donatello Academy. A prolific author and critic, Nazzaro has written books and essays on Hong Kong cinema and postmodern action films. He contributes regularly to *il manifesto* and formerly served as critic-in-chief for *Rumore* magazine. His latest book, *An Inexhaustible Habit*, along with his writings on cinema and film for *il manifesto*, have cemented his reputation as a leading voice in film criticism.

PRESIDENT



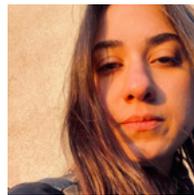
NICOLAS PHILIBERT

Nicolas Philibert is an acclaimed French filmmaker, known for his unique and poetic documentaries that blend humor with a deep sense of humanism. After studying philosophy, Philibert moved to Paris, where he built a distinguished body of work celebrated for its imaginative and insightful explorations of diverse subjects. His films often grant audiences a rare glimpse into worlds rarely seen. Notable works include *Louvre City* (1990), an immersive journey through the famous museum; *In the Land of the Deaf* (1993), a sensitive portrayal of hearing impaired individuals; and *La maison de la radio*, an inside look at the bustling world of French radio. Philibert's 2002 film, *To Be and to Have*, achieved global success by beautifully capturing the daily life of a small rural school. His latest feature, *On the Adamant*, won the prestigious Golden Bear at the 2023 Berlin Film Festival and the Bronze Star at El Gouna Film Festival. Filmed at a psychiatric day center on the Seine, the documentary further showcases Philibert's ability to find profound stories in unexpected places. His cinematic vision consistently challenges and enriches our perception of the world.



HALA GALAL

Hala Galal is a distinguished Egyptian filmmaker, celebrated for her roles as a writer, director, and producer championing independent Arab cinema. She is the founder and executive director of SEMAT Production & Distribution, a vital cultural hub that supports the creative sector and youth across the Arab region. Galal has directed over 15 films and produced more than 10. Her feature-length documentary, *Women ChitChat* (2005), won the Silver Prize at the Arab Rotterdam Film Festival. Her latest documentary, *From Cairo* (2021), received significant recognition, winning the Best Non-Fiction Film Award at the Cairo International Film Festival and the Best Documentary award at the Malmö Arab Film Festival and a Special Mention from Anhar, a Network for Human Rights Films, Jordan. Since 2002, Galal has been a dedicated educator, initiating independent cinematic education opportunities to nurture young talents. She also serves on international film festival juries and frequently lectures at universities, promoting and supporting alternative cinema.



SONA KARAPOGHOSYAN

Sona Karapoghosyan is a film critic and curator based in Yerevan, Armenia. Since 2017, she has served as a program curator at the Golden Apricot International Film Festival, where she also co-founded the festival's industry platform, GAIFF Pro. In recent years, she has curated and managed numerous film screenings and film-related projects both in Armenia and internationally. Her work has been presented at renowned venues such as the Deutsche Kinemathek in Berlin and the Wallonia-Brussels Center in Paris. She has also curated projects in collaboration with institutions including the European Film Academy.

A member of the International Federation of Film Critics (FIPRESCI), she regularly contributes to both local and international film publications, including EVN Report, Filmkrant, Filmmaker Magazine, OST Monitoring, and others. She is also an alumna of the Locarno Critics Academy and the Critics Workshop at Lincoln Center in New York.



ASMAE EL MOUDIR

Asmae El Moudir is a celebrated Moroccan filmmaker, producer, and screenwriter, whose powerful storytelling has captivated audiences worldwide. A graduate of La Fémis in Paris, she has directed several award-winning short films. Her documentary feature debut, *The Mother of All Lies*, premiered at the 2023 Cannes Film Festival, earning her the Directing Prize in Un Certain Regard section and the Golden Eye for Best Documentary. The film's critical acclaim led to it being shortlisted for an Oscar in the International Feature section and screenings at prestigious festivals like TIFF and Sundance. El Moudir's exceptional work has garnered significant industry recognition, including nominations for a PGA Award and a Film Independent Spirit Award, as well as an IDA Award for Best Director. Her influence in cinema was further solidified when she was appointed to the Un Certain Regard and IDFA juries in 2024. She is also a distinguished member of the Academy of Motion Picture Arts and Sciences.



MOHAMED SAÏD OUMA

Mohamed Saïd Ouma is a veteran filmmaker and film festival organizer with a deep commitment to African cinema. As the Executive Director of DocA-Documetary Africa, he leverages his extensive network to strengthen pan-African ties within the documentary film sector. His career began as a festival manager for the International Film Festival of Africa and the Islands (FIFAI), where he refined the festival's focus toward an author-driven agenda. At DocA, Ouma's mission is to professionalize the African film industry by fostering partnerships and facilitating knowledge exchange across the continent and beyond. A member of the Pan African Federation of Filmmakers (FEPACI), he actively lobbies for the interests of filmmakers and their work. Ouma is also involved with The African Heritage Project, a vital initiative restoring fifty historically significant African films, ensuring they are preserved and distributed to new audiences. This dedication to both the past and future of African film solidifies his role as a key figure in the continent's cinematic landscape.

## SHORT FILM COMPETITION JURY

### PRESIDENT



#### MAHDI FLEIFEL

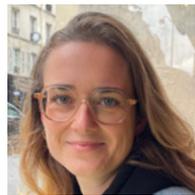
Mahdi Fleifel is a Danish-Palestinian filmmaker and visual artist renowned for his deeply personal documentaries on the Palestinian refugee experience. Born in Dubai, he spent his formative years in the Ein el-Helweh refugee camp in Lebanon before his family moved to Denmark. This unique upbringing provides the raw material for his work, which offers an intimate perspective on life in exile.

A graduate of the prestigious National Film and Television School in London, Fleifel established his production company, Nakba FilmWorks, in 2010. His critically acclaimed debut, *A World Not Ours*, garnered multiple awards. His subsequent short films continued this success, with *A Man Returned* winning the Silver Bear at the Berlinale and *A Drowning Man* earning a spot in the official selection at the 2017 Cannes Film Festival. Through his work, Fleifel gives a powerful voice to those living on the margins.



#### SUAD BUSHNAQ

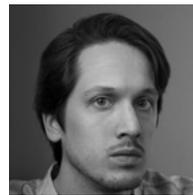
Suad Bushnaq is an award-winning composer whose work spans over 60 feature films, shorts, documentaries, and series. A music composition graduate of McGill University and the Canadian Film Centre, she brings global influences to a diverse body of work. Her short film scores include *Corvine* (Tribeca), *The Road to El Kef* (Clermont-Ferrand), *Night* (Locarno), and *Lovesick in the West Bank* (Red Sea). In feature films, she scored *Flight 404* starring Mona Zaki, which won her Best Original Score from the Egyptian Film Critics and Writers Association, the Saudi film *Hobal*, *Hanging Gardens* (Venice), and *Yunan* (Berlinale). Bushnaq's series credits include *Al Batal* by Allaith Hajjo, the Netflix original *Crashing Eid*, and the BAFTA winning series *Secret World of Sound with David Attenborough*. Her awards include two Canadian Screen Music Awards, two Hollywood Music in Media Awards, and an Arab record of four nominations at the Canadian Screen Awards (Canada's Oscars).



#### JULIETTE CANON

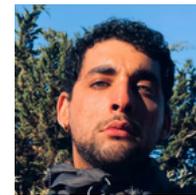
Juliette Canon currently heads the short film department at La Semaine de la Critique (Critics Week, Cannes) dedicated to discovering emerging talents, a position she has held since 2022. She also coordinates the Next Step program, a feature film development workshop for directors previously selected with a short film at La Semaine de la Critique.

Canon began her career in programming at Ciné Lumière in London and the Premiers Plans Festival in France. From 2014 to 2016, she was part of the programming team at the Locarno Festival. Her experience further extends to collaborations with various international festivals, including Doclisboa, FIDADOC, and Visions du Réel. A recognized industry expert, she is frequently invited to serve on juries and take part in decision-making committees at short film festivals and industry events. In 2024, she joined the selection committee for documentary short films at the César Academy.



#### ANDREA GATOPOULOS

Andrea Gatopoulos is a distinguished Italian film producer, director, and distributor, celebrated for his innovative approach to filmmaking. He is an alumnus of prestigious programs like Berlinale Talents and Torino Film Lab, and a member of the European Film Academy and the David di Donatello Academies. Gatopoulos has produced over 100 short films and four features, which have been featured at over 600 international festivals. His work often pushes the boundaries of cinematic form, as seen in *Happy New Year, Jim*, a film shot entirely inside video games that screened at Cannes in 2022. He also explored the apocalyptic advent of AI in his film *Eschaton Ad* (2023 GFF), made during the Locarno Spring Academy with Radu Jude. His short film *The Egggregores' Theory* (2024 GFF) made history as the first AI-generated film to open Venice Film Critics' Week, earning a Special Silver Ribbon and a European Film Awards nomination.



#### MOSTAFA EL KASHEF

Mostafa El Kashef is a distinguished cinematographer and producer known for his innovative contributions to Egyptian and international cinema. His work, celebrated for its poetic realism, has earned him multiple accolades at major film festivals. His most acclaimed work as a cinematographer, *The Village Next to Paradise* (2024), made history as the first Somali feature to compete in Cannes' Un Certain Regard. El Kashef's debut feature as a Director of Photography, *19B* (2022), won Best Artistic Contribution at the Cairo International Film Festival. He is a regular at the El Gouna Film Festival (GFF), where his film *Cai-Ber* (2021) won the El Gouna Star for Best Arab Short Film, and his film *Khadija* (2021) also screened. Furthermore, the CineGouna alumni, *Aisha Can't Fly Away* (2025), which he shot, premiered at the Cannes Film Festival. His critically acclaimed short *I Promise You Paradise* (2023) also won numerous cinematography awards.

## EL GOUNA GREEN STAR JURY



NIKLAS ENGSTRØM

Niklas Engstrøm is the Artistic Director of CPH:DOX and the organisation Copenhagen Film Festivals which also arranges the children's film festival BUSTER. Born in 1979, he holds degrees in Political Science and Film Studies, both from the University of Copenhagen. Having programmed the festival since its first edition in 2003, he was appointed Head of program in 2015, and in the spring of 2021, following the departure of long-time festival director Tine Fischer, he was appointed Artistic Director. CPH:DOX, Copenhagen International Documentary Film Festival, is one of the most prominent documentary film festivals in the world. Its next edition will run from March 11 to 22, 2026.



MAY ELGHETY

May Elghety is a multi-talented Egyptian actress and activist. Her acting career took off with lead roles in productions addressing critical social issues, from child marriage in *El Kaserat* (2013) to FGM in *Kamla* (2022). She gained international recognition starring in the critically acclaimed film *Clash* (2016), which competed at Cannes, making her the youngest Egyptian actress to achieve that milestone. Beyond her acting, she is a strong advocate for environmental and social causes, serving as a Goodwill Ambassador for the European Union for Water Conservation. She also champions mental health awareness and is currently expanding her acting career in the UK.



JANA WEHBE

Jana Wehbe is a Lebanese producer and a cultural advocate. A graduate of the Universite Saint-Joseph in filmmaking, she launched her producing career in 2010 with the FIPRESCI award-winning film *2 ½*. She co-founded the production company The Attic, and has produced and line-produced numerous international co-productions. Jana is the industry program manager for projects in development at Qumra-Doha Film Institute; she coached countless emerging filmmakers from the region. Her environmental commitment is demonstrated through her role as Executive Director of REEF, an organization that uses cinema to promote environmental awareness in rural Lebanon.

## FIPRESCI

The FIPRESCI Prize will be awarded to the best debut film from either Africa, Asia, or South America.



OMNIA ADEL

Omnia Adel is an Egyptian film critic, programmer, and managing editor of *El Film Magazine*. As a board member of the Egyptian Film Critics Association (EFCA), she is a key figure in Egyptian cinema. She programs for the Aswan International Women's Film Festival and serves on selection committees for the Cairo International Film Festival and other major events. A prolific writer, she has authored a book on Egyptian documentary cinema and contributes to publications like *Rassif 22*. Beyond criticism, Adel is an emerging filmmaker, actively developing her own short film.



PAMELA COHN

Pamela Cohn is a Berlin-based freelance curator, writer, and consultant specializing in nonfiction and experimental cinema. She authored *Lucid Dreaming: Conversations with 29 Filmmakers* and co-hosts its companion podcast. As a story consultant and mentor, she works with nonfiction filmmakers and artists on both cinema and gallery projects. An independent member of FIPRESCI, she writes for prominent magazines and is a peer reviewer for the BFI DocSociety's Research & Development Fund. She also frequently moderates public talks at festivals, sharing her expertise with a global audience.



G P RAMACHANDRAN

G P Ramachandran is an acclaimed film critic and writer from India. He won the prestigious National Award for Best Film Critic in 2006, along with multiple Kerala State Awards. A seasoned jury member, he has served at numerous international and national festivals, including the Slemani International Film Festival and the International Film Festival of Kerala. He is the author of ten books and countless articles on cinema. He currently serves as the Treasurer of the India chapter of FIPRESCI and is a member of the Kerala Sahitya Akademi.

### NETPAC

The NETPAC Award for Best Asian Film will be presented to a full-length Asian feature film featured in the festival program.



**DR. ANNE DÉMY-GEROE**

Dr. Anne Démy-Geroe, is an Australian film curator and writer specializing in Asia Pacific Cinema. She is Joint President of NETPAC, the Network for the Promotion of Asia Pacific Cinema, and a Co-Director of the Asia Pacific Screen Lab. Anne taught Asia Pacific Cinema at Griffith Film School for some thirteen years. She was the inaugural Artistic Director of the Brisbane International Film Festival from 1991 till 2010, and Co-founder/ Co-director of the Iranian Film Festival Australia in 2011. For many years, she served as a judge for scripts on the Premier's Literary Awards. Throughout her career, Anne served as a Council Member of the National Film and Sound Archive. In 2003, she was awarded an Australian Centenary Medal for services to the film industry.



**HALA KHALIL**

Hala Khalil is one of Egypt's most prominent female film directors, celebrated for her contributions to realistic cinema that reflects contemporary societal issues, with a particular focus on women's stories. A graduate of the Higher Institute of Cinema, she began her career in the 1990s with a series of acclaimed short and documentary films. Her feature film debut, *Best Times* (2004), explored the struggles of Egyptian women, a theme she continued in *Cut & Paste* (2006) and the award-winning *Nawara* (2015), which captured the aftermath of the 2011 Revolution. Khalil's films are known for blending humanistic depth with bold social and political critique, establishing her as a trailblazer for Arab women in filmmaking. Her work has earned her numerous honors from prestigious festivals in New Delhi, Cairo and Malmö.



**JEAN-MARC THÉROUANNE**

Jean-Marc Thérouanne, a holder of a BA in Law and an MA in History, is the co-founder, CEO, and Artistic Director of the Vesoul International Film Festival of Asian Cinema in France. His indelible influence on Cinema has earned him several prestigious awards, such as: the Korean Cinema Award (2018), Officier des Palmes Académiques (2018), and the Chevalier des Arts et Lettres (2003). He is an active contributor to the websites Cinealliance.fr and Asianmoviepulse.com and a veteran NETPAC member since 2003. Thérouanne served as a Jury President at the Silk Road International Film Festival of Xi'an in 2014 in China and the Art Film Festival of Košice in 2017 in Slovakia. He was also a jury member at several prestigious festivals in Seoul, New Delhi, Manila, Dushanbe, among others.

# النهار



## ALNAHAR TV NETWORK

The Best is yet to come

### ABOUT AL NAHAR NETWORK

AL NAHAR TV kicked off in JUNE 2011 to the Egyptian TV viewers. It began as a station –primarily aimed to communicate to all the diverse and various faces in Egypt and shortly after its launch, new stations namely Nahar Drama and Sports followed to build AL Nahar TV Network.

AL NAHAR TV network started with a Generic TV station that encompassed various content from game shows, local drama, talk show, sports, culinary shows, beauty/fashion, social shows and local shows that were suitable for the entire household.

AL NAHAR TV Network is dedicated to providing entertainment for all the SECs – trusting that it can provide both informative and original content – that have a local essence and are inspired by International Criteria.



#### OUR VISION



Al Nahar TV has a vision to maintain its position as the most diversified, enlightening and progressive TV Network in Egypt; providing an array of content for all ages, genders and parts of the country.

Al Nahar TV is dedicated about all entertainment for all the household – trusting that it can provide both informative and original content – that have a local essence and an International criteria. The station strictly deviated away from political/religious agendas – to be distinguished as a purely entertainment TV network.

Another brand promise for Al Nahar TV – is positively influencing Egyptian audiences – through many loved programs throughout the past 13 years that focus on culture, current affairs, light entertainment, daily drama, sports and more genre that appeal to TV households.

**BOLD BY DESIGN**



**CAIRO  
DESIGN  
DISTRICT**

GFF's Official Art & Design Partner

**ELGOUNA**   
**FILM FESTIVAL**  
8<sup>TH</sup> EDITION  
مهرجان الجونة السينمائي

# FEATURE NARRATIVE COMPETITION

## **ADAM'S SAKE**

Laura Wandel  
Belgium, France

## **FATHER MOTHER SISTER BROTHER**

Jim Jarmusch  
USA, Ireland, France

## **LUCKY LU**

Lloyd Lee Choi  
Canada, USA

## **MILK TEETH**

Mihai Mincan  
Romania, France, Denmark, Greece,  
Bulgaria

## **MY FATHER'S SCENT**

Mohamed Siam  
Egypt, Norway, Sweden, Saudi Arabia,  
Qatar, France

## **NINO**

Pauline Loquès  
France

## **A PALE VIEW OF HILLS**

Kei Ishikawa  
Japan, UK, Poland

## **A POET**

Simón Mesa Soto  
Colombia, Germany, Sweden

## **ROMERIA**

Carla Simón  
Spain, Germany

## **THE SETTLEMENT**

Mohamed Rashad  
Egypt, France, Germany, Qatar, Saudi  
Arabia

## **SHADOWBOX**

Tanushree Das, Saumyananda Sahi  
India, France, Spain, USA

## **TWO PROSECUTORS**

Sergei Loznitsa  
France, Germany, Netherlands, Latvia,  
Romania, Lithuania

## **WHERE THE WIND COMES FROM**

Amel Guellaty  
Tunisia, France, Qatar



DIRECTOR

**Laura Wandel**

Belgium, France | 2025 | 75 min  
 French with Arabic and English subtitles

**PRODUCER(S)**

Stéphane Lhoest, Delphine Tomson, Annemie Degryse, Marie-Ange Luciani, Jan De Clercq

**PRODUCTION COMPANY(S)**

Dragons Films, Les Films du Fleuve, Les films de Pierre, Lunanime

**SCREENPLAY**

Laura Wandel

**CINEMATOGRAPHY**

Frédéric Noirhomme

**EDITING**

Nicolas Rumpel

**SOUND**

Yolande Decarsin, Mathieu Cox

**CAST**

Léa Drucker, Anamaria Vartolomei, Jules Delsart

**ADAM'S SAKE**

*L'INTÉRÊT D'ADAM*

In her powerful and immersive follow-up to the acclaimed *Playground* (2021 El Gouna Star for Best Actress for Maya Vanderbeque), Belgian filmmaker Laura Wandel returns to the institutional setting of a hospital, offering a visceral and emotionally charged portrait of a paediatric nurse navigating a profound ethical dilemma. The film's heart is Lucy (played by Léa Drucker), a compassionate head nurse who finds herself caught between professional duty and a mother's fierce, desperate love. When four-year-old Adam is hospitalized for malnutrition, Lucy is confronted by his young mother, Rebecca (Anamaria Vartolomei), who refuses to leave her son's side despite a court order limiting her visitation.

*Adam's Sake* places the audience squarely in Lucy's world, following her as she moves through the hectic, understaffed ward, where the line between a parent's devotion and negligence is often blurred. The film's tension stems not from a single dramatic event, but from the cumulative weight of small, everyday actions and the constant, ticking clock of the system itself. Wandel's non-judgmental lens presents a complex, humanizing look at all sides of the crisis, acknowledging that both Rebecca's love and the rigid hospital bureaucracy, while well-intentioned, can be a source of harm.

The film is a masterclass in controlled, empathetic filmmaking, with cinematographer Frédéric Noirhomme's work creating an environment that feels both genuine and stripped of warmth, mirroring the emotional landscape. The lack of musical score further heightens the tension, leaving the audience to rely on the raw performances and the ambient sounds of the ward. At its core, *Adam's Sake* is a gripping and profoundly moving exploration of empathy, care, and the limits of responsibility. It is a compelling testament to Wandel's unique talent for finding humanity in institutional coldness, confirming her as one of contemporary European cinema's most significant voices.

Raman Chawla

Print Source  
 International Sales:  
 Indie Sales  
[sales@indiesales.eu](mailto:sales@indiesales.eu)



**Laura Wandel** is a Brussels-born director who studied filmmaking at l'Institut des Arts de Diffusion (IAD). She began her career in 2007 with her graduation short film *Walls*, followed by *O négatif* (2011), both of which screened at numerous international festivals. Her debut feature, *Playground* (2021), premiered in Cannes' Un Certain Regard, where it won the FIPRESCI Prize. The film went on to receive the Sutherland Trophy at the BFI London Film Festival as well as multiple Magritte Awards.



DIRECTOR  
**Jim Jarmusch**

USA, Ireland, France | 2025 | 110 min  
English, French with Arabic subtitles

**PRODUCER(S)**

Joshua Astrachan, Carter Logan,  
Atilla Salih Yücer, Charles Gillibert,  
Richard Bolger

**PRODUCTION COMPANY(S)**

badjetlag, CG Cinema, Hail Mary  
Pictures

**SCREENPLAY**

Jim Jarmusch

**CINEMATOGRAPHY**

Frederick Elmes, Yorick Le Saux

**EDITING**

Affonso Gonçalves

**MUSIC**

Jim Jarmusch, Anika

**SOUND**

Robert Hein

**CAST**

Tom Waits, Adam Driver, Mayim  
Bialik, Charlotte Rampling, Cate  
Blanchett, Vicky Krieps, Sarah  
Greene, Indya Moore, Luka Sabbat,  
Françoise Lebrun

## FATHER MOTHER SISTER BROTHER

With this film, which won the Golden Lion at the most recent Venice Film Festival, American director Jim Jarmusch continues to affirm his position as one of the leading figures in independent cinema, anchored in a personal vision that resists market demands and shuns spectacle. Jarmusch departs from the traditional narrative, working instead with the idea of “family reunions” across three chapters set in three different cities, each focusing on a different family. Despite this multiplicity, the film does not follow a conventional rising dramatic structure; it relies instead on glimpses, hints, and small suggestive details, maintaining its sense of mystery until the very end.

The film features an impressive roster of top-tier stars, including Cate Blanchett, Adam Driver, and Charlotte Rampling, though their appearances are limited and spread thinly across the narrative. Characters appear and then fade, making way for the next chapter. Jarmusch does not follow a clear dramatic arc in his exploration of family relationships. There is a refined elegance in the presence of the actors, and a visual beauty evident in the costumes, set design, and cinematography—a detail unsurprising given that the film is produced by the renowned French fashion house, Saint Laurent.

Most of the scenes take place indoors, yet reaching these spaces always involves a journey by car, as if moving through space is a necessary prelude to emotional depth. The three chapters are connected by subtle yet meaningful threads—passing conversations about water, or a question repeated in different forms. This stripping away of conventional drama reflects the essence of Jarmusch’s style, which has long depicted humans in their isolation and waiting, as well as in their lack of connection. Everything unfolds at the margins, with the screenplay deliberately inviting viewers to notice what lies between doors, chairs, and tables, as well as the fleeting details that drift unexpectedly into awareness

Hauvick Habéchian

**Print Source**

**International Sales**

The Match Factory, Germany,  
[info@matchfactory.de](mailto:info@matchfactory.de)

**Middle East Distributor:**

Front Row Filmed Entertainment, Dubai, UAE,  
[info@frontrowent.ae](mailto:info@frontrowent.ae)



**Jim Jarmusch** is an American independent filmmaker. Since his beginnings in the 1980s, he has defied the prevailing Hollywood model, creating films distinguished by a striking aesthetic sensitivity inspired by European and Japanese cinema traditions. Among his most famous works are *Stranger Than Paradise* (1984), *Mystery Train* (1989), *Dead Man* (1995), *Ghost Dog: The Way of the Samurai* (1999), and *Paterson* (2016), all of which were screened at the Cannes Film Festival, which has long celebrated his work. Despite being over seventy, he continues to maintain a spirit of independence and experimentation, focusing on marginalized characters and consistently exploring questions of identity in his films. His latest work won the Golden Lion at the Venice Film Festival.



DIRECTOR  
**Lloyd Lee Choi**

Canada, USA | 2025 | 103 min  
English, Chinese with Arabic and English subtitles

**PRODUCER(S)**

Destin Daniel Cretton,  
Nina Yang Bongiovi, Asher  
Goldstein, Tony Yang, Ron  
Najor, Jeyun Munford

**PRODUCTION COMPANY(S)**

Hisako Films, Significant  
Productions, Cedar Road, Big  
Buddha Pictures

**SCREENPLAY**

Lloyd Lee Choi

**CINEMATOGRAPHY**

Norm Li

**EDITING**

Brendan Mills

**MUSIC**

Charles Humenny

**SOUND**

Matt Drake

**CAST**

Chang Chen, Fala Chen,  
Carabelle Manna Wei

## LUCKY LU

Fresh from its acclaimed premiere in the Directors' Fortnight at the Cannes Film Festival, where it was hailed as a "gripping and moving portrait of resilience" (*Variety*), *Lucky Lu* marks the stunning feature debut of Korean-Canadian filmmaker Lloyd Lee Choi. Executive-produced by Forest Whitaker, this deeply humane New York story has already earned comparisons to Italian neorealism classics while carving its own contemporary path.

Anchored by a remarkable performance from Chang Chen (*Crouching Tiger, Hidden Dragon*), the film follows Lu, a Chinese immigrant delivery rider working tirelessly to build a stable life for his wife (Fala Chen, *Shang-Chi and the Legend of the Ten Rings*) and daughter (newcomer Carabelle Manna Wei). Just as his family is preparing to join him in New York, his e-bike, the sole tool of his livelihood, is stolen. That single loss sets off a downward spiral: Lu faces mounting obstacles in an unforgiving city that seems determined to break him down. Yet he continues to fight for dignity, determined to welcome his loved ones with something resembling security. Choi's storytelling, rooted in his award-winning short *Same Old*, favours quiet observation over melodrama, allowing small gestures and fleeting expressions to carry immense weight.

Cinematographer Norm Li (*Blue Sun Palace*) captures New York's harsh beauty in lived-in textures, alleyways, bodegas, and cramped apartments rendered with striking authenticity. The evocative score, layered with contemporary Asian-American soundscapes and the hum of Chinatown's streets, adds rhythm and resilience to Lu's world. At once intimate and universal, *Lucky Lu* refuses to romanticize the immigrant struggle, yet pulses with empathy and grace, asking what it truly means to be "lucky" in a city of endless contradictions.

Nicole Guillemet

**Print Source**

**International Sales:**  
Film Constellation  
Fabien Westerhoff

[fabien@filmconstellation.com](mailto:fabien@filmconstellation.com)



**Lloyd Lee Choi** is a Korean-Canadian writer and director based in Brooklyn. His short film *Same Old* (2022), a portrait of an immigrant delivery worker in New York, premiered in the Cannes Short Film Competition, earned a Special Jury Mention at TIFF, and won Best Short at Raindance. He followed with *Closing Dynasty* (2023), which won the Crystal Bear at Berlinale, the Audience Award at SXSW, and Best Short at AFI Fest. Recipient of Netflix's Future Gold Film Fellowship, Choi is recognized for intimate, socially conscious storytelling. His debut feature, *Lucky Lu* (2025), adapted from *Same Old*, premiered at Directors' Fortnight in Cannes.



**DIRECTOR**  
**Mihai Mincan**

Romania, France, Denmark, Greece,  
Bulgaria | 2025 | 104 min

Romanian with Arabic and English  
subtitles

**PRODUCER(S)**

Radu Stancu, Ioana Lascar,  
Cyril Auriol, Monica Hellstrom,  
Konstantinos Vassilaros, Poli  
Angelova, Nikolay Todorov

**PRODUCTION COMPANY(S)**

deFilm, Remora Films, Ström  
Pictures, Studiobauhaus,  
Screening Emotions

**SCREENPLAY**

Mihai Mincan

**CINEMATOGRAPHY**

George Chipier-Lillemark

**EDITING**

Dragos Apetri

**MUSIC**

Marius Leftărăche

**SOUND**

Nicolas Becker

**CAST**

Emma Ioana Mogos, Marina  
Palii, Igor Babiac, Istvan Teglas

## MILK TEETH

*DINTI DE LAPTE*

Romanian director Mihai Mincan merges the intimate and the political in this tense drama, employing a documentary-like realism to tell the story of a mysterious disappearance during the final years of Romania's communist regime. The film portrays a childhood fractured by loss and confusion. Set in 1989, just months before Ceaușescu's fall, it follows the disappearance of the young girl Alina, last seen by her ten-year-old sister, Maria. Rather than focusing on solving the mystery, the screenplay explores the aftermath of Alina's absence and how Maria navigates the sudden, overwhelming void left in her life.

Through Maria's eyes, Mincan weaves a narrative that straddles the line between reality and imagination, using visual and sound design to create a world caught between memory and hallucination. Maria does not fully comprehend what has happened, yet she experiences the full impact of the tragedy amidst the surrounding uncertainty. In this way, the film treats absence less as a search for external truth and more as a probe into the depths of inner emotion.

The disappearance shifts from being a family tragedy to a symbol of an entire generation growing up under a complex political climate. Maria's confused perspective reflects the contours of that lost childhood. The film's overall atmosphere—marked by silence, suffocation, and paranoia—mirrors the reality of a nation decaying from within, seamlessly intertwining the personal story with the broader political context.

Although rooted in Mincan's personal experience, the film moves away from conventional naturalism, immersing us in an emotional dimension closer to a dream. Sound and visual effects are used masterfully to express internal states, particularly those of Maria, who seems to feel the world more than she understands it. Emma Ioana Mogos's performance as Maria is one of the film's standout elements. Her naturalness gives the character a profound depth, conveying to the viewer the very sense of uncertainty that the film continually seeks to evoke.

Hauvick Habéchian

**Print Source**  
**International Sales:**  
**CERCAMON**  
Sebastien CHESNEAU  
[sebastien@cercamon.biz](mailto:sebastien@cercamon.biz)  
Dorian MAGAGNIN  
[dorian@cercamon.biz](mailto:dorian@cercamon.biz)



**Mihai Mincan** graduated from the University of Philosophy in Bucharest and later earned an MBA from the University of Poitiers. He began his career as a journalist for leading Romanian newspapers and magazines before transitioning to filmmaking in 2008 with his first script, *The Palm Lines*, which was selected at Locarno, Rotterdam, and Cottbus. He went on to write and direct several short films that premiered at major European festivals, and co-directed multiple TV documentaries. His debut feature, *To the North* (2022), premiered in the Orizzonti Competition at Venice, won the Bisato d'Oro, and screened at over 25 festivals worldwide.



DIRECTOR

**Mohamed Siam**

Egypt, Norway, Sweden, Saudi Arabia, Qatar, France | 2025 | 90 min  
Arabic with English subtitles

**PRODUCER(S)**

Mohamed Siam, Mohamed Hefzy

**PRODUCTION COMPANY(S)**

ArtKhana, Film Clinic

**SCREENPLAY**

Ahmed Amer, Mohamed Siam

**CINEMATOGRAPHY**

Omar Abou Douma

**EDITING**

Ahmed Hafez

**MUSIC**

Loyal Watfeh

**SOUND**

Jocelyn Robert, Sameh Gamal

**CAST**

Ahmed Malek, Kamel El Basha, Mayan El Sayed, Donia Maher, Hala Marzouk, Abed Anani

## MY FATHER'S SCENT

KOLUNIA

On the eve of Eid al-Adha in Alexandria, a father returns home from the hospital after having spent six months in a coma. The father has two sons, Ali, the elder, the one he loves and respects since he has a job and a family, and Farouk, the younger, with whom relations at a certain point became irreparably damaged.

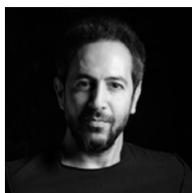
Over the course of a single night, confined mostly to the apartment but spilling occasionally into the neighborhood streets, father and son engage in a verbal and emotional duel. Old secrets resurface, blame circulates, and inherited fears come to the surface. Small nocturnal wanderings break the sense of enclosure, but the journey ultimately returns to its core: the choice of whether to interrupt or perpetuate a cycle of affective violence passed down across generations.

With *My Father's Scent*, Siam moves into fiction without abandoning his documentary sensibility. The film is built on real settings, and long observational takes. The unity of time and space turns the domestic interior into a stage of power relations and traumatic memory, while the sacrificial dimension of Eid provides a ritual framework that reframes family conflict as a metaphoric offering. A touching King Lear-esque nuance makes the film even more intense and moving.

Siam privileges proximity and off-screen space, letting domestic sounds and the urban night act as the film's emotional editing. Performances are central and outstanding. Malek embodies generational defiance, while El Basha (Coppa Volpi winner in Venice for *The Insult*) conveys a weary yet still violent paternal authority. Their exchange is composed of micro-gestures, silences, and hesitations, eschewing melodramatic revelation in favour of gradual erosion of defenses. The result is an ethical chamber drama, where reconciliation is not a cathartic resolution but an excavation into the intergenerational transmission of shame and resilience.

Teresa Cavina

Print Source  
Film Clinic Indie Distribution  
Ahmed Sobky  
[a.sobky@film-clinic.com](mailto:a.sobky@film-clinic.com)



**Mohamed Siam** is a filmmaker and producer whose work lies at the intersection of narrative and documentary cinema. A member of both the European Film Academy and the Academy of Motion Picture Arts and Sciences, his films explore questions of identity, power, and psychological depth. His debut, *Whose Country?*, premiered at the New York Film Festival, followed by *Amal*, which opened IDFA and screened at over 100 festivals, winning awards at Sheffield and beyond. His narrative feature debut, *My Father's Scent*, won five prizes at Venice Film Festival's Final Cut 2024. He co-produced *Sink* (TIFF 2025) and participated in *My Father and Qaddafi* (Venice 2025). Siam is currently developing *Waiting for Paradise and Carnival*, both selected for Cannes Cinéfondation L'Atelier.



**DIRECTOR**  
**Pauline Loquès**

## NINO

France | 2025 | 97 min  
 French with Arabic and English subtitles

**PRODUCER(S)**  
 Sandra Da Fonseca

**PRODUCTION COMPANY(S)**  
 Blue Monday Productions

**SCREENPLAY**  
 Pauline Loquès

**CINEMATOGRAPHY**  
 Lucie Baudinaud

**EDITING**  
 Clémence Diard

**MUSIC**  
 Thibault Deboaisne

**SOUND**  
 Nassim El Mounabbih

**CAST**  
 Théodore Pellerin, William Lebgheil, Salomé Dewaels, Jeanne Balibar, Balthazar Billaud, Camille Rutherford

What would you do if, on an ordinary Friday afternoon, a doctor told you that your life was about to change forever? That's where we meet Nino Calvert (Théodore Pellerin, winner of the Critics' Week Rising Star Award for this soulful performance) in Pauline Loquès' tender debut feature. What begins as a routine check-up quickly turns into a weekend that reshapes how he sees his world, his friendships, and his future.

Over the course of three days, which also happen to include his 29th birthday, Nino wanders through Paris in a kind of limbo. He has lost the keys to his apartment, and with them the ability to retreat from life. Instead, he drifts between encounters with his mother (Jeanne Balibar), old friends, and near-strangers, never quite able to say out loud what he is carrying. At times funny, at times heartbreaking, *Nino* captures that disorienting state between health and illness, where everything looks the same yet nothing feels familiar.

Loquès draws inspiration from French cinema classics like Agnès Varda's *Cléo from 5 to 7*, but her approach is strikingly fresh. She uses sound and framing to place us squarely in Nino's headspace: conversations that fade into noise, crowds moving in the opposite direction, moments of unexpected tenderness that catch us off guard. Pellerin gives a magnetic performance, his smallest gestures, a glance, a pause, a half-smile revealing the weight of unspoken truths.

Despite its subject, *Nino* is far from a grim film. It is alive with humor, music, warmth, and chance connections, reminders that even in the shadow of illness, life insists on moving forward. Pauline Loquès has crafted a quietly powerful, deeply humane film about love, friendship, and the fragile beauty of simply being alive.

Nicole Guillemet

Print Source  
 International Sales:  
 The Party Film Sales  
[sales@thepartysales.com](mailto:sales@thepartysales.com)



**Pauline Loquès** studied literature and law before pursuing her passion for writing through journalism. After working as an editor for cultural programs, she trained as a screenwriter and made her directorial debut with *La Vie de Jeune Fille*, a film marked by simplicity and sincerity in portraying those around her. Continuing with the same dedication, she went on to write and direct her first feature film, *Nino*.



DIRECTOR  
**Kei Ishikawa**

Japan, UK, Poland | 2025 | 123 min  
 Japanese, English with Arabic and English subtitles

**PRODUCER(S)**  
 Hiroyuki Ishiguro, Miyuki Fukuma, Stephen Woolley, Elizabeth Karlsen, Mariusz Włodarski, Marta Gmosińska

**PRODUCTION COMPANY(S)**  
 U-NEXT Co., BUN-BUKU, THEFOOL, Number 9 Films, Lava Film

**SCREENPLAY**  
 Kei Ishikawa, based on the novel *A Pale View of Hills* by Kazuo Ishiguro

**CINEMATOGRAPHY**  
 Piotr Niemyjski

**EDITING**  
 Kei Ishikawa

**MUSIC**  
 Paweł Mykietyn

**SOUND**  
 Takeshi Ogawa, Yoshio Nakamura, Martin Travis

**CAST**  
 Suzu Hirose, Fumi Nikaido, Yoh Yoshida, Camilla Aiko

Print Source  
 International Sales:  
 Gaga Corporation  
[intlsales@gaga.co.jp](mailto:intlsales@gaga.co.jp)

## A PALE VIEW OF HILLS

TÔI YAMA-NAMI NO HIKARI

Kei Ishikawa's *A Pale View of the Hills* brings to the screen Kazuo Ishiguro's 1982 debut novel, a quietly cunning meditation on memory, identity, and the stories we tell ourselves. Premiering in the Un Certain Regard sidebar at Cannes, this Japanese-British co-production follows Etsuko (Suzu Hirose/Yoh Yoshida) as she navigates the shadows of her past in post-war Nagasaki and her present as a widowed mother in 1980s England. Through the eyes of her daughter Niki (Camilla Aiko), viewers are invited to untangle the delicate threads between memory and imagination: what is real, and what is a projection of grief or longing?

The film braids eras and imagined stories, teasing the unreliability of recollection, while offering luminous, quietly intense performances. Etsuko's post-war friendship with the enigmatic Sachiko (Fumi Nikaido) forms the emotional heart, reflecting both the constraints of society and the private dreams of women carving out lives on their own terms. Ishikawa's direction paints Nagasaki in luminous golds and muted pastels, while England is rendered in cool, contemplative blues, visual cues to memory and distance, past and present.

At a Q&A, Ishiguro reflected on the adaptation of his first novel: "*Memory is not like a photograph, it is a story we tell ourselves, and each telling shifts it slightly.*" That sensibility infuses the film, asking audiences to consider how the past shapes, haunts, and sometimes deceives us.

With its gentle intelligence, layered storytelling, and gorgeous period detail, *A Pale View of the Hills* is an artful exploration of history, loss, and the imaginative spaces between them.

Nicole Guillemet



**Kei Ishikawa** studied filmmaking at the National Film School in Łódź, Poland. After returning to Japan, he began his career directing TV documentaries and short films. His feature debut, *Gukoroku – Traces of Sin* (2017), premiered in the Orizzonti section of the 73rd Venice Film Festival to widespread acclaim. He later directed *Listen to the Universe* (2019) and *Arc* (2021). His most recent film, *A Man* (2022), also screened in Venice, closed the 2022 Busan Film Festival, and won eight major awards at the 46th Japan Academy Film Prize, including Best Picture and Best Director.



**DIRECTOR**  
**Simón Mesa Soto**

**A POET**  
*UN POETA*

Colombia, Germany, Sweden | 2025 | 123 min  
 Spanish with Arabic and English subtitles

Winner of the Jury Prize in Cannes 2025's Un Certain Regard section, Simón Mesa Soto's *A Poet* is a hilarious and poignant absurdist fable about trying to live a creative life while stumbling through reality. Soto keeps the tone dancing between the comic, the satirical, and the heartfelt, crafting a film that is as entertaining as it is revealing.

Set in Medellín, the story revolves around Oscar Restrepo, played by Ubeimar Ríos, with such natural ease that one could mistake the film for a documentary. Once a promising young writer, Oscar is now middle-aged, divorced, and living with his mother. He drifts between bouts of drunken bravado and awkward family encounters, all the while clinging to his stubborn sense of dignity. Soto introduces him through vignettes that are as funny as they are bittersweet: arguing over who is the best Colombian poet in the street, humiliating himself at a public reading, and facing the disapproval of his daughter and sister. Yet beneath the chaos emerges a deeply human portrait of a man who, despite his flaws, yearns for connection and meaning.

Oscar's world shifts when he meets Yurlady, a teenager played by Rebeca Andrade, whose sharp, honest writing reignites his hopes of reclaiming lost glory. Their uneasy bond brings both absurd humor and surprising tenderness. At the same time, Soto sharpens his satire, exposing the hypocrisies of art institutions and cultural gatekeepers who attempt to commodify Yurlady's talent for their own prestige. The film walks a tightrope between critique and compassion, always returning to the complicated yet touching relationship at its center.

Shot on textured 16mm, the film has a timeless visual grain that enhances its absurdist flourishes. The score by Trio Ramberget and Matti Bye adds both raucous bursts of comedy and quiet notes of emotion. With *A Poet*, Soto—already acclaimed at Cannes for *Leidi* and *Amparo*—delivers a satirical, heartfelt work that resonates with cinephiles and anyone who has ever dreamed of a creative life.

Nicole Guillemet

**PRODUCER(S)**

Juan Sarmiento G., Manuel Ruiz Montealegre, Simón Mesa Soto, Katharina Bergfeld, David Herdies, Michael Krotkiewski, Heino Deckert, Kristina Börjeson

**PRODUCTION COMPANY(S)**

Ocúltimo, Medio de Contención Producciones, Majade Fiction, ZDF Das kleine Fernsehspiel, ARTE, Momento Film, Film i Väst

**SCREENPLAY**

Simón Mesa Soto

**CINEMATOGRAPHY**

Juan Sarmiento G.

**EDITING**

Ricardo Saravia

**MUSIC**

Matti Bye, Trio Ramberget

**SOUND**

Eloisa Arcila, Ted Krotkiewski

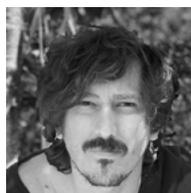
**CAST**

Ubeimar Rios, Rebeca Andrade, Guillermo Cardona, Allison Correa, Margarita Soto, Humberto Restrepo

**Print Source**

**International Sales:**

Luxbox  
 Natacha Kaganski  
[natacha@luxboxfilms.com](mailto:natacha@luxboxfilms.com)



**Simón Mesa Soto** is a Colombian director, screenwriter, and producer. He studied Audiovisual Communication at the University of Antioquia before earning a Master's degree at the London Film School. His thesis short *Leidi* won the Palme d'Or at the 2014 Cannes Film Festival, followed by *Mother* (2016), also selected for Cannes' Official Competition. His debut feature *Amparo* premiered at Cannes Critics' Week in 2021, earning the Louis Roederer Foundation Rising Star Award and later winning seven Macondo Awards, including Best Film and Best Director. It screened at over fifty festivals worldwide, collecting prizes in Havana, Chicago, Lima, and Punta del Este. *A Poet* (2025) is his second feature film.



DIRECTOR  
**Carla Simón**

## ROMERÍA

Spain, Germany | 2025 | 112 min  
Spanish, Catalan, French with Arabic and English subtitles

**PRODUCER(S)**

María Zamora, Olimpia Pont  
Cháfer, Àngels Masclans

**PRODUCTION COMPANY(S)**

Elastica Films, Ventall  
Cinema, Dos Soles Media

**SCREENPLAY**

Carla Simón

**CINEMATOGRAPHY**

Hélène Louvart

**EDITING**

Sergio Jiménez, Ana Pfaff

**MUSIC**

Ernest Pipó

**SOUND**

Eva Valiño

**CAST**

Llúcia García, Mitch, Tristán  
Ulloa, Alberto Gracia

Carla Simón's third feature, completes an informal family trilogy initiated with *Summer 1993* and *Alcarràs*. Set in 2004, it follows Marina, an eighteen-year-old orphan whose parents died of AIDS during her childhood, and who was raised by relatives. On reaching legal adulthood, she journeys from Barcelona to Vigo, her father's Galician hometown, to claim recognition of her biological lineage through her grandparents and to piece together the fragmented history of her parents. The journey unfolds through encounters with extended family members, diaries, silences, and partial revelations.

What emerges is both a cartography of Galicia's coastlines and interiors, and an inner archaeology of memory: Marina's quest becomes a confrontation with absence, shame, and intergenerational silence, where the desire for truth is continually refracted by the fear of rejection.

*Romería* situates itself at the intersection of autobiographical impulse and fictional construction, echoing theoretical debates in memory and trauma studies on how the past can be narrated when direct testimony is absent. Simón employs Marina's perspective not as confessional mode but as hermeneutic device, structuring the narrative through fragments, omissions, and deferred revelations.

Hélène Louvart's cinematography, privileging natural light and textured surfaces, inscribes the landscape as an active archive, recalling both ethnographic cinema and the sensorial realism of European auteurs. The editing (Sergio Jiménez, Ana Pfaff) functions as a montage of discontinuity, aligning with what Marianne Hirsch has called "postmemory": the transmission of experiences not lived but inherited.

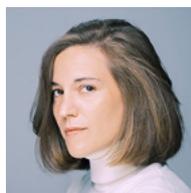
Compared to Simón's earlier work, *Romería* radicalizes duration and silence, transforming domestic gestures and maritime horizons into sites of temporal layering. The film thus resists closure, staging instead the indeterminacy of memory as both burden and possibility. In this sense, *Romería* affirms Simón's position within a lineage of European cinema that interrogates family, history, and loss not through narrative resolution, but through formal strategies that demand active interpretation.

Teresa Cavina

**Print Source**

**International Sales:**

Mk2 Films  
Quentin Bohanna  
[quentin.bohanna@mk2.com](mailto:quentin.bohanna@mk2.com)  
Elise Cochin  
[elise.cochin@mk2.com](mailto:elise.cochin@mk2.com)



**Carla Simón**, born in 1986, is a Catalan screenwriter and director. After studying Audiovisual Communication in Barcelona, she earned a scholarship to complete her master's at the London Film School. Her autobiographical debut, *Summer 1993* (2017), won the Best First Film Award and the Generation Kplus Grand Prix at Berlinale, three Goyas, including Best New Director, and represented Spain at the 2018 Oscars. Her second feature, *Alcarràs* (2022), won the Golden Bear at Berlinale and screened at over 90 festivals. In 2023, she received the National Cinematography Award. Her third feature, *Romería* (2025), premiered in the Official Competition at Cannes.



**DIRECTOR**  
**Mohamed Rashad**

Egypt, France, Germany, Qatar, Saudi Arabia | 2025 | 94 min  
 Arabic with English subtitles

**PRODUCER(S)**  
 Hala Lotfy, Etienne De Ricaud, Kesmat Elsayed

**PRODUCTION COMPANY(S)**  
 Hassala Films, Caractères Productions, Seera Films GmbH, ART

**SCREENPLAY**  
 Mohamed Rashad

**CINEMATOGRAPHY**  
 Mahmoud Lotfi

**EDITING**  
 Heba Othman

**MUSIC**  
 Tony Overwater

**SOUND**  
 Mohamed Salah

**CAST**  
 Adham Shukry, Zeyad Islam, Hanady Abdelkhalek, Emad Goniem, Hajar Omar, Mohamed Abdelhady

**Print Source**  
**International Sales:**  
**MAD World**  
[info@madworld.film](mailto:info@madworld.film)  
**MAD Distribution:**  
[info@mad-solutions.com](mailto:info@mad-solutions.com)

## THE SETTLEMENT

### AL MOSTA'MERA

*The Settlement* is Mohamed Rashad's first narrative feature film. Set in Alexandria, it tells the story of Hossam who, after the tragic death of his father in a workplace accident, for which he is clearly not responsible, accepts a job in the same factory as a form of compensation offered by the owners, who thus avoid a lawsuit. With him is also Maro (12), his younger brother. The environment is harsh, a blue-collar and very poor suburb, a factory practically in ruins, outdated machinery, no safety for the workers. In the factory, suspicious attitudes and whispered phrases confirm that the truth is known to everyone. Maro would like his brother to seek justice or take it into his own hands, but Hossam hesitates: his mother is ill, and his well-known past as a drug dealer would make it difficult to find another job. The film does not point towards a simple resolution: the ending remains open, opaque, leaving the viewer with the responsibility of reflecting on its meaning. In a system that tends to protect the powerful at the expense of the poor and invisible, the moral tension between what is right and what is possible sometimes becomes unbearable.

*The Settlement* is an ambitious debut that manages to bring to the screen the pain, injustice, and loneliness of those who work in precarious conditions, and it does so with authenticity, dignity, and a strong moral sense. The film stands out for its visual richness, stylistic consistency, the credibility of its characters, and its ethical commitment. The documentary filmmaker's eye is particularly visible in the location shots, all strictly real, from the squalid interior of the house where Hossam lives to the desolate industrial landscapes to the interior of the factory where Langhian's Moloch is reduced to rusty but equally deadly machinery. The men, never filmed in close-up, are small and helpless in those settings. This sense of alienation is also supported by the masterfully mixed sound design.

Teresa Cavina



**Mohamed Rashad** is an Egyptian director, writer, and producer who began his career by directing two short fiction films. After serving as an assistant director on several notable projects, he co-founded Hassala Films. His feature-length directorial debut, the documentary *Little Eagles*, premiered at the Dubai International Film Festival in 2016 and went on to win the Best Documentary Award at the Malmö Arab Film Festival. In 2019, he produced the acclaimed documentary *The Profession*. His latest film, *The Settlement*, a **CineGouna alumni** project, marks his highly anticipated fiction feature debut and had its world premiere at the 75th Berlin International Film Festival.



**DIRECTORS**

**Tanushree Das,  
Saumyananda Sahi**

India, France, Spain, USA | 2024 | 93 min  
Bengali, Hindi with Arabic and English subtitles

**PRODUCER(S)**

Naren Chandavarkar, Shaunak Sen, Aman Mann, Saumyananda Sahi, Dheer Momaya, Shruti Ganguly, Sidharth Meer, Dominique Welinski, Isabelle Glachant, Ishaan Chandok, Anu Rangachar, Prashant Nair, Anjali Patil, Tillotama Shome

**PRODUCTION COMPANY(S)**

Moonweave Films, Kiterabbit Films, Jugaad Motion Pictures, Bridge PostWorks, Shasha & Co Production, Nomad Media & Entertainment, Anahat Films, Gratitude Films, Criss Cross Content, honto88, Wonderful Entertainment, Andolan Films

**SCREENPLAY**

Saumyananda Sahi

**CINEMATOGRAPHY**

Saumyananda Sahi

**EDITING**

Tanushree Das

**MUSIC**

Benedict Taylor, Naren Chandavarkar

**SOUND**

Gautam Nair

**CAST**

Tillotama Shome, Chandan Bisht, Sayan Karmakar, Suman Saha

**SHADOWBOX**

*BAKSHO BONDI*

*Shadowbox*, a Bengali- and Hindi-language drama and the feature debut of directors Tanushree Das and Saumyananda Sahi, had its world premiere in the Perspectives section at the 75th Berlin International Film Festival.

The film is an intimate and moving family drama that explores loyalty, resilience, and the quiet strength needed to protect those we love. It follows Maya (Tillotama Shome), a devoted mother and wife, as she navigates life with Sundar (Chandan Bisht), a retired soldier living with PTSD. When Sundar becomes implicated in a local murder, Maya works tirelessly to shield him while caring for their young son, Debu, whose passion for dance reflects the family's hopes and dreams amid challenging circumstances.

Tillotama Shome delivers a commanding and deeply empathetic performance as Maya, capturing patience, determination, and moral courage with subtlety and grace. Chandan Bisht portrays Sundar with remarkable sensitivity, showing the quiet struggles and inner turmoil of a man haunted by trauma. Their interactions, often marked by silence and nuanced gestures, create a powerful emotional resonance that anchors the film. Debu's presence adds warmth and hope, underscoring the importance of family bonds and support.

The film's restrained, neorealist style allows viewers to fully inhabit the family's world, experiencing the emotional tensions and moral complexities with intimacy. Carefully composed shots, naturalistic lighting, and close attention to everyday details bring the household and its surroundings to life, making each moment feel authentic and profoundly human.

*Shadowbox* is ultimately a story about love, devotion, and resilience in the face of adversity. Anchored by standout performances from Shome and Bisht, the film captures a family's quiet struggles and triumphs, offering a deeply intimate experience that resonates with audiences worldwide.

Nicole Guillemet



**Tanushree Das** graduated from the University of Calcutta with a Master's in English Literature before beginning her career in theatre as both director and actor. In 2011, she completed a Diploma in Film Editing at the Film and Television Institute of India, Pune. Her editing work has screened at Berlin, Locarno, Rotterdam, Rome, Pingyao, Hot Docs, and Busan. As a director, she made *For You and Me* (2013, Serendipity Arts Festival 2022) and *A New Life* (2024, MAMI Select, filmed on iPhone). Saumyananda Sahi, born in Bangalore, studied philosophy at St. Stephen's College, Delhi, and trained at FTII Pune. His cinematography credits include *All That Breathes* (Oscar-nominated) and Netflix's *Black Warrant*. He directed *Small Things Big Things* (2014), *Remembering Kurdi* (2016, National Award), and *A New Life* (2024).



## DIRECTOR

Sergei Loznitsa

France, Germany, Netherlands, Latvia,  
Romania, Lithuania | 2025 | 118 min  
Russian with Arabic and English subtitles

## PRODUCER(S)

Kevin Chneiweiss, Regina Bouchehri,  
Gunnar Dedio, Birgit Rasch, Sergei  
Loznitsa, Maria Choustova, Alise  
Çelze, Vlad Rădulescu, Uljana Kim,  
Viola Fügen, Michael Weber, Cécile  
Tollu-Polonowski

## PRODUCTION COMPANY(S)

SBS Productions, LOOKSfilm, White  
Picture, Avanpost Media, Studio  
Uljana Kim, The Match Factory

## SCREENPLAY

Sergei Loznitsa

## CINEMATOGRAPHY

Oleg Mutu

## EDITING

Danielius Kokanauskis

## MUSIC

Christiaan Verbeek

## SOUND

Vladimir Golovnitski

## CAST

Aleksandr Kuznetsov, Alexander  
Filippenko, Anatoli Belyi

## TWO PROSECUTORS

DEUX PROCUREURS

Set in 1937, at the height of Stalin's Great Purges, *Two Prosecutors* follows young prosecutor Alexander Kornev, convinced that Soviet law can still deliver justice in the darkest of times. A blood-written letter from political prisoner Stepniak denounces torture and abuses committed by the NKVD. Kornev decides to investigate: he visits the prison, interrogates officials, gathers evidence, and even attempts a direct meeting with General Prosecutor Andrey Vyshinsky in Moscow. What begins as a pursuit of truth gradually turns into an unequal confrontation with the machinery of power, dissolving every hope for legality. The closing door in the final scene becomes the symbol of a system impervious to justice.

Loznitsa returns to fiction with the same precision and rigor that define his documentary work. The direction is austere: long static shots, restrained dialogue, and claustrophobic spaces that convey a sense of suffocation, thanks also to the choice of using an Academy screen ratio. Oleg Mutu's cinematography creates a muted visual world, dominated by greys and browns, as if covered by the ashes of history and fear.

Aleksandr Kuznetsov gives Kornev quiet intensity, embodying a tragic figure of integrity; Anatoliy Belyi lends Vyshinsky a glacial impenetrability, while Aleksandr Filippenko imbues Stepniak with dignity and sacrifice. Performances avoid melodrama, privileging restraint and silence.

The film resonates powerfully within the historical context of 1937, when the NKVD orchestrated mass arrests and show trials, and Vyshinsky became the legal face of terror. Historical reconstruction is meticulous, from costumes to set design, with the use of an authentic prison as a location. *Two Prosecutors* does not seek spectacle but an interior rhythm, one that makes silence and the weight of the unsaid almost tangible. Rigorous and haunting, the film reminds us (very timely) how law can be transformed into a tool of repression, and how individual hope risks being extinguished when faced with a totalitarian machine.

Teresa Cavina

## Print Source

International Sales:  
Coproduction Office  
[sales@coproductionoffice.eu](mailto:sales@coproductionoffice.eu)



**Sergei Loznitsa**, born 1964, Baranavichy, is a Ukrainian filmmaker renowned for documentaries and feature films that probe Soviet and post-Soviet history. Originally trained as a mathematician and AI researcher, he later studied film at the Gerasimov Institute, graduating in 1997. After making his first documentaries in Russia, he relocated to Germany in 2001. His features *My Joy* (2010) and *In the Fog* (2012) competed at Cannes, while documentaries such as *Maidan* (2014) and *Babi Yar. Context* (2021) earned international acclaim. In 2022, Loznitsa resigned from the European Film Academy and was expelled from the Ukrainian Film Academy for opposing a boycott of Russian filmmakers.



DIRECTOR  
**Amel Guellaty**

Tunisia, France, Qatar | 2025 | 100 min  
Arabic with English subtitles

**PRODUCER(S)**  
Asma Chiboub, Karim  
Aitouna, Chadi Abo

**PRODUCTION COMPANY(S)**  
Haut les mains Productions,  
Atlas Vision

**SCREENPLAY**  
Amel Guellaty

**CINEMATOGRAPHY**  
Frida Marzouk

**EDITING**  
Amel Guellaty, Ghalya Lacroix,  
Malek Kammoun

**MUSIC**  
Omar Aloulou

**SOUND**  
Aymen Labidi

**CAST**  
Slim Bacchar, Sondos  
Belhassen, Eya Bellagha,  
Lobna Noomane

## WHERE THE WIND COMES FROM

WAYN YAKHIZNA ALRIYH

The film belongs to the timeless tradition of the road movie, yet the journey here is more than a physical passage from Tunis to Djerba. It becomes a search for freedom, defiance, and self-discovery. From the opening shot, the camera vividly establishes Alyssa's character, a daring, fearless young woman who sits on a bridge railing as cars rush beneath her, scales the school gate, breaks the rules meant to restrain her, and shatters the conventional image of a girl her age.

Guellaty links Alyssa to the fiery hue of red, while cool shades of blue dominate the world around her. This contrast gives Alyssa a vivid visual presence, enhanced by the compelling performance of young actress Aya Belagha, and underscores her individuality and defiance of her surroundings. In her inner world, everything feels lighter and freer: classrooms transform into ballet stages, and music and light dissolve the weight of reality.

Mehdi, by contrast, is Alyssa's emotional counterpart. A dreamer and an artist, he channels the pressures of his surroundings into his drawings, creating surreal worlds that offer refuge from a reality that seems to reject him. Although it is Alyssa, not Mehdi, who longs to leave, both find a fleeting sense of freedom through the other's dream: Mehdi departs Tunisia, fulfilling a dream that was never truly his, while Alyssa stays behind to face her world, rediscovering herself in her father's workshop and his art, and finding peace in her responsibility toward her mother and sister.

With visual patience and tenderness, Guellaty crafts an intimate film about friendship and freedom, and about a Tunisian generation struggling to breathe within a constricting reality—a small journey that unfolds into a portrait of an entire life.

Mohamed Awad

**Print Source**  
**International Sales:**  
Films Boutique  
[contact@filmsboutique.com](mailto:contact@filmsboutique.com)  
**Middle East Distributor:**  
MAD Solutions  
[distribution@mad-solutions.com](mailto:distribution@mad-solutions.com)



**Amel Guellaty** made her directorial debut in 2017 with the short film *Black Mamba*, produced by Atlas Vision. The film was selected for over 60 international festivals, won 20 awards, and was later acquired by Canal+ in France and Canale 5 in Italy. In 2021, she directed her second short, *Chitana*, which was also widely screened and earned multiple awards. Her first feature, *Where the Wind Comes From*, participated in CineGouna SpringBoard in 2019 during the development phase, and again in 2023 during post-production. The film premiered at the 2025 Sundance Film Festival and went on to screen at IFFR and TIFF.

# FEATURE DOCUMENTARY COMPETITION

## **50 METERS**

Yomna Khattab  
Egypt, Denmark, KSA

## **ALWAYS**

Deming Chen  
USA, France, China, Taiwan

## **BELOW THE CLOUDS**

Gianfranco Rosi  
Italy

## **BETTER GO MAD IN THE WILD**

Miro Remo  
Czech Republic, Slovakia

## **HOW TO BUILD A LIBRARY**

Maia Lekow, Christopher King  
USA

## **KABUL, BETWEEN PRAYERS**

Aboozar Amini  
Netherlands, Belgium

## **LIFE AFTER SIHAM**

Namir Abdel Messeeh  
Egypt, France

## **ORWELL: 2+2=5**

Raoul Peck  
USA, France

## **PUT YOUR SOUL ON YOUR HAND AND**

## **WALK**

Sepideh Farsi  
France, Palestine

## **TALES OF THE WOUNDED LAND**

Abbas Fahdel  
Lebanon

## **THOSE WHO WATCH OVER**

Karima Saidi  
Belgium, France, Qatar

## **WIND, TALK TO ME**

Stefan Djordjevic  
Serbia, Slovenia, Croatia



DIRECTOR

**Yomna Khattab**

Egypt, Denmark, KSA | 2025 | 72 min  
Arabic with English subtitles

**PRODUCER(S)**

Ahmed Amer, Patricia Darti

**PRODUCTION COMPANY(S)**

A.A. Films, Good Company Pictures

**SCREENPLAY**

Yomna Khattab

**CINEMATOGRAPHY**

Omar Hossam Ali

**EDITING**

Gladys Joujou, Khaled Moeit

**MUSIC**

Jonas Colstrup

**SOUND**

Jakob Garfield-Havsteen, Ostama Goubail

**FEATURING**

Yomna Khattab, Akram Khattab

## 50 METERS

In this film, Yomna Khattab restores visibility to a group often overlooked in Arab cinema: the elderly. In a society that rarely gives them space on screen, she places her father and men of his generation at the heart of her cinematic project, using them as a gateway to explore selfhood and complex emotions through personal reflection. From the very beginning, with old home footage shot by Yamina—evoking a time when everything still seemed possible for the child she once was—it becomes clear that the film is about more than just the father-daughter relationship. It is also a meditation on the act of filming itself, a *mise en abyme*, a work reflecting upon itself from within.

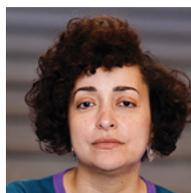
The director turns the camera on her father, who once filmed her, revisiting the past while trying to understand the present through the prism of the future and its uncertainties. The film unfolds as a continuous “work in progress,” reflecting on life, time, and the mysteries inherent in human relationships. Much of it takes place around a swimming pool, where the elderly carry out their aerobic exercises. The director navigates between her artistic and existential questions: Why does she film? Is it because she loves the exercise, or to spend more time with her father under the pretext of filming, or as a tribute to an often-overlooked age group? Perhaps it is a bit of all three, as her father suggests. She is also concerned with capturing his image while surpassing it, wary of becoming merely a reflection of him. Yet she strives to preserve the family legacy through procreation, as if seeking to balance escaping his shadow with remaining rooted in his lineage.

Her greatest challenge, however, remains penetrating the structure of his thoughts and capturing his attention. This absent-minded father, in a poignant moment, confesses that he wished he had never become a parent. Khattab uses the tools of cinema to bridge the distance between them, bringing her personal questions into the open. Over time, as her own vulnerabilities are revealed to the camera, reconciliation with both her father and herself becomes essential for moving forward.

Hauvick Habéchian

**Print Source**

**International Sales:**  
MAD World, Dubai, UAE,  
[info@madworld.film](mailto:info@madworld.film)  
**ME Distributor:**  
MAD Distribution  
[info@mad-solutions.com](mailto:info@mad-solutions.com)



**Yomna Khattab** Is An Egyptian Writer And Director Based In Cairo. She Earned A Master’s Degree In International Economics From Sorbonne Paris I University In 2008. Her First Short Story Collection, *A Video Tape From The Nineties*, Was Published By Dar El Shorouk In 2014. Her Debut Feature Script, *Rokaya*, Won The 2018 Sawiris Cultural Award For Best Screenplay By A Young Writer. She Wrote The Short Film *Let Us Play Yesterday* (2023), Which Premiered In Competition At El Gouna Film Festival. She Has Contributed To Several Tv Writers’ Rooms, Including Netflix’s *Echoes From The Past* (2024). Currently Directing The Jesuit Film School In Upper Egypt, She Premiered Her First Documentary, *50 Meters*, At Cph:Dox 2025 And Is Developing Her Second, *Recris Moi*.



**DIRECTOR**  
Deming Chen

## ALWAYS

CÓNGLÁI

USA, France, China, Taiwan | 2025 | 85 min  
Chinese with Arabic and English subtitles

**PRODUCER(S)**

Hansen Lin, Jean-Marie Gigon,  
Joyce Chou, Chia-Pie Chen

**PRODUCTION COMPANY(S)**

Timelight Films, SaNoSi  
Productions, Springlight  
Picture, Rustic Picture Studio  
LLC

**CINEMATOGRAPHY**

Deming Chen

**EDITING**

Ichu Lin

**MUSIC**

Yannick Dauby

**SOUND**

Yannick Dauby, Nigel Brown

**FEATURING**

Youbin Gong

François Truffaut once said that everything begins in childhood. Chinese director Deming Chen approaches this with a gaze that is both deeply poetic and profoundly compassionate. In the villages of China's Hunan province, where nature still dictates the rhythm of life and shapes the fate of its people, he offers in this documentary a melancholic reflection on childhood, one that slowly retreats in the face of the harsh onslaught of reality. Gong Youbin is a child being raised in the countryside, in a home that brings together three generations: his grandfather and grandmother, his father—left permanently disabled after losing an arm—and Gong himself. His mother has been absent since he was an infant, leaving behind a void that nothing can fill. At his village school, he learns to write poetry, using it as a small window into his inner world. Through it, he writes about vague emotions he cannot yet name.

The director situates the camera deep in nature, letting it observe village life with quiet patience and gentle stillness. Mist drapes the mountains, insects move quietly through the soil, and soft light flows gently across the characters' faces. The visual shift from color to black and white, then back to faded hues, subtly reflects the passage of time—the fading of innocence and the disappearance of childhood. Although the film documents specific years in Gong's life (from nine to thirteen), it does not seek dramatic shifts. Instead, we witness a quiet unfolding of life as it passes by, accompanied by an ever-present sense that something is slowly coming to an end. There is a genuine dignity and warmth in the way everyone appears on screen; even those who complain never forget to laugh. They simply go on living. Even with the mother's absence, the film does not seek answers. Perhaps she left because she could no longer bear life's harshness, or perhaps for some other reason. It does not look for her, but it lets us feel the heavy weight of her absence.

Hauvick Habéchian

**Print Source**

**International Sales:**

Timelight Films/HandsOn Studio LLC

Email: [hansen@hands-onstudio.com](mailto:hansen@hands-onstudio.com)



**Deming Chen**, born in 1993 in Hunan, southern China, pursued a sports-study program while teaching himself photography during high school. During university, he enrolled in an art school to deepen his study of photography and began exhibiting his work internationally. In 2018, he joined the Li Xianting Film School, regarded as the birthplace of Chinese independent cinema, before fully transitioning into filmmaking. He directed his first short documentary, *Everything is Normal*, in 2016, followed by the fiction shorts *Night Tour* (2018) and *Butterfly Overlap* (2021). His first feature documentary, *Song of Shiratori*, premiered in 2022, and his second film, *Always*, won the Grand Prize at CPH:DOX, in addition to receiving several other nominations.



DIRECTOR

**Gianfranco Rosi**

Italy | 2025 | 115 min

Italian, Japanese, Arabic with Arabic and English subtitles

**PRODUCER(S)**

Gianfranco Rosi, Donatella Palermo, Paolo Del Brocco

**PRODUCTION COMPANY(S)**

21Uno Film SRL, Stemal Entertainment SRL, Rai Cinema

**SCREENPLAY**

Gianfranco Rosi

**CINEMATOGRAPHY**

Gianfranco Rosi

**EDITING**

Fabrizio Federico

**MUSIC**

Daniel Blumberg

**SOUND**

Gianfranco Rosi

## BELOW THE CLOUDS

*SOTTO LE NUVOLE*

The film opens with Jean Cocteau's line: "Vesuvius produces all the clouds in the world." From there, Rosi interlaces recurring situations. Archival footage of Vesuvius leads to Pompeii, where the precariousness of existence resonates with the work of technicians and photographers cataloguing relics, while a Japanese team from the University of Tokyo continues its decades-long excavation of Villa Augusta. If history accumulates in layers, the present appears unstable. Rosi observes the fire brigade's switchboard besieged by incessant calls during repeated tremors, as the Campi Flegrei loom menacingly. To this collective anxiety, he contrasts nearly static compelling night views of Naples. Precariousness also weighs on Syrian sailors shuttling between bombarded Ukraine and the port of Naples, unloading 32,000 tons of grain from the cavernous belly of their ship. Precarious too is the future of a group of boys welcomed by Mr Titti in the backroom of his shop, where he organizes a kind of after-school tutoring for disadvantaged children. Lifting his eyes from the book by Hugo, he tells one of them: "You are the wretched (les misérables) of our time."

Rosi here adopts a visual grammar that situates the film within the tradition of the film essay and visual anthropology. The magnificent black and white, which abstracts locations from any picturesque dimension, operates as a device of estrangement, turning Naples into an archaeological landscape, suspended between ruin and survival. The use of static long takes is not merely aesthetic but analytical: each image becomes an observational field where reality accumulates.

The juxtaposition of heterogeneous scenes, without commentary, recalls a genealogy that stretches from Soviet dialectical montage to Pasolini's "cinema of poetry," and even Antonioni's silences. The result is an open dispositif that does not order but problematizes, entrusting the viewer with hermeneutic responsibility. In this way, Rosi radicalizes his conception of cinema as a political act of vision: not to illustrate reality, but to interrogate the very conditions of its representation.

Teresa Cavina

Print Source  
International Sales  
The Match Factory  
[sales@matchfactory.de](mailto:sales@matchfactory.de)



**Gianfranco Rosi**, born in Asmara in 1964 and raised between Italy and the United States, studied at New York University. He debuted with *Below Sea Level* (2008), portraying a marginalized community in the Californian desert, after his medium-length *Boatman* (1993). His acclaimed works include *El Sicario*, *Room 164* (2010) on Mexico's hidden violence and *Sacro GRA* (2013), the first documentary to win Venice's Golden Lion. *Fire at Sea* (2016) won the Golden Bear in Berlin and earned an Academy Award nomination for its powerful take on migration in Lampedusa. He later directed *Notturmo* (2020), filmed across the Middle East, and *Below the Clouds* (2025), which competed in Venice.



**DIRECTOR**  
Miro Remo

Czech Republic, Slovakia | 2025 | 83 min  
Czech with Arabic and English subtitles

**PRODUCER(S)**

Tomáš Hrubý, Pavla Janoušková Kubečková, Miro Remo

**PRODUCTION COMPANY(S)**

Arsy-Versy, Nutprodukce, Czech television

**SCREENPLAY**

Aleš Palán, Miro Remo

**CINEMATOGRAPHY**

Dušan Husár, Miro Remo

**EDITING**

Máté Csuptor, Šimon Hájek

**MUSIC**

Adam Matej, Bedřich Smetana

**SOUND**

Lukáš Kasprzyk

**FEATURING**

František Klišík, Ondřej Klišík

## BETTER GO MAD IN THE WILD

*RADĚJI ZEŠÍLET V DIVOČINĚ*

Director Miro Remo presents an alternative way of living in the heart of the Czech Republic with his hybrid documentary *Better Go Mad in the Wild*. This cinematic journey offers an intimate portrait of the inseparable twins, František and Ondřej Klišík, who have chosen a unique existence far from modern civilization. Loosely based on the eponymous book by Aleš Palán and Jan Šibík, the film beautifully captures their daily routines, which are woven into the very fabric of nature. The brothers are accompanied in their seclusion by a black dog, a rooster, and a bull named Nandy, after Hindu god Shiva's mount, who even doubles as a narrator.

Remo's direction is a masterclass in intimate observation, using a raw yet inspired visual composition to frame the brothers' reality. The film's narrative weaves their individual dreams and frustrations with broader reflections, creating a work of art that feels at once timeless and relevant. It is a study of contradictions exploring how two identical individuals can be so different, and the psychological effects of their codependent relationship. Franta longs for freedom, change and adventure, while Ondra clings to the safety of immutability—the same appearance... but different desires. The director finds a unique story in their daily routine, using their lives to examine how they observe the world around them.

In the silent embrace of nature, a fragile drama of separation, reconciliation and perhaps even reunion takes place. The film's most inspired moments are born from an absurdist structure, with instances of humor and surprising diversification that break the monotony of their existence. These moments add a comic spirit, drawing the viewer in with a curiosity for what lies beneath the surface.

Ultimately, *Better Go Mad in the Wild* is an empathetic portrayal of two unique human beings and the complexities of their chosen lifestyle. The film won the Crystal Globe Grand Prix of the 2025 Karlovy Vary international Film Festival.

Raman Chawla

**Print Source**

**International Sales:**  
Filmotor, Czech Republic  
[michaela@filmotor.com](mailto:michaela@filmotor.com)



**Miro Remo**, born in 1983 in Ladce, Slovakia, is an acclaimed filmmaker and graduate of the Bratislava Film Academy. Over the course of his career, he has won more than 60 international awards. His breakthrough short *Arsy-Versy* earned top prizes at festivals in Ji.hlava, Taipei, Popoli, Sheffield, and Krakow, establishing his reputation as a bold new voice in documentary cinema. He went on to direct acclaimed features including *Comeback* (2014), *At Full Throttle* (2021), and *Better Go Mad in the Wild* (2025), his fourth film to screen at Karlovy Vary IFF. His latest work, *Lebo medved'*, explores the relationship between man and nature in Slovakia.



**DIRECTORS**

**Maia Lekow, Christopher King**

**HOW TO BUILD A LIBRARY**

USA | 2025 | 108 min

English, Swahili with Arabic and English subtitles

**PRODUCER(S)**

Maia Lekow, Christopher King

**PRODUCTION COMPANY(S)**

Circle & Square Productions, One Story Up

**SCREENPLAY**

Maia Lekow, Christopher King, Ricardo Acosta

**CINEMATOGRAPHY**

Christopher King, Wambui Muigai, Emma Nzioka, Ronald Ronics

**EDITING**

Christopher King, Ricardo Acosta C.C.E., Maia Lekow, Michael Onyiego

**MUSIC**

Katya Mihailova, Maia Lekow, Daniel Hoffknecht

Winner of the World Cinema Documentary Special Jury Award for Creative Vision at Sundance 2025, *How to Build a Library* is both an intimate portrait and a rallying cry. Filmmakers Maia Lekow and Christopher King follow two magnetic Nairobi women, writer Wanjiru “Shiro” Koinange and publisher Angela Wachuka, as they take on the extraordinary task of renovating the crumbling McMillan Memorial Library. Once a whites-only institution, the building now becomes a stage, where questions of memory, ownership, and cultural renewal play out in real time.

The film’s strength lies in its protagonists. Shiro and Wachuka are not trained archivists or architects; instead, they are visionaries whose commitment and friendship power the restoration. Lekow and King capture their humor, frustrations, and unguarded moments with a sensitive lens, allowing us to feel the weight of bureaucracy and political games alongside them. Without ever lapsing into heavy-handedness, the filmmakers show how each step of cataloguing, fundraising, and negotiating becomes an act of cultural resistance. The struggle over what to preserve and what to discard highlights not only the material decay of a building but also the lingering colonial structures that shape public space and imagination. In this way, the film operates as a quietly radical meditation on post-colonial identity and the reclamation of narrative.

Alongside these layered themes, the documentary brims with life: warm exchanges between the women, tense community meetings, and evocative sequences set to Maia Lekow’s original music. The score, rooted in Kenyan rhythms with contemporary flourishes, underscores both urgency and joy, reminding us that libraries are not dusty relics but living, breathing spaces. With moments of laughter, conflict, and grace, *How to Build a Library* is ultimately less about bricks and books than about rewriting the future.

Nicole Guillemet

**Print Source**

**International Sales:**

Circle and Square Productions  
Christopher King  
[circleandsquare@gmail.com](mailto:circleandsquare@gmail.com)



**Maia Lekow**, a Kenyan musician, composer, and filmmaker, made her feature debut with *The Letter* (2019), which she co-directed with King. The film was 2021 Kenya’s official Oscar entry, and earned acclaim as a UNHCR goodwill ambassador and African Movie Academy Award-winning composer.

**Christopher King**, originally from Australia, has lived in Kenya since 2007 and co-founded Circle & Square Productions with Lekow. He’s an award-winning editor and cinematographer, and co-directed *The Letter* with Lekow. Over eight years, they self-funded and co-produced their follow-up, *How to Build a Library*, which had its world premiere at the 2025 Sundance Film Festival.



**DIRECTOR**  
**Aboozar Amini**

## KABUL, BETWEEN PRAYERS

Netherlands, Belgium | 2025 | 102 min  
 Pashto, Farsi, Dari with Arabic and  
 English subtitles

**PRODUCER(S)**  
 Jia Zhao, Hanne Phlypo

**PRODUCTION COMPANY(S)**  
 Silk Road Film Salon, Clin  
 d'oeil Films

**SCREENPLAY**  
 Aboozar Amini, Jia Zhao

**CINEMATOGRAPHY**  
 Ali Agha Oktay Khan

**EDITING**  
 Annelotte Medema, Cătălin  
 Cristuțiu, Neel Cockx

**SOUND**  
 Ensieh Layla Maleki

In a masterful use of the documentary form, and its ability to approach problematic characters with neutrality, the filmmaker maintains a deliberate distance from his subject, freeing himself of any preconceived judgment, and allowing the viewer to form their own understanding of the subject and the social and moral codes that shaped them. With this approach, Afghan-Dutch director Aboozar Amini presents a cinematic portrait of Samim, a 23-year-old Taliban soldier deeply devoted to its ideology and moral values. Amini allows his camera ample time to follow Samim, both in his remote village and through the streets of Kabul, where he and his fellow inspection-unit soldiers are tasked with protecting the city from its enemies.

Like other Taliban fighters, he regards "infidels" as enemies who must be fought and for whom one should be willing to sacrifice oneself to defeat them. Samim instills the same beliefs in his younger brothers, ensuring they receive religious instruction from his teenage brother Rafi. He teaches them how to use weapons and how to prepare for martyrdom. The same man is eager to help his father in the fields, and use his breaks to brush up on the English he learned at university. He laments his wife's abandonment and asks for advice on how to treat her properly.

In this different light, Samim appears as an ordinary man shaped by the conservative religious environment in which he was raised. His teenage brother Rafi is much like him, reciting Quranic verses whose meanings he doesn't understand, playing with other boys, and marveling at the beauty and grandeur of the Buddhist temples the Taliban destroyed.

*Kabul, Between Prayers* does not pass judgment on its subjects. Through the filmmaker's questions, their inner emptiness is revealed, an emptiness that cannot be filled by the religious appearances they cling to. The film's prolonged observation invites us to reconsider Samim's formation and to see him as a man shaped by the social and tribal environment in which he was raised, one that turned him into a rigid believer even as he harbors a deep desire for a normal life, a desire he resists by clinging to what he has become.

Kais Kasim

**Print Source**  
**International Sales:**  
 Mediawan Rights  
[kkiefel@mediawan.com](mailto:kkiefel@mediawan.com)



**Aboozar Amini**, born in 1985, is a filmmaker and video artist from Bamiyan, Afghanistan. He left his homeland in 2001 after the Taliban destroyed the Buddha statues near his hometown. Trained in contemporary art at the Rietveld Art Academy in Amsterdam and filmmaking at the London Film School, his work bridges poetic imagery and urgent reality. His graduation film *Angelus Novus* (2015) premiered at IFFR and won international acclaim. His debut feature documentary *Kabul, City in the Wind* (2018) opened IDFA and earned numerous awards, while *Best Day Ever* (2018) premiered at Cannes' Directors' Fortnight. Founder of KinoKabul and Kabul Film School, Amini amplifies young Afghan voices. He is a member of the European and Dutch Film Academies.



DIRECTOR

**Namir Abdel Messeeh**

## LIFE AFTER SIHAM

Egypt, France | 2025 | 76 min

Arabic, French with English subtitles

**PRODUCER(S)**

Camille Laemlé, Namir Abdel Messeeh

**PRODUCTION COMPANY(S)**

Oweda Films, Les Films d'ici

**SCREENPLAY**

Namir Abdel Messeeh

**CINEMATOGRAPHY**

Nicolas Duchêne

**EDITING**

Benoît Alavoine, Emmanuel Manzano

**MUSIC**

Clovis Schneider

**SOUND**

Roman Dymny

**FEATURING**

Siham Abdel Messeeh,  
Waguih Abdel Messeeh,  
Nermine Abdel Messeeh,  
Namir Abdel Messeeh

Almost 15 years after *The Virgin*, *The Copts* and *Me*, director Namir Abdel Messeeh returns to the big screen with an even more intimate portrayal of his family bonds, his inner identity conflicts and his obsessive need to document everything, as if he is in a constant state of anxious awareness that life is nothing but a fleeting glimpse and that we - mere humans - are just passengers of time and space, captive of a universe that both bewilders and frightens us.

Navigating between past and present, Egypt and France, tears and laughter, we watch the film not feeling like outsiders but feeling closely knitted to his beautiful family, a family that is relentlessly tired of his camera but always willing to play along, not because they expect him to create a masterpiece but because they realize that they are piece of him and that is what he needs to find peace in this world. What might seem, from its title, as a movie about loss is actually a movie about love.

And by letting us immerse ourselves in the intimate, in the vulnerable but also in the mundane and the amusing, Namir does end up creating a little masterpiece, a little gem of a film that speaks straight to the soul and that reminds us that there is a life after Siham, his beloved and larger than life mother who monopolizes the screen with her relentless energy and sarcasm. Despite the mourning that permeates through the film, we do not feel that anyone has truly passed. Not only because of the director's obsessive need to document everything, but because his children are laughing, the streets are still beaming with life and because he too, is a piece of them.

Carl Sagan once famously wrote, "For small creatures as we, the vastness is only bearable through love". And for Nameer, it seems that the "we" is only bearable through documentation.

Mouwafak Chourbagui

**Print Source**

**International Sales:**  
Split Screen, Croatia,  
[marcella@splitscreen.hr](mailto:marcella@splitscreen.hr)



**Namir Abdel Messeeh**, born in Egypt and raised in France, studied filmmaking at La Fémis in Paris. After several short films, he turned to more intimate subjects with *You, Waguih* (2005), a personal portrait of his father. His feature debut, *La Vierge, les Coptes et Moi* (2012), blends humor and self-reflection to explore his relationship with his homeland, Egypt, and his Coptic family. The film was selected for major festivals including Cannes, Berlin, and CPH:DOX, winning the Tanit d'Argent at Carthage JCC and Best Documentary at the Doha Festival, before attracting more than 112,000 cinema-goers in France. His highly anticipated second feature, *Life After Siham* (2024, **CineGouna Alumni**), premiered recently at ACID Cannes.



DIRECTOR  
**Raoul Peck**

## ORWELL: 2+2=5

USA, France | 2025 | 119 min  
English with Arabic subtitles

**PRODUCER(S)**

Alex Gibney, Raoul Peck,  
George Chignell, Nick  
Shumaker

**PRODUCTION COMPANY(S)**

Jigsaw Productions, Velvet  
Film, Universal Pictures  
Content Group

**SCREENPLAY**

Raoul Peck

**CINEMATOGRAPHY**

Julian Schwanitz, Ben  
Bloodwell, Stuart Luck, Aera,  
Maung Nadi, Roman T.

**EDITING**

Alexandra Strauss

**MUSIC**

Alexei Aïgui

**SOUND**

Benoît Hillebrant

**CAST**

Damian Lewis as the voice of  
George Orwell

As in his remarkable *I Am Not Your Negro*, where Raoul Peck retraced the writings and life of James Baldwin to craft a film-essay on the systemic nature of racism, the Haitian director now immerses himself in the work and biography of George Orwell, producing a documentary as clear as indispensable. With *Orwell: 2+2=5* Peck approaches Orwell not as a mere canonical author, but as a critical conscience of the twentieth century and of our time. The film interlaces archives, interviews, reconstructions and inserts, shaping a narrative between biography and collective history.

Thanks to full access granted by Orwell's heirs, Peck draws on letters, diaries, published and unpublished writings, photographs and home movies, tracing a path from Orwell's childhood in India—the first image: in an Indian nanny's arms—toward a lifelong inquiry culminating, shortly before his death, in "1984". The equation "2+2=5" becomes a cipher for the manipulation of reality, the fabrication of truth and the political appropriation of language.

As before, Peck adopts the form of the visual essay, making montage the axis. The assemblage of archival footage, media images and staged sequences is not illustrative but dialectical: each image calls forth another in tension rather than continuity, opening critical space. The visual apparatus is reinforced by a soundtrack alternating diegetic fragments with Brechtian interventions, deliberately destabilizing any passive reception. The voice-over functions as countertext rather than commentary, producing semantic dissonances that compel the viewer into an active role of interpretation.

*Orwell: 2+2=5* radicalizes Peck's idea of cinema as "counter-history": not a chronicle, but an epistemological intervention that unmasks manipulation while reaffirming Orwell's relevance. The result is intellectually rigorous and politically urgent: past dystopias, once imagined, appear less as speculative warnings than as terrifying realities of our present.

Teresa Cavina

Print Source  
International Sales:  
GOODFELLAS  
73 Rue Sainte Anne - 75002 Paris  
[feripret@goodfellas.film](mailto:feripret@goodfellas.film)



**Raoul Peck**, born in Haiti in 1953, lived in Congo, France, Germany, and the United States. He first trained as an engineer before studying directing at the DFFB in Berlin. His body of work, spanning fiction and documentary, is consistently marked by political urgency and critical rigor. After his early films in the 1990s, he gained prominence with *Lumumba* (2000) and *Sometimes in April* (2005). Already well known among cinephiles, he achieved worldwide recognition with *I Am Not Your Negro* (2016), nominated for an Academy Award. With the miniseries *Exterminate All the Brutes* (2021), he deepened and radicalized his reflection on colonialism. His latest work, *Orwell: 2+2=5* (2025), premiered at Cannes.



DIRECTOR  
**Sepideh Farsi**

## PUT YOUR SOUL ON YOUR HAND AND WALK

France, Palestine | 2025 | 112 min  
English with Arabic subtitles

**PRODUCER(S)**

Sepideh Farsi

**PRODUCTION COMPANY(S)**

Rêves d'Eau Productions,  
24images

**CINEMATOGRAPHY**

Sepideh Farsi

**EDITING**

Sepideh Farsi, Farahnaz  
Sharifi

**MUSIC**

Cinna Peyghamy

**SOUND**

Pierre Carrasco

**FEATURING**

Fatem Hassona

The title of Iranian director Sepideh Farsi's documentary comes from a phrase spoken to her by the young Palestinian Fatima Hassouna during a phone call in the early days of the war in Gaza. Over the following months, she continued to speak with her, documenting the details of life in the Strip and the death and destruction endured by her family. The result of the conversations, live recordings, and photographs captured and sent by the 24-year-old Fatima is a deeply moving and honest documentary. Setting aside conventional cinematic aesthetics, it relies instead on raw visual material filmed through a mobile phone lens, bearing witness to unending scenes of ruin and death. From this, sorrow seeps into the documentary, and into the viewer, as the filmmaker's conversations with Fatima grow longer so do the days of killing.

The pain strikes hardest through her constant smile and spontaneity, through her hope to go on living her simple life among her family and community. As she moves from one place to another, fleeing death, she carries with her a quiet determination to endure, one that makes no claim to heroism. What's most beautiful about Fatima is the way she speaks (in simple English), saying whatever comes to mind. She neither embellishes a scene nor softens an event, and that gives the documentary its raw, overflowing emotion. It is a candid portrayal of the destruction, as well as her determination to record its brutal details, with a sense of responsibility she takes upon herself. It is hard to believe someone so young can endure all that surrounds her, facing it with awareness and resolve, as if to ensure it becomes part of a history that must not be erased. The film's selection at the Cannes Film Festival offered her the chance to attend with the crew, but the blockade prevented her. After the screening, she would not remain in contact with the director for long—death found her before she could speak again.

Kais Kasim

**Print Source**

**International SALES:**  
CERCAMON  
[sebastien@cercamon.biz](mailto:sebastien@cercamon.biz)  
[dorian@cercamon.biz](mailto:dorian@cercamon.biz)



**Sepideh Farsi**, an Iranian director, experienced the revolution at 13, was imprisoned as a dissident at 16, and left Iran at 18. Now based in Paris, she has pursued mathematics, photography, and filmmaking, creating around fifteen works across documentary, fiction, and animation. Her notable films include *Tehran Without Authorization* (Locarno), *ed Rose R* (TIFF), and *The Siren*, an animated feature about the Iran-Iraq war that opened Berlinale Panorama and has since received numerous awards. She is currently developing an "Iranian Western" and an autobiographical animation titled *Memoirs of an Undutiful Girl*, while continuing to advocate for democracy in Iran.



**DIRECTOR**  
**Abbas Fahdel**

## TALES OF THE WOUNDED LAND

Lebanon | 2025 | 120 min  
 Arabic with English subtitles

**PRODUCER(S)**  
 Nour Ballouk, Abbas Fahdel  
**PRODUCTION COMPANY(S)**  
 Nour Ballouk Co.  
**SCREENPLAY**  
 Abbas Fahdel  
**CINEMATOGRAPHY**  
 Abbas Fahdel  
**EDITING**  
 Abbas Fahdel  
**SOUND**  
 Abbas Fahdel  
**FEATURING**  
 Camellia Ibrahim

This is the first cinematic work to document the latest Israeli aggression against Lebanon, offering a comprehensive vision of the destruction left in the war's wake, particularly in the villages of southern Lebanon. Despite the scenes of devastation that fill the screen, the film does not portray human defeat; rather, it reveals resilience, showing survivors who return to their land with deeper roots and a renewed longing for life. As if the blow, instead of causing destruction, had awakened a stubborn will to survive. From amid the rubble, a voice rises: "Every stone in this place is raised like a clenched fist." Iraqi director Abbas Fahdel neither romanticizes reality nor lingers on its tragedy; he simply sheds light on that hidden flame that keeps people standing tall.

The film arises from two impulses: the witness's desire to document and the artist's instinct to transform that documentation into an aesthetic moment. From this interaction, the work is born in its most honest and lucid moments, especially when it leans on spontaneity and on a deep insistence on preserving life, even in its smallest details, those that might at first seem marginal. Among the film's most beautiful moments is a scene where a man searches through the rubble of his destroyed home, desperately trying to recover the library of books he spent his life collecting.

Through moments like these, Fahdel reaffirms one of the defining features of his cinematic style, already evident in his film *Yara*: simplicity and clarity, and a vivid, direct exchange between characters who meet face to face, often without a predetermined script. This spontaneity, which may seem incidental, is in fact essential, giving the film its human warmth. Fahdel captures an aspect of the Lebanese character as it emerges in a moment of confrontation with the existential threat posed by Israel. In his genuine engagement with people and events, a familiar admiration resonates: for their resilience, their remarkable capacity to adapt, and that stubbornness which not only sustains life but shapes the film as a whole.

Hauvick Habéchian

**Print Source**  
**International Sales:**  
 Nour Ballouk Co.  
[nourballouk@hotmail.com](mailto:nourballouk@hotmail.com)



**Abbas Fahdel**, born in Babylon, Iraq, is a Franco-Iraqi filmmaker and writer with a PhD in cinema from the Sorbonne. Since 2002, he has created works that blur fiction and documentary, including three films shot in Iraq. His acclaimed *Homeland: Iraq Year Zero* (2015) won awards at more than twenty international festivals. Based in Lebanon since 2017, he has directed four features: *Yara* (2018), in competition at Locarno; *Bitter Bread* (2019), premiered at the New York Film Festival; *Tales of the Purple House* (2022), selected for Locarno's competition; and *Tales of the Wounded Land* (2025), also in competition at Locarno. He directed *Dawn of the World* (2008) in Egypt and published his first novel in 2024.



**DIRECTOR**  
**Karima Saïdi**

Belgium, France, Qatar | 2025 | 92 min  
 French, Italian, Arabic, Greek, Turkish,  
 Persian, Azari with Arabic and English  
 subtitles

**PRODUCER(S)**  
 Julie Freres

**PRODUCTION COMPANY(S)**  
 Dérives, Sophimages, Les  
 Films du Fleuve, CBA - Centre  
 de l'Audiovisuel à Bruxelles,  
 RTBF (Télévision Belge), Les  
 Films d'Ici

**SCREENPLAY**  
 Karima Saïdi

**CINEMATOGRAPHY**  
 Caroline Guimbal

**EDITING**  
 Yaël Bitton, Frédéric Fichetef,  
 Karima Saïdi

**MUSIC**  
 Lucas Lauwers

**SOUND**  
 Quentin Jacques, Nicolas  
 Pommier

## THOSE WHO WATCH OVER

### CEUX QUI VEILLENT

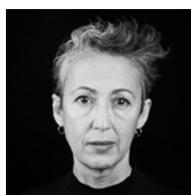
By keeping her camera inside the migrants' cemetery in Brussels to document the spiritual connection between visitors and their deceased loved ones, Karima Saïdi's documentary becomes a meditative exploration of death as part of the eternal cycle of life. Her camera's intimate gaze on the cemetery—chosen by migrants of various religions and ethnicities as a shared resting place on their journey to eternity—captures the tender details of families visiting their graves, revealing how their lives remain intertwined with those who have passed, despite their absence.

The director captures the visitors as they speak to their departed loved ones, openly sharing their feelings and worries. They come seeking a bond they refuse to let fade. The repeated scenes of cleaning and tending to the graves reaffirm this connection. Tombstones bearing names and dates recall the time they once shared. Death stirs sorrow, intensified by the rumble of the digging machines, yet time gently eases the pain. These visits take on a different tone, where joy and sadness intertwine, and sometimes even blossom into new friendships.

Visitors share sweets to honor their dead, guided by a sense that everyone here inhabits the same space in peace—able to rise above the differences that may once have divided them. Here, there is no separation between Muslim, Christian, or Jewish graves. The migrants' cemetery in Brussels thus becomes a place of much-needed harmony, where ethnicities, religions, and communities meet. The film's beauty lies in this very idea: through it, the Moroccan filmmaker offers an intimate and profoundly personal cinematic vision of the cemetery, reflecting on the passage to eternity as something that exists side by side with life itself.

Kais Kasim

**Print Source**  
**International Sales**  
 Dérives  
[info@derives.be](mailto:info@derives.be)



**Karima Saïdi** is a filmmaker whose work delves into themes of exile and memory. A graduate in film editing from INSAS and in screenwriting from ULB, she has developed a multifaceted career. She works as a documentary editor and script supervisor on fiction films, while as a director she makes a more personal mark through her own films and sound installations that explore the notion of boundaries. In addition to her creative practice, she teaches at the University of Liège (ULiège) and at ESAV in Marrakech.



**DIRECTOR**  
**Stefan Djordjevic**

Serbia, Slovenia, Croatia | 2025 | 100 min  
 Serbian with Arabic and English subtitles

**PRODUCER(S)**

Dragana Jovovic, Stefan Ivancic, Ognjen Glavonic, Stefan Djordjevic, Vanja Jambrovic, Jozko Rutar, Miha Cernec

**PRODUCTION COMPANY(S)**

Non-Aligned Films, Katunga, SPOK Films, RESTART, Staragara Production

**SCREENPLAY**

Stefan Djordjevic

**CINEMATOGRAPHY**

Marko Brdar

**EDITING**

Tomislav Stojanovic, Dragan von Petrovic

**MUSIC**

Ivan Judas

**SOUND**

Julij Zornik

**FEATURING**

Negrica Djordjevic, Stefan Djordjevic, Bosko Djordjevic, Djordje Davidovic, Budimir Jovanovic, Ljiljana Jovanovic, Marina Davidovic, Ana Petrovic, Vidak Davidovic

**Print Source**  
**International Sales**  
 Heretic  
 Ioanna Stais  
 +30 210 600 52 60  
[ioanna@heretic.gr](mailto:ioanna@heretic.gr)  
[www.heretic.gr](http://www.heretic.gr)

## WIND, TALK TO ME

VETRE, PRIČAJ SA MNOM

Stefan Djordjevic originally planned to make a film about his ailing mother, but following her death he shifted focus to encompass his whole family with this profoundly moving first feature, which sees him return home to the warm embrace of his loved ones.

In his remarkably intimate debut, filmmaker Stefan Đorđević embarks on a deeply personal pilgrimage to his family home, seeking solace after the death of his mother. What began as a tribute to her life transforms into a tender and unflinching portrait of a family navigating the labyrinth of loss together. The director's camera serves not just as a tool for observation, but as an active, therapeutic presence, capturing the raw, disorienting reality of grief with an honesty that is both heartbreaking and hopeful.

The film distinguishes itself by its audacious form, fluidly blending authentic experience with evocative cinematic storytelling. This creative fusion of family history and artistic vision allows for a deeper truth to emerge, revealing how grief is not a linear, tidy process but a fragmented collection of real moments and treasured recollections. This bold approach makes the film a compelling and ideal candidate for a feature documentary competition, showcasing how a personal tragedy can be transformed into a universal and profoundly innovative work of cinema.

The film unfolds with a quiet rhythm, weaving together memories and improvised moments with his relatives. The natural world, and in particular the wind, becomes a silent character—a gentle aural presence echoing his mother's belief that it can bring wishes to life. With a contemplative visual style and an understated grace, the film finds poetic significance in fleeting moments: the shared laughter, a quiet gesture of comfort, or the unspoken love for a stray dog who becomes an unexpected emotional anchor for the family. *Wind, Talk to Me* is a soul-stirring and authentic meditation on the ties that bind us, a poignant reminder that even in the face of profound absence, our connections can help us find our footing again. It's a work that honours the past while embracing the messy, beautiful complexities of the present.

Raman Chawla



**Stefan Djordjevic** was born in 1987 in Serbia and earned his BA and MA from the Faculty of Dramatic Arts in Belgrade. He gained international recognition with his graduation short film *A Handful of Stones* (2017), which premiered at ACID, Cannes. His acclaimed short *The Last Image of Father* (2019) won multiple awards, while his short documentary *Portrait of a Dying Giant* (2023) was featured at the Venice Biennale of Architecture. In addition to filmmaking, he is also a photographer. His collaborative exhibition "A Diary of Mom" (2020), created with his brother Boško, received notable attention. *Wind, Talk to Me*, is his debut feature film.

ELGOUNA  
FILM  
FESTIVAL  
مهرجان الجونة السينمائي



WHEREVER YOUR LIFE GOES,  
THE ALL-NEW X3 LEADS.



☎ 19269 | [BMW-Egypt.com](http://BMW-Egypt.com)



# SHORT FILM COMPETITION

## **AGAPITO**

Kyla Danelle Romero, Arvin Belarmino  
Philippines, France

## **AMBUSH**

Yassmina Karajah  
Canada, Jordan

## **A BEAR REMEMBERS**

Zhang & Knight  
UK, Spain

## **BREAKING OUT OF ALI AND MAHER'S BASE**

Abanoub Youssef  
Egypt

## **CASA CHICA**

Lau Charles  
Mexico

## **CITIZEN-INMATE**

Hesam Eslami  
Iran

## **CLOSE YOUR EYES, HIND**

Amir Zaza  
Netherlands

## **THE DEVIL AND THE BICYCLE**

Sharon Hakim  
France, Lebanon

## **DOG ALONE**

Marta Reis Andrade  
Portugal, France

## **HYENA**

Altay Ulan Yang  
USA, China

## **LOYNES**

Dorian Jespers  
Belgium, France, UK, North Macedonia

## **MY BROTHER, MY BROTHER**

Saad Dnewar, Abdelrahman Dnewar  
Egypt, France, Germany

## **OF BURNING MEMORIES & WOUNDS**

Suha Bilal  
Egypt

## **RESERVOIR**

Deokgeun Kim  
South Korea

## **S THE WOLF**

Sameh Alaa  
France, Egypt

## **SAMRA'S DOLLHOUSE**

Maissa Lihedheb  
Germany, Tunisia, USA

## **WATER GIRL**

Sandra Desmazières  
France, Netherlands, Portugal

## SHORT FILM COMPETITION

Philippines, France | 2025 | 15 min  
Tagalog with Arabic and English subtitles

### PRODUCER

Jon Galvez, Carlos Ortiz,  
Mick Quito

**PRODUCTION COMPANY**  
901 STUDIOS, ASTRAL 88

### SCREENPLAY

Kyla Danelle Romero,  
Arvin Belarmino

### CINEMATOGRAPHY

Geia DE VERA

### EDITING

John Rogers

### MUSIC

Gelo Damos

### SOUND DESIGN

Jedd Dumaguina

### CAST

Jeremy Calilung, Andre  
Miguel Bongato, Mark  
Emil Nolasco



## AGAPITO

In a fading duckpin bowling alley, 25-year-old Mira works as a senior pin setter, enduring long hours in a cramped station. Her greatest joy comes once a month when her older brother Junior, who has cerebral palsy, visits from his care facility. To honor him, Mira and her colleagues transform the alley into a stage, performing a heartfelt song-and-dance that brings Junior to tears as he imagines dancing freely.



### DIRECTORS

**Kyla Danelle Romero,**  
**Arvin Belarmino**

**Arvin Belarmino** is a Filipino filmmaker and alumnus of Talents Tokyo, the Locarno Filmmakers Academy, and the Cannes Cinéfondation Residency. His short films include *Kyel*, *Nakaw*, *Tarang*, and *Hinakdal*. In 2024, he directed *Radikals* and *Silig*, both of which screened at Cannes. **Kyla Romero** is a Filipino filmmaker whose debut feature *Dosena* was selected for the Busan Film Festival. She co-wrote the award-winning *Hinakdal* at Cinemalaya and collaborated with Arvin Belarmino on *Ria* and *Radikals*.

Canada, Jordan | 2025 | 21 min  
Arabic with English subtitles

### PRODUCER

Rula Nasser, Joaquin  
Cardoner, Aseel Abu  
Ayyash, Yousef Abed  
Alnabi, Raya Abu Rub

**PRODUCTION COMPANY**  
THE IMAGINARIUM  
FILMS CO., MIGMAR

### SCREENPLAY

Yassmina Karajah

### CINEMATOGRAPHY

Farhad Ghaderi

### EDITING

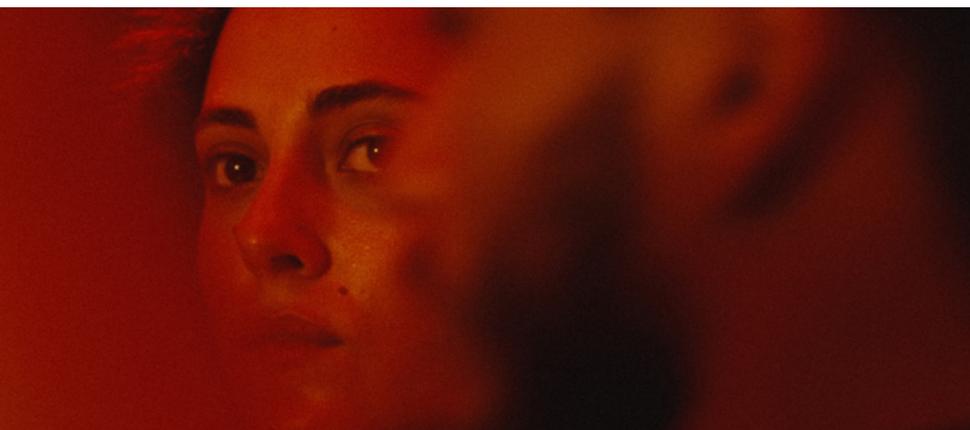
Abdallah Sada

### SOUND DESIGN

Janis Ahnertt, Noor  
Halawani

### CAST

Sereen Khass, Emad Al  
Kobari, Joanna Arida,  
Mohammad Jayousi,  
Moath Zakzook, Yazan  
Eid, Kareem Al Kurdi



## AMBUSH

KAMEEN

A pop-up techno club takes over the streets of downtown Amman, flooding a conservative neighbourhood with heavy bass and unfamiliar faces. Newly sober, Jana wrestles with intimacy, while across the street, Hasan watches from his family's rooftop, awaiting a long-overdue encounter.



### DIRECTOR

**Yassmina Karajah**

**Yassmina Karajah** is a Jordanian-Palestinian screenwriter and director whose short films have screened at major international festivals, including TIFF, AFI, and Melbourne. Her latest short, *Rupture* (2018), premiered at TIFF, screened at MoMA's New Directors/New Films, and won the Grand Jury Prize at Slamdance. She studied law at the University of Bristol, film production at the University of British Columbia, and is a graduate of the Canadian Film Centre's Directors' Lab.



UK, Spain | 2025 | 20 min  
English with Arabic subtitles

**PRODUCER**  
Medb Riordan, Lexi Kiddo

**PRODUCTION COMPANY**  
Academy Films

**SCREENPLAY**  
Zhang + Knight

**CINEMATOGRAPHY**  
Christopher Ripley

**EDITING**  
Jack Williams

**MUSIC**  
Jonathon Ng

**SOUND DESIGN**  
Tim Burns

**CAST**  
Anna Calder Marshall,  
Lewis Cornay

## A BEAR REMEMBERS



DIRECTORS  
**Zhang & Knight**

Local boy Peter is determined to uncover the source of a mysterious metallic sound haunting his village. When he shares his footage with an elderly woman, it awakens memories of a bear from her childhood. Winner of the CANAL+ Ciné+ Award at Clermont-Ferrand ISFF.

**Zhang & Knight** are a London-based directing duo whose soulful films explore themes of cultural identity through folklore. Beginning their career in music videos and commercials, their distinctively dreamy films and campaigns quickly gained recognition, with their work winning numerous awards. Their debut short film *A Bear Remembers* has gone on to win top prizes at Clermont-Ferrand and Aspen Shortsfest. They are currently developing their first feature-length project.

Egypt | 2025 | 15 min  
Arabic with English subtitles

**PRODUCER**  
Botros Gamel, Youseef Zarif

**PRODUCTION COMPANY**  
Abanoub Independent Production

**SCREENPLAY**  
Abanoub Youssef

**CINEMATOGRAPHY**  
Beshoey Raffet, Abanoub Youssef

**EDITING**  
Mahmoud Ahmad Nabil

**MUSIC**  
Yasmine Sabbagh

**SOUND DESIGN**  
Jose Lobo, Ricardo Salazer

**CAST**  
Beshoy Hanna, Nassar Gerges, Elhag Mohamed Rady

### WORLD PREMIERE



DIRECTOR  
**Abanoub Youssef**

## BREAKING OUT OF ALI AND MAHER'S BASE

ALKHURUJ MIN QAEIDAT ALI WA MAHER

**Abanoub Youssef** is an Egyptian screenwriter and film director. He holds a B.A. in Mass Communication from Beni Suef University and a master's degree in screenwriting and film directing from the Higher School of Cinema and Audiovisual at Carthage University. He has written and directed six short films across three different countries, earning recognition at both local and international festivals. He is currently developing his first feature screenplay.

In a quiet rural village, unexpected chaos breaks out when a donkey escapes from the farm of Ali and Maher, two young heirs of powerful landowning families. What begins as a simple and frantic search for the missing animal soon unfolds into a journey that exposes the hidden tensions and absurdities within the village's social fabric. As the donkey wanders freely through the village, it becomes an unlikely catalyst for a series of humorous and revealing events that reflect the deep-rooted class divisions and shifting values of rural life.

## SHORT FILM COMPETITION

Mexico | 2025 | 26 min  
Spanish with Arabic and English subtitles

### PRODUCER

Luna Martínez Montero

### PRODUCTION COMPANY

Centro de Capacitación  
Cinematográfica

### SCREENPLAY

Lau Charles

### CINEMATOGRAPHY

Ángel Jara Taboada

### EDITING

Santiago Zermeño

### MUSIC

Marco Charles, Alonso  
Alemán

### SOUND DESIGN

Jorge Leal Carrera

### CAST

Mauro Guzmán, Katherine  
Bernal, Daniela Arroio,  
Raúl Briones



DIRECTOR

**Lau Charles**

## CASA CHICA

**Lau Charles** is a director and visual artist who studied visual arts and film directing, with a strong focus on childhood in her creative work. In 2016, she co-founded Pininos, a company dedicated to casting and acting coaching for audiovisual projects. Her short film *Olote* screened at the Huesca and Morelia film festivals, was shortlisted for the BAFTA Student Film Awards, and won Best Short at the Argentina International Political Film Festival. She also works as a casting director and acting coach.

*Casa Chica* is a short film that tells the story of two siblings: 11-year-old Quique and 5-year-old Valentina. After their parents separate, they move into a tiny apartment under their mother's care. On their first Sunday with their father, he introduces them to his "new family," where the siblings discover that their half-sister is the same age as Valentina. Through a cinematographic diptych, we experience their emotions and perspectives, piecing together the director's fragmented memories, culminating in a revealing image of her real family 25 years later.



## CITIZEN-INMATE

*DAR BAND*

In a world where urban surveillance creates a vast panopticon—a system designed to keep people under constant, conscious visibility, ensuring obedience through the illusion of control—the balance of power is about to shift. What if the prisoners began watching the guard instead? What if they refused to play their assigned roles in this automated order of dominance and submission? This is the story of a society that, unshaken by the growing power of technologies meant to subdue it, dares to rise up and challenge the very foundations of its oppression.

Iran | 2025 | 15 min

Farsi with Arabic and English subtitles

### PRODUCER

Hesam Eslami

### PRODUCTION COMPANY

Aras Films

### SCREENPLAY

Hesam Eslami

### CINEMATOGRAPHY

Hamed Hoseini Sangari

### EDITING

Mehdi Jabinshenas

### MUSIC

Saba Nedaei

### SOUND DESIGN

Mehrshad Malakouti



DIRECTOR

**Hesam Eslami**

**Hesam Eslami** is a Tehran-based filmmaker who has been directing and producing documentaries for international television and cinema since 2013. He earned his BFA and MA in Cinema from Tehran University of Art. His recent works focus on the margins of Iranian society. His first feature, *The 20th Circuit Suspect* (2017), premiered at Hot Docs; his second, *The Marriage Project* (2020), co-directed with Atieh Attarzadeh, premiered at Visions du Réel; and his third, *A Band of Dreamers and a Judge* (2023), premiered at IDFA.

INTERNATIONAL PREMIERE



Netherlands | 2025 | 32 min  
Arabic with Arabic and English subtitles

**PRODUCER**  
Amir Zaza, Abdul Rahman Abdulfattah, Frederike Scheffer

**MUSIC**  
Rami Al Maghrbel

**SOUND DESIGN**  
Quincy Vlijtig

**PRODUCTION COMPANY**  
MATTAR Productions

**CAST**  
Patel Akkad, Sundus Al Bashash, Sara Alestwani

**SCREENPLAY**  
Amir Zaza

**CINEMATOGRAPHY**  
Tonko Bossen

**EDITING**  
Amir Zaza

**CLOSE YOUR EYES, HIND**

Amid the war in Gaza, six-year-old Hind Rajab and her family are desperately trying to escape to safety. To momentarily forget the danger, they dance in the car to loud music. But their attempt to flee is abruptly cut short when an Israeli tank opens fire without warning. Only Hind and her 14-year-old cousin survived the attack. Trapped inside the car and surrounded by tanks, the girls struggle to hold on. They comfort each other and speak aloud of a future that feels increasingly distant. They remain in contact with emergency services, who promise to rescue them once the military gives permission. What began as a search for safety ends in a tragedy that exposes the brutal heart of the war.



DIRECTOR  
**Amir Zaza**

**Amir Zaza** is a Syrian-born producer, screenwriter, and director based in the Netherlands. A 2022 graduate of the Netherlands Film Academy, his short, *It Will Rain*, won Best Graduation Film at the 2023 Student Academy Awards. He has since directed acclaimed commercials in the Netherlands. Committed to social impact, Amir creates films that tackle urgent issues with emotional depth, simplicity, and striking visual storytelling.

France, Lebanon | 2025 | 24 min  
Arabic, French with Arabic and English subtitles

**PRODUCER**  
Astrig Chandèze-Avakian

**PRODUCTION COMPANY**  
Aeternam Films

**SCREENPLAY**  
Sharon Hakim

**CINEMATOGRAPHY**  
Laetitia de Montalembert

**EDITING**  
Clémence Samson

**MUSIC**  
Marc Codsi, Aghiad Ghanem

**SOUND DESIGN**  
Rawad Hobeika, Benoît Gargonne, Lionel Guenoun

**CAST**  
Mélissa Succar, Roger Azar, Christine Choueiri, Jennifer-Maria Hector, Joseph Sassine



DIRECTOR  
**Sharon Hakim**

**THE DEVIL AND THE BICYCLE**  
*LE DIABLE ET LA BICYCLETTE*

**Sharon Hakim** is a writer and director who studied in Paris and New York. In 2020, she directed her first short film *The Great Night*, selected at Clermont-Ferrand and Cinemed, and awarded in Cabourg and Brest. In 2024, she directed *The Devil and the Bicycle*, which premiered at Clermont-Ferrand. She is currently developing her first feature film, *Mermaid Avenue*.

Yasma, a 13-year-old Lebanese girl from an interfaith marriage, is preparing for the ritual of her First Communion. However, as her sensuality begins to awaken, an entirely different kind of ritual unfolds.

## SHORT FILM COMPETITION

Portugal, France | 2025 | 13 min

Portuguese, English with Arabic and English subtitles

### PRODUCER

David Doutel, Vasco Sá, Edwina Liard, Nidia Santiago, Olivier Catherin

### PRODUCTION COMPANY

BAP - ANIMATION STUDIOS, IKKI FILMS

### SCREENPLAY

Marta Reis Andrade

### ANIMATION

Leonor Pacheco, Diana Peixoto, Vitor Hugo Rocha, Marta Reis Andrade, Milly Yencken, Beatriz Maia, Inês Teixeira

### EDITING

Inês Munhoz, Alberto Remelhe

### MUSIC

Grilo

### SOUND DESIGN

Bernardo Bento



DIRECTOR

**Marta Reis Andrade**

## DOG ALONE

CÃO SOZINHO

**Marta Reis Andrade**, born in 1991, studied directing at the Theatre and Film School in Lisbon and at the Academy of Performing Arts in Prague (FAMU), before completing a master's in Animation at the Royal College of Art in London. Her student films *Come to Me* and *The Village Game* screened internationally, with the latter nominated for a BAFTA Student Award. Since 2018, she has been based in Portugal, where she directs and animates at BAP Studios.

After the death of its owner and companions, a dog is left alone, its relentless howls disturbing the neighbourhood. Next door, an old man faces the solitude of widowhood as his granddaughter Marta returns from London, where she too felt achingly lonely.



## HYENA

In an isolated castle, students prepare for a life-changing examination. As anticipation builds to a fever pitch, a storm strikes. Trapped within crumbling walls, their academic sanctuary becomes a prison, and minds begin to break.

USA, China | 2025 | 21 min

Chinese with Arabic and English subtitles

### PRODUCER

Edyta Yutong Deng, Altay Ulan Yang

### PRODUCTION COMPANY

X99 Films

### SCREENPLAY

Altay Ulan Yang

### CINEMATOGRAPHY

Fang jiacheng

### EDITING

Zhang Zhongchen, Altay Ulan Yang

### MUSIC

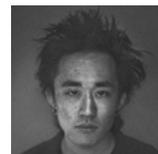
Chen Ruotong

### SOUND DESIGN

Dong Borui, Zhen Cheng

### CAST

Huo Zhengjie, Hou Tianyu, Altay Ulan Yang, Chen Yanchen



DIRECTOR

**Altay Ulan Yang**

**Altay Ulan Yang** is a 27-year-old director from the Chahar Mongolian tribe in Inner Mongolia. He lived in a monastery until the age of 18 and currently resides in New York. His first short film, *Monsters Never Know*, won the Best International Short Film award at the Fribourg International Film Festival and was selected for the Palm Springs International Film Festival. *HYENA* is his second film.

## SHORT FILM COMPETITION



Belgium, France, UK, North Macedonia | 2025 | 25 min  
English, French with Arabic subtitles

### PRODUCER

Clyde Gates, Dorian Jaspers, Jules Reinartz

### PRODUCTION COMPANY

Scum Pictures, Films Grand Huit

### SCREENPLAY

Raphaël Meyer, Dorian Jaspers

### CINEMATOGRAPHY

Arnaud Alberola

### EDITING

Charles Dhondt, Liyo Gong, Ariane Boukerche, Omar Guzman

### MUSIC

Charles Dhondt, Liyo Gong, Ariane Boukerche, Omar Guzman

### SOUND DESIGN

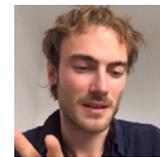
Thomas Becka, Zakhar Semirkhanov, Raf Enckels

### CAST

Elaine Collins, Vicenç Altaio, Johan Opstaele, Sheila Breen Rickerby, Margaret O'Kell, Brian Phillips, Terry Briscoe

## LOYNES

A Kafkaesque courtroom drama set in 19th-century Liverpool, recounting the trial of a corpse with neither name nor past. Dozens have gathered for the absurd ceremony – and perhaps to deliver justice.



### DIRECTOR

**Dorian Jaspers**

**Dorian Jaspers**, born in 1993 in Brussels, is a filmmaker trained at INSAS, KASK, and Le Fresnoy. His short film *Sun Dog*, inspired by a surreal journey in the Russian Arctic, won over twenty awards worldwide, including the main prize at the Rotterdam Film Festival, and was named Short Film of the Year 2020 by the Short Film Conference. It qualified for the Ensors, the European Film Awards, and the Oscars, and was screened at MoMA, ICA London, Garage Moscow, among others.

Egypt, France, Germany | 2025 | 15 min  
Arabic with English subtitles

### PRODUCER

Abdallah Dnewar, Hesham Marold, Lucas Tothe, Jessica Arfuso

### PRODUCTION COMPANY

Dnewar Films, Milkman Films, Punchline Cinema

### SCREENPLAY

Saad Dnewar, Abdelrahman Dnewar

### CINEMATOGRAPHY

Karim Marold

### EDITING

Yasser Azmy

### MUSIC

Selim El Sadek

### SOUND DESIGN

Roman Strack, Myrto Chatziandreou, Matthias Lempert

### CAST

Omar Aly Osman, Abdelrahman Dnewar, Hind Usf, Khaled Elessawy



### DIRECTORS

**Saad Dnewar,**  
**Abdelrahman Dnewar**

## MY BROTHER, MY BROTHER

*KHAYINAT AL'AEYUN*

**Saad Dnewar** was an Egyptian filmmaker and actor based in Berlin. A multidisciplinary artist, he worked across animation and live action, gaining international attention with his short film *My Brother, My Brother* (2024), then in development. Saad tragically passed away at 29, yet his legacy endures through his writings and the three unfinished films currently being completed by his brothers, as well as the posthumous awards that continue to honor his talent.

*My Brother, My Brother* is an autofiction animation film that explores the complexities of a past shared by two identical twins: Omar and Wesam. A split narrative retells the two sides of their memories – from the instant they were fused together in their mother's womb to the moment they are parted by the tragic death of one of them. Tied together by the twins' confusion about their existence, a fragmented world of memories and dreams emerges, blurring the lines between reality and fiction, present and past, Omar and Wesam.

## SHORT FILM COMPETITION

Egypt | 2025 | 18 min  
Arabic with English subtitles

### PRODUCER

Salma El Sharnouby

### SCREENPLAY

Suha Belal

### CINEMATOGRAPHY

Fatema Yasser

### EDITING

Salma Ayman, Youhanna  
Nagy

### MUSIC

Tarek Hussein

### SOUND DESIGN

Abraham Moughrabi

### CAST

Menha El Batraoui,  
Maher El Sharnouby, Lola  
Hesham



DIRECTOR

**Suha Bilal**

**Suha Bilal** is an Egyptian-American filmmaker based in Cairo. She studied Media Studies at the Arab Academy for Science, Technology and Maritime Transport and the Universitat Autònoma de Barcelona, graduating in 2020. Her work includes the short documentaries *Crooked Rib* and *Pieces of a Woman*. Her short *Sharbat* won the Audience Award at the Two.Five Film Festival. Supported by AFAC and Netflix, she recently directed her second short, *Of Burning Memories and Wounds*.

WORLD PREMIERE



## OF BURNING MEMORIES & WOUNDS

AN ASHBAHAHON

Noura contemplates avoiding starting a family of her own whilst caring for demented Anise, who struggles with her distorted memories of motherhood and a family that ceased to exist.

WORLD PREMIERE



## RESERVOIR

JEOSUZI

Jeong-cheol goes to a reservoir with his teenage son. While teaching him to swim, he pushes too hard and nearly causes the boy to drown. Their relationship falls apart, and later, Jeong-cheol enters the reservoir alone to retrieve his son's swimming goggles—only to confront the haunting memories he had long tried to bury.

South Korea | 2025 | 23 min

Korean with Arabic and English subtitles

### PRODUCER

Kang Han-geul, Lee  
Sanghoon

### SCREENPLAY

Kim Deokgeun

### CINEMATOGRAPHY

Lee Tei

### EDITING

Kim Youngduk

### MUSIC

Kim Haewon

### SOUND DESIGN

Koo Jong-ryul, Kim Mimi

### CAST

Park Sung-il, Choi Hyun-  
jin, Lee Joo-won



DIRECTOR

**Deokgeun Kim**

**Kim Deokgeun** is a Seoul-based filmmaker who earned his M.A. in Film Directing from the Korea National University of Arts. His latest short, *To Each Your Sarah* (2019), screened at numerous international festivals, including Sehsüchte and Poitiers, and won the Jury Prize at the Mise-en-scène Film Festival, South Korea's largest genre film festival.



France, Egypt | 2025 | 11 min  
Arabic with English subtitles

**PRODUCER**  
Avantika Singh  
Desbouvries  
**PRODUCTION COMPANY**  
Salt for Sugar Films  
**SCREENPLAY**  
Sameh Alaa  
**ANIMATION**  
Joseph Roth  
**SOUND DESIGN**  
Moataz AlQammari

## S THE WOLF

S ALDIYB - RIHLAT ALBAHATH EAN ALTAAJ ALMAFQUD

A middle-aged man sits in his childhood bedroom, reflecting back on his tumultuous adolescent phase. Through intricate and deeply personal musings – all somehow tied to his hair, whether growing or receding – we slowly accumulate meaning into the larger journey of his life.



DIRECTOR  
**Sameh Alaa**

**Sameh Alaa** is an Egyptian director, producer, and writer. His short films *Fifteen* and *I'm Afraid to Forget Your Face* gained international acclaim, with the latter winning the Palme d'Or at Cannes, the first Egyptian film to do so. His films have screened at major film festivals worldwide, including Toronto, Locarno, and San Sebastián, and were showcased at MoMA and the Venice Biennale. He is currently developing his first feature film.

### INTERNATIONAL PREMIERE

Germany, Tunisia, USA | 2025 | 12 min  
French, Arabic with Arabic and English subtitles

**PRODUCER**  
Katherine Li Johnson,  
Fredgy Noel, Nour Amrani,  
Maïssa Lihedheb  
**SCREENPLAY**  
Maïssa Lihedheb  
**CINEMATOGRAPHY**  
Zamarin Wahdat  
**EDITING**  
Mdhamiri Á Nkemi  
**MUSIC**  
Faris Amin  
**CAST**  
Mariem Ferjani, Mansour  
Kliia



DIRECTOR  
**Maïssa Lihedheb**

## SAMRA'S DOLLHOUSE

**Maïssa Lihedheb** is a German-Tunisian filmmaker based between Berlin, Tunis, and New York. She co-directed the feature documentary *Ramadan in a Day* (Golden Palm, Saudi Film Fest) and directed episodes of the German series *Wir* (ZDF). Her short *Hundefreund* premiered at Tribeca and BFI, won Best German Film at Interfilm, and was nominated for the German Film Awards. An Ang Lee Scholar, she is pursuing her MFA at NYU Tisch.

In *Samra's Dollhouse*, a heartbroken Tunisian filmmaker casts a young actor in her latest romance film. But as rehearsals unfold, he suspects his role is not fiction at all. Blending North African music, dance, and visual flourishes inspired by Pedro Almodóvar and Ruben Östlund, the film blurs performance and reality. What begins as a love story becomes a haunting satire about ambition, illusion, and the exploitation of artists in a world where dreams come at a price.

## SHORT FILM COMPETITION

France, Netherlands, Portugal | 2025 | 15 min  
No Dialogue

### PRODUCER

Jérôme Barthélemy, Daniel Sauvage, Olivier Catherin, Nuno Amorim, Vanessa Ventura, Richard Valk

### PRODUCTION COMPANY

Caïmans Productions, Animaux, Valk Producties

### SCREENPLAY

Sandra Desmazières

### ANIMATION

Sandra Desmazières

### EDITING

Guerric Catala

### MUSIC

Manuel Merlot, Cedryck Santens

### SOUND DESIGN

Antoine Citrinot, Cyril Holtz, Alexis Place, Grégory Vincent



### DIRECTOR

**Sandra Desmazières**

## WATER GIRL

*FILLE DE L'EAU*

**Sandra Desmazières**, born in 1978, studied at Duperré and ENSAD in Paris, where she discovered her passion for animation. Her graduation film *Sans queue ni tête* won the 2003 Cartoon d'Or. She went on to direct *Le Thé de l'oubli* (2008) and *Bao* (2011). Her short *Flowing Home* (2021) was shortlisted for both the César and Oscar awards. Her most recent film, *Water Girl* (2023), was produced by Caïmans Productions. She is currently developing the short *J28* and the feature *Tempête Rouge*.

Mia has spent her entire life freediving, fishing, and gliding through seaweed and over rocks. As time passed, it etched its lines on her body and shaped the landscapes around her. Loved ones have vanished. Tonight, Mia remembers.



# 50 Years

A Legacy for The Future



For 50 years, CIB has led the Egyptian banking industry with a solid strategy and a commitment to excellence. From driving economic growth to championing customer-centric innovation, CIB empowers communities and helps forge lasting partnerships. Committed to sustainability and creating impact, we continue to pave the way for a brighter, more inclusive financial future.



# OFFICIAL SELECTION OUT OF COMPETITION

## **ABLAZE**

Thomas Kruithof  
France, Belgium

## **ANIMALS IN WAR**

Myroslav Slaboshpytskyi, Yuliia Shashkova, Maksym Tuzov, Oleksii Mamedov, Sviatoslav Kostyuk, Ivan Sautkin, Andrii Lidahovskyi  
Germany, Ukraine

## **BLUE MOON**

Richard Linklater  
USA, Ireland

## **BURNING DUST**

Ebrahim Saeedi  
Kurdistan

## **THE DEVIL SMOKES (AND SAVES THE BURNT MATCHES IN THE SAME BOX)**

Ernesto Martínez Bucio  
Mexico

## **DJ AHMET**

Georgi M. Unkovski  
North Macedonia, Czech Republic, Serbia, Croatia

## **DREAMS (SEX LOVE)**

Dag Johan Haugerud  
Norway

## **FRANKENSTEIN**

Guillermo del Toro  
USA

## **THE GENTLEMEN**

Karim ElShenawy  
Egypt

## **HAPPY BIRTHDAY**

Sarah Goher  
Egypt

## **IT WAS JUST AN ACCIDENT**

Jafar Panahi  
Iran, France, Luxembourg

## **LA GRAZIA**

Paolo Sorrentino  
Italy

## **LITTLE AMÉLIE OR THE CHARACTER OF RAIN**

Mallys Vallade, Liane-Cho Han  
France

## **LOVE IMAGINED**

Sarah Rozik  
Egypt

## **LOWLAND KIDS**

Sandra Winther  
USA, Denmark, UK

## **THE LUMINOUS LIFE**

João Rosas  
Portugal, France

## **MADE IN EU**

Stephan Komandarev  
Bulgaria, Germany, Czech Republic

## **RESURRECTION**

Bi Gan  
China, France

## **SEEDS**

Brittany Shyne  
USA

## **SENTIMENTAL VALUE**

Joachim Trier  
Norway, Germany, Sweden, Denmark, France

## **SIRÂT**

Olivier Laxe  
France, Spain

## **SOUND OF FALLING**

Mascha Schilinski  
Germany

## **TOMOSHIBI**

Lorenzo Squarcia  
Italy

## **WE BELIEVE YOU**

Charlotte Devillers, Arnaud Dufeys  
Belgium

## **WHEN A RIVER BECOMES THE SEA**

Pere Vilà Barceló  
Spain



## DIRECTOR

**Thomas Kruithof**

France, Belgium | 2025 | 102 min  
 French with English subtitles

**PRODUCER(S)**

Thibault Gast, Matthias  
 Weber

**PRODUCTION COMPANY(S)**

24 25 Films

**SCREENPLAY**

Jean-Baptiste Delafon,  
 Thomas Kruithof

**CINEMATOGRAPHY**

Christophe Beaucarne

**MUSIC**

Grégoire Auger

**SOUND**

Nicolas Provost

**CAST**

Virginie Efira, Arieh  
 Worthalter, Mama Prassinou,  
 Justine Lacroix, Loup Pinard

**ABLAZE***LES BRAISES*

Ablaze plunges the viewer into the raw emotional landscape of 2018 France, where mounting economic pressure and rising living costs ignite widespread public fury. Against this backdrop of social unrest, the film introduces Karine and Jimmy, a working-class couple whose modest life is suddenly fractured by the weight of global conviction.

Driven by a powerful sense of injustice and a deep empathy for struggling households, Karine (César-winner Virginie Efira) finds herself drawn into a burgeoning wave of militant protest. She throws herself wholeheartedly into the cause, dedicating spare moments, nights and weekends, to demonstrations and organizational efforts. This fierce new dedication to societal betterment puts her marriage and family stability under immense strain.

Jimmy (César-winner Arieh Worthalter), focused on providing for their children and keeping his small business afloat, struggles to reconcile Karine's burning activism with the immediate needs of their home. Directed with striking honesty, the film doesn't shy away from showing the daily, gut-wrenching tension as the couple navigates the classic push-and-pull between duty to family and duty to society.

The film masterfully navigates the complexities of love and fierce conviction, delivering a raw yet incredibly tender look at the collision between a deep bond and political fire. Efira and Worthalter deliver performances of remarkable honesty, brilliantly portraying the emotional toll that activism exacts on personal lives. Ablaze is a nuanced exploration of opposing viewpoints, posing a universal, thought-provoking question about the boundaries of commitment—to one's partner, one's family, and one's society—and ultimately celebrating the enduring, often unspoken, power of support. It's an emotionally resonant experience that stays with you long after the credits roll.

Raman Chawla

Print Source  
 International Sales:  
 Elle Driver  
[distribution@wildbunch.eu](mailto:distribution@wildbunch.eu)



**Thomas Kruithof** is a self-taught filmmaker who wrote and directed his first short film, *Rétention* (2013), a social drama set in a detention center for undocumented immigrants. In 2017, he wrote and directed his debut feature, *La Mécanique de l'ombre*, a paranoid thriller starring François Cluzet and Alba Rohrwacher. He is 49 years old and lives in Paris.



## DIRECTORS

**Myroslav Slaboshpytskyi, Yuliia Shashkova, Maksym Tuzov, Oleksii Mamedov, Sviatoslav Kostiuk, Ivan Sautkin, Andrii Lidahovskyi**

Germany, Ukraine | 2025 | 97 min

Germany, Ukraine with English subtitles

## PRODUCER(S)

Oleksiy Makukhin, Oleg Kokhan, Igor Dovgal

## PRODUCTION COMPANY(S)

SOTA Cinema Group, Kleos Art, Essence Film

## SCREENPLAY

Myroslav Slaboshpytskyi, Yuliia Shashkova, Maksym Tuzov, Oleksii Mamedov, Sviatoslav Kostiuk, Ivan Sautkin, Andrii Lidahovskyi

## CINEMATOGRAPHY

Byron Werner, Yuri Gruzinov, Lev Kostenko, Oleksandr Roshchyn, Volodymyr "Vova" Ivanov, Yuriy Barsuk

## EDITING

Oleksiy Shamin, Oliver Neumann

## MUSIC

Dmytro Gordon, Roman Vyshnevskiy, Oleksandr Kohanivskiy

## SOUND

Vitalii Baidin, Denys Ryskal, Mykhailo Zakutskiy, Olesii Diachenko, Artem, Volodymyr Tretyakov

## CAST

Sean Penn, Maryna Koshkina, Olga Korotyayeva, Andrii Lidahovskyi, Andrii Isayenko, Olga Martynushyn, Mykhailo Matiukhin, Artem Chernii

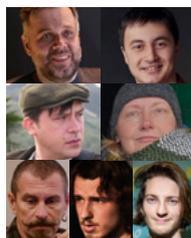
## ANIMALS IN WAR

Seven short films, each telling a story about the war in Ukraine, come together with cinematic finesse in a single feature titled *Animals in War*. The choice of animals as a central theme is far from arbitrary, after all, in war, it is not only soldiers and civilians who suffer and die. Destruction spares no living creature caught in its path.

Witnessing the devastation that befalls Ukraine through the fate of its animals, and seeing what they endure, mirrors the human experience at the outbreak of war. The way all these destinies converge in dramatic moments, erasing any clear separation between them, makes for a profoundly painful and harsh reality. Wars shake even those far removed from them, forcing them to feel their harsh reality. This is vividly portrayed in *Eagle*, which follows a sound editor (played by Sean Penn) collaborating remotely with a Ukrainian field technician searching for a quiet spot to film an eagle in flight. The ambient noise grows louder, until its source is revealed: a Russian helicopter. Its engine blasts directly into the editor's ears, violently shaking him and making him feel like his head will explode.

Amid the flames and chaos, the animals' stories serve as metaphors for the lives of those nearby or sharing the same space. For some, leaving them behind is unbearable; for others, they provide the strength to stay and face whatever comes to the very end. What is remarkable about this collection is the unifying dramatic thread, reinforced by aesthetic choices that blur its realism and soften the harshness of imagination, creating a cinematic work unique in both style and approach. *Animals in War* is far from an ordinary film; it can only be approached as a powerful cinematic outcry against war and those who ignite it.

Kais Kasim



"The Eagle" by **Myroslav Slaboshpytskyi**

"Sonny" by **Oleksii Mamedov**

"Cow In The Fog" by **Sviatoslav Kostiuk**

"Torpedo" by **Yuliia Shashkova**

"Underwater Adventure" by **Ivan Sautkin**

"The Rabbit" by **Maksym Tuzov**

"We're All Right" by **Andrii Lidahovskyi**



DIRECTOR

**Richard Linklater**

**BLUE MOON**

USA, Ireland | Fiction | 2025 | 133 min  
English with Arabic subtitles

Director Richard Linklater chooses just two hours from the life of the late American songwriter Lorenz Hart, and within this brief period, he manages to distill so much of Hart's life. Linklater offers a masterful lesson on how to portray a real person on screen, without overloading it with unnecessary details, and without ever needing to leave a single location.

**PRODUCER(S)**

Mike Blizzard, John Sloss,  
Richard Linklater, Joshua  
Foster

Biographical films about famous figures are almost always enjoyable to watch, and every award season has at least one or two of them. Audiences love to see how filmmakers reimagine real-life personalities, how actors bring them to life, and how closely the films reflect the people as they appeared in television interviews. In this film, Linklater chooses a specific moment as the starting point, the opening night of the musical *Oklahoma!* in March of 1943, set in the bar where the show's creators gather to celebrate the premiere.

**PRODUCTION COMPANY(S)**

Detour Filmproduction

Lorenz Hart sits in a bar, waiting for his former partner and longtime collaborator, composer Richard Rodgers, who has since parted ways with him to compose *Oklahoma!*. Over the course of the film, we see how Lorenz Hart, portrayed brilliantly by Ethan Hawke, is a mix of sharp wit, biting humor, and evident vanity. We see this through the finely crafted dialogue by Robert Kaplow, which gradually reveals the depths of Hart's character to us, whether through his sharp-tongued remarks about others, his mockery of *Oklahoma!* itself, or through the reactions of those around him, revealing how deeply they admire him despite his merciless wit.

**SCREENPLAY**

Robert Kaplow

**CINEMATOGRAPHY**

Shane F. Kelly

**EDITING**

Sandra Adair

**MUSIC**

Graham Reynolds

**SOUND**

Tom Hammond

**CAST**

Ethan Hawke, Margaret  
Qualley, Bobby Cannavale,  
Andrew Scott

The film doesn't forget to reveal the protagonist's vulnerable/emotional side. We see his affection for a woman much younger than himself, and while it's clear she doesn't share his feelings, she's gently moved by his affection. Through this blend of vulnerability and pride, Hart's character comes fully into view.

Andrew Mohsen



**Richard Linklater** is an American director, screenwriter, and producer known for his constant desire to experiment with different cinematic styles and ideas. He directed more than 25 feature films, earning numerous nominations and awards, including five Academy Award nominations and two Silver Bear awards for Best Director at the Berlin International Film Festival. Among his most celebrated works is the *Before Trilogy*, filmed with the same actors at nine-year intervals, as well as his acclaimed film *Boyhood*, which was shot over 12 years and follows its protagonist from childhood to college. In 2025, Linklater presented two new films: *Blue Moon*, which premiered at the Berlin International Film Festival, and *Nouvelle Vague*, which screened at the Cannes Film Festival.



## DIRECTOR

**Ebrahim Saeedi**

Kurdistan | Documentary | 2025 | 72 min  
 Kurdish with English subtitles

**PRODUCER(S)**

Ebrahim Saeedi

**PRODUCTION COMPANY(S)**

Lavan Film

**SCREENPLAY**

Ebrahim Saeedi

**CINEMATOGRAPHY**

Ebrahim Saeedi

**EDITING**

Ebrahim Saeedi

**MUSIC**

Ali Samadpour

**SOUND**

Saeedi Giso Azadrawesh

**FEATURING**

Mohammad Mohamadi, Asker  
 Javanmard

**BURNING DUST***TOZI AGIRIN*

Dizaj Dol is a once-thriving village on the edge of Lake Ürmîye, now facing the devastating consequences of environmental change. Once sustained by water wells, fertile gardens, and the bounty of the lake, the community now looks out over a barren expanse of salt flats – the stark remnants of the lake's retreat. The drying landscape has not only altered the physical environment but has also deeply affected the lives and livelihoods of its people.

The village is home to both Kurds and Azaris, who have long coexisted peacefully. Among them are Kak Mohammad, a Kurdish vineyard owner, and Mashhadi Asgar, an Azari farmer whose ancestral vineyard has been left without water. Asgar struggles desperately to save his dying trees, resorting to laborious efforts like hauling water by tanker and bucket to nourish a few surviving cherry trees. Mohammad, too, fights to preserve his grape harvest, but relentless salt storms, rising temperatures, and encroaching desert winds destroy his crops.

The environmental disaster ripples through every aspect of village life. Farming collapses, unemployment rises, and illnesses spread. Drought-driven fires break out, and livestock perish from disease and hunger. Faced with despair, the villagers turn to faith, seeking divine intervention in different ways. Mashhadi Asgar and the Azari Shiites perform mourning rituals and chain ceremonies near the desiccated lake, pleading for rain and the return of the waters. Meanwhile, Kak Mohammad and the Kurdish villagers gather in mosques, offering prayers and playing the daf drum, invoking mercy and relief.

Dizaj Dol is a poignant reflection on human endurance in the face of ecological catastrophe. Through the parallel struggles of two men and their community, the story reveals the shared vulnerability and unwavering hope that bind people together when nature itself turns hostile.



**Ebrahim Saeedi**, born in 1965 in Iranian Kurdistan, is an accomplished filmmaker and editor with over four decades of experience. A graduate of the University of Art in Tehran, he has directed five short films, three feature documentaries, and two feature films. Renowned for his technical mastery, Saeedi has edited and shot more than 175 projects spanning diverse genres, from social documentaries to ethnographic works. He is also an active film festival juror and conducts professional editing workshops around the world.

Print Source  
 International Sales:  
 Rétaw Film  
[www.retawfilm.com](http://www.retawfilm.com)  
[retawfilm@gmail.com](mailto:retawfilm@gmail.com)



DIRECTOR

**Ernesto Martínez Bucio**

Mexico | Fiction | 2025 | 97 min  
Spanish with English subtitles

**PRODUCER(S)**

Carlos Hernández Vázquez,  
Gabriela Gavica, Alejandro  
Durán

**PRODUCTION COMPANY(S)**

Mandarina Cine

**SCREENPLAY**

Karen Plata, Ernesto Martínez  
Bucio

**CINEMATOGRAPHY**

Odei Zabaleta

**EDITING**

Ernesto Martínez Bucio, Odei  
Zabaleta, Karen Plata

**SOUND**

José Miguel Enríquez

**CAST**

Mariapau Bravo Aviña, Rafael  
Nieto Martínez, Regina  
Alejandra, Laura Uribe Rojas,  
Donovan Said, Carmen  
Ramos, Micaela Gramajo,  
Bernardo Gamboa

**Print Source**

**International Sales:**  
Bendita Film Sales  
Luis Renart  
[sales@btafilms.com](mailto:sales@btafilms.com)

## THE DEVIL SMOKES (AND SAVES THE BURNT MATCHES IN THE SAME BOX)

The strangeness of its title, *The Devil Smokes (and Keeps the Burnt Matchsticks in the Same Box)*, mirrors the strangeness of its Latin American worlds, where the real and the magical intertwine seamlessly. Its cinematic language feels naturally aligned with the region's creative spirit, without pretension or imitation. Thus, the work of Ernesto Martínez Bucio, winner of the Grand Prize in the Panorama section at the latest Berlinale, stands as something that ultimately belongs to itself.

From the very beginning, the film exudes a sense of the uncanny. Five children live in their grandmother's house, without their parents. One of them fills the missing part of a torn family photograph with his own drawings, blending imagination with the reality of the original image—sketches that quietly reveal the pain of absence. The mother leaves without explanation, and the despairing father sets out to find her. Their grandmother, Romana, haunted by delusions of demons slipping into her home, confines the children within its walls.

Cut off from the outside world, they retreat into a dim interior space, easing their loneliness through an imagination nourished by their grandmother's delusions. From within the house, its doors and windows tightly shut, and through what flickers on the television screen, Mexico of the 1990s emerges, conflicted between its religious fervor as it joyfully welcomes Pope John Paul II and a society gripped by fear of itself. The film's narrative gently releases stories that intertwine what happens within the family and beyond. Because of their unusual way of life, social services intervene, threatening to take the children away from their grandmother. This awakens in them a desire to remain together, even if it means staying inside their own familial "prison." The film's aesthetic language comes through in the strength of its performances and a script that shows how Latin American cinema tells its stories through image, bringing its fragmented and uncanny worlds vividly to life.

Kais Kasim



**Ernesto Martínez Bucio** was born in 1983 in Uruapan, Mexico, a birth his mother recalls required forceps. He is a film director, screenwriter, and editor with a BA in Communication Sciences from ITESO, a BA in Filmmaking from CCC, and an MA in Filmmaking from EQZE. After so many years of study, one might think he learns slowly—or simply loves being in school. His short films have premiered at major festivals, including Cannes' Cinéfondation, Cairo, San Sebastián, and Rotterdam. A two-time recipient of grants from the National Fund for Culture and the Arts and a Berlinale Talents alumnus, he also enjoys road cycling and hamburgers.



## DIRECTOR

**Georgi M. Unkovski**

North Macedonia, Czech Republic, Serbia, Croatia | Fiction | 2025 | 97 min

Turkish, Macedonian with English subtitles

## PRODUCER(S)

Ivan Unkovski, Ivana Shekutkoska, Michal Kráčmer, Veronika Kührová, Igor Kecman, Jelena Mitrovic, Katarina Prpic, Vladimir Anastasov, Angela Nestorovska

## PRODUCTION COMPANY(S)

Cinema Futura, Analog Vision, Alter vision, Backroom Production, Film House Bas Celik, Sektor Film

## SCREENPLAY

Georgi M. Unkovski

## CINEMATOGRAPHY

Naum Doksevski

## EDITING

Michal Reich

## MUSIC

Alen Sinkauz, Nenad Sinkauz

## SOUND

Miroslav Červená Chaloupka, Ludvik K. Bohadlo

## CAST

Arif Jakup, Agush Agushev, Dora Akan Zlatanova, Aksel Mehmet

**DJ AHMET**

Bursting with energy, humor, and heart, *DJ Ahmet* announces the arrival of an exciting new filmmaker from North Macedonia. Georgi M. Unkovski's feature debut has enjoyed an extraordinary festival journey, winning major audience and jury awards across Sundance, Seattle, Sarajevo, Herceg Novi, Los Angeles, and the IFF Art Film Festival, a testament to its emotional resonance and creative vision. At Sundance, the film took home both the World Cinema Dramatic Audience Award and the Special Jury Award for Creative Vision, immediately establishing it as a breakout favorite.

Set in a remote Yuruk farming community where tradition, faith, and family duty weigh heavily, the film captures the spark of youthful rebellion through the universal language of music. Without ever giving away the turns of its story, Unkovski invites us into a world both specific and universal, where a boy's love for electronic dance music collides with a conservative environment. Critics from *Variety*, *The Hollywood Reporter*, and *Screen Daily* have praised the film's balance of sharp humor and tenderness, its authentic performances, and its stunning cinematography by Naum Doksevski (*Housekeeping for Beginners*), who bathes the Macedonian countryside in a golden glow. Anchored by a breakout performance from newcomer Arif Jakup, alongside the touching presence of young Agush Agushev and a finely tuned ensemble, *DJ Ahmet* delivers a coming-of-age story that is at once familiar and freshly alive.

What sets the film apart is the way it pulses with rhythm. Music isn't just background, it's lifeblood, resistance, and connection. From clandestine raves to Bluetooth speakers carried across pastures, EDM (Electronic Dance Music) becomes the soundtrack of hope and youthful defiance. With its winning mix of laughter, longing, and liberating beats, *DJ Ahmet* is a heartfelt reminder that even in the most tradition-bound places, joy and change can rise when the music starts.

Nicole Guillemet

Print Source  
International Sales  
FILMS BOUTIQUE  
[contact@filmsboutique.com](mailto:contact@filmsboutique.com)



**Georgi M. Unkovski**, born in 1988 in Skopje, North Macedonia, studied film at NYU's Tisch School of the Arts and began his career with acclaimed short films, including *The Children Will Come* (2017), which screened at Sarajevo and other international festivals. His commercial and music video work in North Macedonia established his signature visual rhythm and youthful energy. In 2025, his feature debut, *DJ Ahmet*, premiered at the Sundance Film Festival, where it won both the World Cinema Dramatic Audience Award and a Special Jury Award for Creative Vision.



DIRECTOR

**Dag Johan Haugerud**

Norway | Fiction | 2025 | 110 min  
 Norwegian with Arabic and English subtitles

**PRODUCER(S)**

Yngve Sæther, Hege Hauff  
 Hvattum

**PRODUCTION COMPANY(S)**

Motlys

**SCREENPLAY**

Dag Johan Haugerud

**CINEMATOGRAPHY**

Cecilie Semec

**EDITING**

Jens Christian Fodstad

**MUSIC**

Anna Berg

**SOUND**

Gisle Tveito, Yvonne Stenberg

**CAST**

Ella Øverbye, Selome Emnetu,  
 Ane Dahl Torp, Anne Marit  
 Jacobsen, Andrine Sæther,  
 Lars Jacob Holm

**DREAMS (SEX LOVE)**

*DRØMMER*

Winner of the Golden Bear for Best Film at the Berlinale, *Dreams* is the final chapter in Dag Johan Haugerud's much-praised trilogy about love, desire, and the fragile ways people connect. Known for *Beware of Children* and the daring diptych *Sex and Love*, Haugerud brings humor, warmth, and emotional sharpness to a story that feels both timeless and modern.

Set in Oslo, the film follows Johanne (Ella Øverbye, returning after her standout role in *Beware of Children*), a teenager experiencing the rush of first love. Her crush on her French teacher Johanna (Selome Emnetu) sparks a series of discoveries, misunderstandings, and moments of vulnerability. What begins as an intimate coming-of-age tale grows into a multi-generational reflection when Johanne's mother Kristin (Ane Dahl Torp) and grandmother Karin (Anne Marit Jacobsen), a poet, read her writings and confront their own past desires, losses, and freedoms.

The cast shines throughout: Øverbye captures adolescence with subtle restraint, Jacobsen and Dahl Torp balance wit and tenderness, and Emnetu radiates warmth as the center of Johanne's gaze. Critics have praised Haugerud's gift for moving seamlessly between playful and poignant tones, creating a film that feels deeply personal yet universal.

Visually and sonically, *Dreams* creates an atmosphere of softness and beauty. Cinematographer Cecilie Semec bathes Oslo in gentle pastels, while Anna Berg's jazz-inflected score drifts between lightheartedness and longing. With its mix of humor, heartache, and grace, *Dreams* is a moving exploration of love across generations, and a film that lingers like first love itself

Nicole Guillemet

Print Source  
 International Sales:  
 m-appeal, Berlin.  
[berlinoffice@m-appeal.com](mailto:berlinoffice@m-appeal.com)



**Dag Johan Haugerud**, born in 1964 in Eidsberg, Norway, is a novelist, screenwriter, librarian, and filmmaker whose work is distinguished by wit, empathy, and sharp observations of human relationships. He studied film at Stockholm University and library science at Oslo Metropolitan University. Haugerud made his feature debut with *I Belong* (2012), which won four Amanda Awards including Best Film. His breakthrough, *Beware of Children* (2019), premiered in Venice's Horizons section to critical acclaim. Between 2023 and 2025, he released his bold trilogy *Sex, Love, and Dreams*, the last of which won the Golden Bear for Best Film at the Berlinale.



## DIRECTOR

Guillermo del Toro

## FRANKENSTEIN

USA | Fiction | 2025 | 149 min  
English with Arabic subtitles

## PRODUCER(S)

Guillermo del Toro, J. Miles Dale, Scott Stuber

## PRODUCTION COMPANY(S)

Double Dare You, Demilo Films, Bluegrass 7

## SCREENPLAY

Guillermo del Toro

## CINEMATOGRAPHY

Dan Laustsen

## EDITING

Evan Schiff

## MUSIC

Alexandre Desplat

## SOUND

Nathan Robitaille, Nelson Ferreira, Christian Cooke, Brad Zoern, Greg Chapman

## CAST

Oscar Isaac, Jacob Elordi, Christoph Waltz, Mia Goth, Felix Kammerer, Charles Dance, David Bradley, Lars Mikkelsen, Christian Convery

Mary Shelley's *Frankenstein* is one of the most frequently adapted novels in cinema. In it, Victor Frankenstein, a scientist obsessed with conquering death, brings a creature to life with an electric shock, only for his creation to turn into a curse that relentlessly haunts him. The story feels almost made for Mexican director Guillermo del Toro, a master of fantastical worlds whose films are never without monsters.

This film was like a dream for Mexican director Guillermo del Toro, and he finally brought it to life with a massive Netflix budget. It went on to compete at the Venice International Film Festival, where in 2017 it won the Golden Lion for *The Shape of Water*. The director and screenwriter presents his adaptation in two main chapters. The first is told from Victor Frankenstein's perspective (Oscar Isaac) and traces his lifelong obsession with death and the possibility of overcoming it, following him from his childhood preoccupations through his various experiments until he succeeds in bringing the creature to life. The second chapter is told from the monster's perspective (Jacob Elordi), recounting what happens after Frankenstein abandons him to face his fate.

The original novel draws its power from the many themes it explores, including scientific ambition, life and death, and the nature of power, ideas that remain timeless and can be revisited again and again. As del Toro himself has said, "It's a novel that changes as you yourself change." In his adaptation, he chooses to humanize the monster, presenting him in a way that differs from many classic interpretations, while portraying Frankenstein himself as capable of cruelty. This approach feels deliberate and fitting, especially in the context of recent films that explore human cruelty one way or the other.

Andrew Mohsen

Print Source  
International Sales:  
Netflix - Cai Mason



**Guillermo del Toro**, the Mexican director, screenwriter, and producer, is considered one of the most prominent filmmakers of his generation. He is known for his ability to create films that blend reality and fantasy, often drawing on literary sources for inspiration. He first gained popular recognition with *Hellboy* (2004), based on the famous comic book character, and achieved international fame with *Pan's Labyrinth* (2006), which premiered at the Cannes Film Festival and went on to win three Academy Awards. His film *The Shape of Water* won the Golden Lion at the Venice Film Festival and earned him Oscars for Best Picture and Best Director. He also ventured into animated filmmaking with *Pinocchio*, which won the Academy Award for Best Animated Feature in 2023.



**DIRECTOR**

**Karim ElShenawy**

Egypt | Fiction | 2025 | 120 min  
Arabic with English subtitles

**PRODUCER(S)**

Mostafa Sakr, Mohamed Ezz El-din, Karim El Shenawy

**PRODUCTION COMPANY(S)**

BulletProof Films, Sea Cinema Production, Film Square, Red Star, Bedaya Films and Empire

**SCREENPLAY**

Mostafa Sakr, Mohamed Ezz El-Din, and Abdel Rahman Gawish

**CINEMATOGRAPHY**

Mostafa Fahmy

**EDITING**

Baher Rasheed

**MUSIC**

Mina Samy

**SOUND**

Youssef El Mehry, Mohamed Salah

**CAST**

Mohamed Mamdouh, Bayoumi Fouad, Taha Desouki, Mohamed Shaheen, Ashraf Abdel Baqy, Entisar, Aly Sobhy, Nahed El Sebai, Hanady Mehna, Michelle Milad, Ismail Farghali, Hanan Suleiman, and Donia Maher.

**Print Source**

**International Sales:**  
Empire Entertainment  
[info@empiremena.com](mailto:info@empiremena.com)

## THE GENTLEMEN

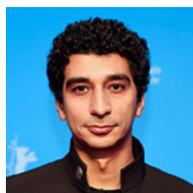
*Al-Sadah Al-Afadil*

From its opening moments, the world of *The Gentlemen* is steeped in glorious, high-stakes absurdity. Set in an unnamed Egyptian village over the course of roughly twenty-four hours, the story follows the events that ensue after the death of a prominent local man. As preparations for his burial and the mourning begin, numerous secrets surrounding him and his family come to light, intertwining with other happenings across the village.

As dark and sorrowful as death may be in real life, many films approach it with irony. From the moment the father's death is announced, we witness the ripple effects of his passing on every member of his family, each responding in entirely different ways. Some search for the mutual interests that once tied them to the deceased, others uncover secrets he had kept hidden, and some demand the dues that remain unsettled. Through a tightly crafted screenplay, these intertwining details make it impossible to foresee where events are heading. A "butterfly effect" soon takes hold, as a petty theft committed by three bumbling villagers unexpectedly disrupts the funeral arrangements. The viewer is drawn into a growing sense of suspicion toward every character, waiting for the calamity each might be concealing.

Amid all this, the film remains deeply and unmistakably Egyptian, not only through its setting, which closely resembles many real villages across the country, but also in its keen attention to the subtleties of local customs and traditions. These range from the way people handle crises to the fleeting glance a young woman casts at her former lover's fiancée. In this absurd night, no one escapes unscathed.

Andrew Mohsen



**Karim El-Shenawy** is an award-winning Egyptian film and TV director known for blending cinematic precision with emotional authenticity. His debut feature *Gunshot (Eiar Naryee)* premiered at El Gouna Film Festival, followed by *The Tale of Daye's Family (Sirat Ahl el-Daye)*, which screened at the Red Sea Film Festival and Berlinale Generation. His latest film, *The Gentlemen (Al-Sada Al-Afadil)*, his first comedy, and a Bulletproof Films production which he directed and co-produced, continues his exploration of human depth through humor and social reflection. His television work includes *Lam Shamsya, Qabeel, Take Care of Zizi*, and *Seventh Year's Itch*.



**DIRECTOR**  
Sarah Goher

## HAPPY BIRTHDAY

Egypt | Fiction | 2025 | 91 min  
Arabic with English subtitles

**PRODUCER(S)**

Ahmed El Desouky, Ahmed Abbas, Ahmed Badawy, Jamie Foxx, Datari Turner

**PRODUCTION COMPANY(S)**

Skylimit Productions, Film Square Productions, Immersive Studios, Foxxhole Productions

**SCREENPLAY**

Sarah Goher, Mohamed Diab

**CINEMATOGRAPHY**

Seif El Din Khaled

**EDITING**

Ahmed Hafez

**MUSIC**

Mina Samy

**SOUND**

Gomaa Abdellatif

**CAST**

Doha Ramadan, Nelly Karim, Hanan Motawie, Khadija Ahmed, Hanan Youssef, Fares

In her powerful debut feature, Sarah Goher presents a sensitive yet unflinching look at social class in contemporary Cairo through the innocent perspective of an eight-year-old girl. Co-written with Mohamed Diab, *Happy Birthday* introduces us to Toha, a child employed in a wealthy household who develops a deep bond with her employer's daughter, Nelly. Toha, a girl who has never known the joy of her own birthday, dedicates herself to orchestrating a spectacular celebration for Nelly, all the while holding a quiet wish to experience that same happiness herself.

Goher masterfully crafts an emotional landscape where the simple act of planning a birthday party becomes a nuanced exploration of privilege and belonging. The film's narrative is propelled by the remarkable performance of newcomer Doha Ramadan as Toha, whose portrayal is both spirited and profoundly affecting. Supported by a cast that includes acclaimed actress Nelly Karim, the film avoids sensationalism, instead using intimate moments to illuminate the invisible walls that divide lives in modern society.

The camera, guided by cinematographer Seif El Din Khaled, captures the stark contrast between the two girls' worlds, from the opulence of the family's home to the lively, crowded streets where Toha comes from. It's an intimate look at a child's journey to understand her place in a society defined by unspoken rules and rigid hierarchies.

*Happy Birthday* stands as a testament to the power of human connection across socioeconomic divides and has already garnered significant international recognition. It was honoured with three major awards at the 2025 Tribeca Film Festival: Best International Feature, Best Screenplay in an International Narrative Feature, and the prestigious Nora Ephron Award for Best Female Director. This trio of accolades affirms the film's status as a vital new voice in Egyptian and world cinema.

Raman Chawla

Print Source  
International Sales:  
Creative Artists Agency (CAA)  
[filmsales@caa.com](mailto:filmsales@caa.com)



**Sarah Goher** is an Egyptian-American filmmaker, born and raised in the South Bronx. An alumna of NYU Tisch, she has worked on acclaimed films including *Cairo 678* (2010), *Clash* (2016), *Amira* (2021), and Marvel Studios' *Moon Knight* (2022). Her directorial debut, *Happy Birthday*, premiered at the 2025 Tribeca Festival in New York City, where it won three awards: Best International Feature, Best International Screenplay, and the prestigious Nora Ephron Award, honoring distinguished female filmmakers.



## DIRECTOR

**Jafar Panahi**Iran, France, Luxembourg | Fiction | 2025  
102 min

Persian with Arabic and English subtitles

**PRODUCER(S)**Jafar Panahi, Philippe Martin,  
Sandrine Dumas, Christel  
Henon**PRODUCTION COMPANY(S)**Jafar Panahi Productions and  
Les Films Pelléas, Bidibul  
Productions, Pio & Co, Arte  
France Cinéma**SCREENPLAY**

Jafar Panahi

**CINEMATOGRAPHY**

Amin Jafari

**EDITING**

Amir Etminan

**SOUND**Valérie de Loof, Nicolas Leroy,  
Cyril Holtz**CAST**Vahid Mobasseri, Mariam  
Afshari, Ebrahim Azizi, Hadis  
Pakbaten, Majid Panahi,  
Mohamad Ali Elyasmehr**Print Source****International Sales:**  
mk2 Films  
Quentin Bohanna,  
[quentin.bohanna@mk2.com](mailto:quentin.bohanna@mk2.com)  
Elise Cochin,  
[elise.cochin@mk2.com](mailto:elise.cochin@mk2.com)**IT WAS JUST AN ACCIDENT***YEK TASADOF-E SADEH*

Winner of the Palme d'Or at Cannes 2025, *It Was Just an Accident* shows why Jafar Panahi remains one of the most important voices in world cinema. Mixing dark comedy with political thriller, the film begins with a roadside mishap and unfolds into a gripping story about memory, justice, and survival. Critics have praised its audacity, its tonal balance of humor and tragedy, and its masterful storytelling, hailing Panahi's return as both triumphant and deeply personal.

The plot follows a group of former political prisoners who believe they've run into the man who once tormented them. What starts as chance quickly becomes a tense road trip, filled with bitter arguments, uneasy laughter, and difficult choices. Along the way, old wounds resurface, forcing the characters to wrestle with whether revenge can ever truly bring peace – or simply repeat past violence.

Panahi builds tension not with big action, but with silences, long takes, and the raw expressions of his cast. Performances by Vahid Mobasseri, Mariam Afshari, and Anne Marit Jacobsen stand out for their emotional intensity, moving seamlessly between grim determination and sharp humor. Together, they create a mood that is both suspenseful and strangely human.

Visually, the film is striking. Cinematographer Amin Jafari frames vast deserts and tight interiors as reflections of inner conflict, while editor Amir Etminan finds both comedy and dread in the same moments. Even the car radio adds to the mix, with songs that are playful, ironic, and bittersweet.

Ultimately, *It Was Just an Accident* is about the prisons of memory and repression, but also about the fragile possibility of empathy. Darkly funny and deeply moving, it's a powerful reminder of cinema's ability to question power, and to offer hope.

Nicole Guillemet



**Jafar Panahi**, born in 1960 in Mianeh, Iran, is one of the country's most celebrated filmmakers, renowned for his bold, humanistic cinema that blends neorealism with sharp social critique. He began his career as an assistant to Abbas Kiarostami before directing his acclaimed debut *The White Balloon* (1995), which won the Caméra d'Or at Cannes. His subsequent films, including *The Circle* (2000), *Offside* (2006), and *Taxi* (2015, Golden Bear, Berlin), cemented his reputation as a fearless storyteller. Despite imprisonment and a government ban on filmmaking since 2010, Panahi has continued to create internationally lauded works in defiance of censorship. His latest film, *It Was Just an Accident* (2025), won the Palme d'Or at Cannes.



DIRECTOR  
**Paolo Sorrentino**

## LA GRAZIA

Italy | Fiction | 2025 | 131 min  
Italian with Arabic and English subtitles

### PRODUCER(S)

Andrea Scrosati, Annamaria Morelli, Paolo Sorrentino

### PRODUCTION COMPANY(S)

Fremantle, The Apartment, Numero10

### SCREENPLAY

Paolo Sorrentino

### CINEMATOGRAPHY

Daria D'Antonio

### EDITING

Cristiano Travaglioli

### SOUND

Emanuele Cecere, Mirko Perri

### CAST

Toni Servillo, Anna Ferzetti, Orlando Cinque, Massimo Venturiello, Milvia Marigliano, Giuseppe Gaiani, Linda Messerklinger, Vasco Mirandola

Mariano De Santis (Toni Servillo) is a man of law who serves as the President of the Republic in an imaginary yet distinctly recognizable Italy. As the last six months of his mandate begin, before reaching the end of his seven-year term he must still untie several knots: on one side, he has to decide whether to grant clemency to two people who committed murder under arguably mitigating circumstances; on the other, a bill on euthanasia has been sitting on his desk for months, waiting for a signature he keeps postponing.

Two people support him in the demanding solitude of his office: his daughter Dorotea, a brilliant legal scholar and his most trusted adviser, and Coco Valori, an old friend, a sharp-tongued and audacious art critic. Where lies the boundary between the legal instrument and the individual decision, between a sentence that has become final and the grounds for mercy, and therefore between the acquisition of evidence and the unfathomable truth revealed in a glance? These are exquisitely fragile questions, where law, morality, religion, and personal conviction intertwine. But above all—what is grace? “Doubt is grace, decision is courage”.

A subtle and powerful film, superbly performed by a stratospheric Toni Servillo, who gives body and soul to a man that seems to have lost both, trapped in the regrets of a life never fully lived.

In *La Grazia* Sorrentino's cinema pauses and breathes, yet there is never a moment of respite. The form—always the hallmark of his work—embraces the pure pleasure of storytelling. It is at once a private drama, an absurd comedy, and a sentimental film featuring a presidential guardsman who could have stepped out of an Old-Hollywood farce. An ode to the human condition: joyful and sorrowful, comic and melancholic. A film touched by grace.

Teresa Cavina

Print Source  
International Sales:  
The Match Factory  
Thania Dimitrakopoulou  
[info@matchfactory.de](mailto:info@matchfactory.de)



Born in Naples in 1970, **Paolo Sorrentino** is one of the leading auteurs of contemporary European cinema. After his debut with *One Man Up* (2001), he gained recognition with *The Consequences of Love* (2004) and *Il Divo* (2008, Jury Prize at Cannes). With *The Great Beauty* (2013) he won the Academy Award for Best Foreign Language Film. He later directed *Youth* (2015), *Loro* (2018), *The Hand of God* (2021, Grand Jury Prize in Venice), and *Parthenope* (2024, Cannes Competition). The international success of the two seasons of *The Young Pope*, which blend visual splendor, irony, and secular spirituality, also confirmed Sorrentino's talent for television. For *La Grazia* (2025, Venice Film Festival), Toni Servillo received the award for Best Actor.



**DIRECTORS**

**Mailys Vallade, Liane-Cho Han**

France | Animation | 2025 | 77 min  
 French with with Arabic and English subtitles

**PRODUCER(S)**

Nidia Santiago, Edwina Liard, Claire La Combe, Henri Magalon, Jean-Michel Spiner, Mireille Sarrazin

**PRODUCTION COMPANY(S)**

IKKI FILMS, MAYBE MOVIES

**SCREENPLAY**

Liane-Cho Han, Aude Py, Mailys Vallade, Eddine Noël

**ANIMATION**

Juliette Laurent, Joanna Lurie

**EDITING**

Ludovic Versace

**MUSIC**

Mari Fukuhara

**SOUND**

Kevin Feildel, Fanny Bricoteau

**CAST**

Loïse Charpentier, Victoria Grobois, Yumi Fujimori, Cathy Cerda, Marc Arnaud, Laetitia Coryn

**LITTLE AMÉLIE OR THE CHARACTER OF RAIN**  
*AMÉLIE OU LA MÉTAPHYSIQUE DES TUBES*

This year at Cannes, one of the most enchanting discoveries was *Little Amélie or the Character of Rain*, a French-Japanese-Belgian animated feature based on Amélie Nothomb's beloved novel. Directed by Mailys Vallade and Liane-Cho Han, the film is a luminous celebration of childhood, wonder, and resilience.

Told from the perspective of a little girl growing up in Japan, the story unfolds with warmth, humor, and tenderness. Amélie experiences her first moments of awareness, discovers the magic of imagination, and slowly learns how to understand the joys and sorrows of the world around her. At its heart, the film delivers a message of empathy and discovery, perfectly suited for children and families, while resonating deeply with adults who will recognize echoes of their own childhood.

The animation itself is breathtaking. Every frame is drawn with extraordinary care and artistry: soft light, delicate colors, and hand-crafted detail create a world that feels both real and dreamlike. Children will be transported by the beauty of the landscapes, the playful energy of the characters, and the gentle humor sprinkled throughout. For adults, there is the quiet poetry of an artist who knows how to speak to the heart through images.

Little Amélie is more than just a film, it is an experience. It reminds us of the importance of curiosity, of listening, of cherishing the fragile moments of childhood that shape us forever, and it offers the rare gift of high-quality, meaningful cinema that entertains while inspiring young audiences to see the world with open eyes and open hearts.

Nicole Guillemet

Print Source  
 International Sales:  
 HAUT ET COURT DISTRIBUTION  
[distribution@hautetcourt.com](mailto:distribution@hautetcourt.com)



**Mailys Vallade** is a director, story artist, animator, and visual designer. She trained at Gobelins, l'école de l'image in Paris. Her animation credits include *The Rabbi's Cat* (2011), *The Little Prince* (2015), *I Lost My Body* (2019), and *Calamity, a Childhood of Martha Jane Cannary* (2020). She also directed the short film *The Lighthouse Keeper* (2009). *Little Amélie or the Character of Rain* (2025) marks her debut as a feature film director and screenwriter.

**Liane-Cho Han** is a director, story artist, and animation supervisor, and a graduate of Gobelins, l'école de l'image in Paris. His animation work includes *The Illusionist* (2010), *The Little Prince* (2015), *Ethel & Ernest* (2016), and *Calamity, a Childhood of Martha Jane Cannary* (2020). *Little Amélie or the Character of Rain* (2025) is his debut feature as both director and screenwriter.



## DIRECTOR

**Sarah Rozik**

Egypt | Fiction | 2025 | 110 min  
Arabic with English subtitles

## PRODUCER(S)

Baho Baksh, Safei El Din  
Mahmoud, Ahmed Badawy

## PRODUCTION COMPANY(S)

Red Star Films, Film Square  
Productions

## SCREENPLAY

Sara Rozik

## CINEMATOGRAPHY

Mohamed Gad

## EDITING

Ayman Mansour

## MUSIC

Khaled Hammad

## SOUND

Alaa Atef

## CAST

Ahmed El Saadany, Mayan El  
Sayed, Omar Rozik

## LOVE IMAGINED

*WA LANA FI AL KHAYAL... HOB?*

*Love Imagined* is a poignant and emotionally resonant dramedy that delves into the complex nature of love, loss, and illusion.

The film introduces us to Youssef, a reclusive university professor who prefers a quiet, solitary existence. His world is disrupted when a student, Warda, seeks his help to mend her relationship with her childhood sweetheart, Noah. As Youssef becomes increasingly drawn into her emotional turmoil, he finds himself at the heart of a complex emotional triangle. The lines between illusion and reality begin to blur, reawakening feelings he believed were long gone.

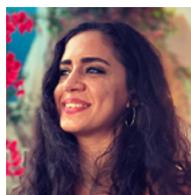
The film explores love, desire, and illusion, probing the delicate boundary between lived experience and imagined worlds. It questions whether reality surpasses fantasy and if love can truly exist within the realm of imagination.

The narrative quickly captivates, drawing you into an entertaining story that begins with a familiar slice of student life before turning towards a more complex emotional landscape. The film's strengths lie in a well-executed plot that deals with themes of young love, heartbreak, and misunderstanding, all while exploring the profound ways individuals cope with grief and loss. The central premise, particularly the professor's unique way of coping with his wife's death, offers a thought-provoking dimension. It subtly touches upon the idea of finding solace in comforting illusions, a concept beautifully echoed by the famous Urdu poet Ghalib, who noted that while we may know the harsh reality of things, an illusion can be a good way to comfort the heart.

This exploration of comforting illusions in the face of harsh reality adds significant intellectual weight, inviting viewers to reflect on their own tendencies to find solace in fantasy.

Through its layered storytelling and compelling characters, *Love Imagined* delivers an engaging, philosophical, and ultimately moving experience. It is a film that will resonate with anyone who has grappled with the delicate boundary between the real and the imagined, offering a compelling look at how love can find a way to exist, even in the most unexpected and illusory of circumstances.

Raman Chawla



Born in Egypt, **Sarah Rozik** first earned a music diploma from the Higher Conservatoire Institute in 2009 before pursuing filmmaking at the Cinema Institute, where she received a BA in directing in 2013, and a postgraduate diploma in 2015. She went on to direct several short films, most notably *The Other Pair* (2013), which won more than 30 awards at local and international festivals and continues to be screened worldwide. Alongside her directing work, Rozik has built extensive experience as an assistant director on films, television series, and advertisements, collaborating with prominent directors. Her latest film, *Love Imagined*, marks her debut feature as both writer and director.

## Print Source

International Sales:  
Film Square Production, Egypt  
[info@film-square.com](mailto:info@film-square.com)



**DIRECTOR**  
**Sandra Winther**

USA, Denmark, UK | Documentary | 2025  
 94 min | English

**PRODUCER(S)**

William Crouse, Lauren Avinoam, Darren Aronofsky, Sigrid Jonsson Dyekjær, Lizzie Gillett, Brendan Naylor

**PRODUCTION COMPANY(S)**

Real Lava, Protozoa Pictures, Misfits Entertainment & Passion Pictures, MBK

**CINEMATOGRAPHY**

Andrea Gavazzi

**EDITING**

Eva Dubovoy, Per Kierkegaard

**MUSIC**

Katya Mihailova

**SOUND**

Hayley Livingston, Andrew Tracy

## LOWLAND KIDS

In southern Louisiana, an island is slowly disappearing into the sea. For Howard and Juliette, two teenagers growing up on Isle de Jean Charles, this vanishing land isn't just geography—it's home. Their story is part of history: Isle de Jean Charles is recognized as the first U.S. community officially displaced by climate change.

Director Sandra Winther brings us close to the lives of these remarkable siblings. We see their laughter, their routines, and their dreams, even as storms and rising water reshape their landscape. Rather than delivering statistics, the film makes climate change personal, showing what it feels like to watch your childhood home slip away.

World premiering at CPH:DOX 2025, *Lowland Kids* has already drawn international attention. Backed by executive producer Darren Aronofsky alongside a strong producing team, Sandra Winther's film combines beauty, urgency, and intimacy. The cinematography captures the lush wetlands and storm-scarred homes while always centering the people whose lives are at the heart of the story.

This isn't simply a story of loss, but also one of love: love for family, for community, and for the land that shapes who we are. Through Howard and Juliette's candid, lively voices, the film speaks to both young and general audiences. Children may see their own hopes and worries reflected, while adults will be moved by its deeper reflections on memory, belonging, and change.

*Lowland Kids* is tender, urgent, and unforgettable. It is a film that reminds us that climate change is not a distant idea but a lived reality, told through the eyes of two extraordinary young people.

Nicole Guillemet

**Print Source**  
**International Sales:**  
 Together Films  
 Jess Reilly  
[sales@togetherfilms.org](mailto:sales@togetherfilms.org)



**Sandra Winther** is a Danish film director based in New York. Her work, focused on capturing the stories and energy of vibrant youth culture as well as climate-focused issues, combines intimacy and lyricism with a striking cinematic vision. Her documentaries, including *Lowland Kids* (SXSW, 2019) and *A New Wave* (New York Times Op-Doc, 2024), have garnered critical acclaim. Among her accolades are the *Filmmaker of the Future* Award at the Rhode Island Film Festival (2019) and the Nowness Award for Breakthrough Artists for Cultural Excellence in Film and Video (2020).



DIRECTOR  
**João Rosas**

## THE LUMINOUS LIFE

### A VIDA LUMINOSA

Portugal, France | Fiction | 2025 | 99 min  
Portuguese with English subtitles

**PRODUCER(S)**

Pedro Borges

**PRODUCTION COMPANY(S)**

Midas Filmes, Les Films de L'Après-Midi

**SCREENPLAY**

João Rosas

**CINEMATOGRAPHY**

Paulo Menezes

**EDITING**

Luís Miguel Correia

**SOUND**

Olivier Blanc

**CAST**

Francisco Melo, Cécile Matignon, Margarida Dias, Federica Balbi, Gemma Tria, Ângela Ramos, Francisca Alarcão

In his first feature film, Portuguese director João Rosas continues to build his distinctive cinematic world around the character Nicolau (Francisco Melo), whose development he had followed in a series of short films. *The Luminous Life* is a continuation of this trajectory, becoming a reflection on youth and exploring the lightness of life in the sun-drenched streets of Lisbon. Nicolau, now twenty-four, is caught in a state of emotional and existential inertia. A year after the end of a romantic relationship, we see him playing in a band while avoiding the idea of work or stability, putting him in constant tension with his father. Yet the film does not condemn his hesitation; rather, it reflects an entire generation, one in which personal desires intersect with the harsh realities of economic and social instability.

Nicolau's trajectory gradually begins to shift through a series of small but impactful events: a glimpse of a face resembling his former lover, a film program lying on the ground, a passing encounter with a girl. Each of these moments nudges him toward tentative steps toward independence: leaving his family home, taking a job at a library, starting anew, and perhaps, discovering love once again. The film does not follow a conventional dramatic plot. It is closer to a slice-of-life, with people coming and going as if passing through Nicolau's life like a gentle breeze.

Here, the city itself, Lisbon, plays the second leading role: its narrow streets, golden light, and historic cafés. The camera observes it with tenderness, never intruding, guiding the viewer to places tourists rarely go. The director describes the film as a celebration of gentleness, with a clear influence from the French New Wave, particularly Éric Rohmer, evident both in the atmosphere and in the abundance of dialogue. There is a great deal of conversation and opinion woven into the events, often occurring among secondary characters who grapple with larger issues such as capitalism and more. These themes emerge as reflective comments or even philosophical quotations, while Nicolau remains mostly a listener. With his simple style and gentle lyricism, Rosas delivers a work that feels like a piece of improvised jazz.

Hauvick Habéchian

Print Source  
International Sales:  
LOCO FILMS  
[sales@loco-films.com](mailto:sales@loco-films.com)



**João Rosas**, born in 1981, is the author of three short story collections and several documentaries and short films, including *My Mother is a Pianist* (2005), *Birth of a City* (2009), *Entrecampos* (2012), *Maria do Mar* (2015), which premiered in Locarno and won awards in Portugal, Spain, and Brazil, and *Catavento* (2020), winner of Best Short Film at BAFICI 2021 and recipient of a Special Mention from the Jury at the Festival du Cinéma de Brive. His most recent documentary, *Death of a City* (2022), received the DocAlliance Award for Best Feature in 2023.



DIRECTOR

**Stephan Komandarev**

Bulgaria, Germany, Czech Republic  
Fiction | 2025 | 102 min  
Bulgarian with English subtitles

**PRODUCER(S)**

Stephan Komandarev, Katya Trichkova, Eike Goreczka, Christoph Kukula, Pavel Strnad, Simon Ofenloch, Bekir Yusuf Açıksoz, Önder Furkan, Besli, Anna Maria Aslanoğlu, Zeynep Ekmecki

**PRODUCTION COMPANY(S)**

Argo Film, 42film, Negativ, Bulgarian National Television, ZDF/Arte, TRT Sinema, İkinciyei film, Istos Film, Contrast films

**SCREENPLAY**

Simeon Ventsislavov, Stephan Komandarev

**CINEMATOGRAPHY**

Vesselin Hristov

**EDITING**

Nina Altaparmakova

**SOUND**

Johannes Doberenz, Martin Jílek

**CAST**

Gergana Pletnyova, Todor Kotsev, Gerasim Georgiev, Anastasia Ingilizova, Ivaylo Hristov, Ivan Barnev, Martina Peneva, Ovanes Torosian

## MADE IN EU

In times of epidemics, when death draws near to humans, their selfishness is exposed and the fragility of their solidarity with others becomes clear. And when the epidemic coincides with a rare historical moment of major transformations in the world they inhabit, the scene becomes all the more complex and uncertain. In the time of the coronavirus pandemic, Bulgaria experienced a moment of historical rupture, where one appeared to be torn between remaining in a turbulent place or seeking personal salvation beyond it.

The filmmaker examines that historical moment through a critical lens, approaching it with a multilayered cinematic text in which major political transformations intertwine with personal fate. To embody his vision, he places Eva, a seamstress in a luxury clothing factory, at the heart of the turmoil, where she must confront her destiny within an atmosphere of crisis.

Her work at a factory, owned by an Italian who arrived during Bulgaria's transition from socialism to a capitalist market, drains her of all energy and vitality. Dependent on the modest income that sustains her and her young son, who dreams of discovering new worlds and trying his luck abroad, she lives in constant fear of losing her job, and so endures the factory's strict conditions and rigid regulations. Contracting COVID-19 turns her, as well as her son's, life upside down. Her colleagues and those around her come to see her as someone who intentionally spread the virus and knowingly concealed her illness.

With an aesthetic approach inclined toward simplicity and a refined writing style that skillfully captures human fear and panic in the face of impending death, *Made in EU* lays bare the world's selfishness and its ease in abandoning the very values it pretends to uphold – discarding them without remorse. Yet amid this grim and somber atmosphere, glimmers of light appear, offering the cinematic text, set against a time of pandemics and oppression, a sense of hope that people might one day live a different and better life.

Kais Kasim

Print Source  
International Sales:  
Heretic  
Ioanna Stais  
[ioanna@heretic.gr](mailto:ioanna@heretic.gr)



**Stephan Komandarev** is a Bulgarian director, producer, and screenwriter renowned for his award-winning fiction and documentary films. A graduate in Medicine in 1993, he worked for five years as a child psychiatrist before earning a second degree in Film Directing in 1999. His uncommon journey from medicine to cinema profoundly influences his humanistic and socially engaged storytelling. Komandarev is a 2011 EAVE graduate and a member of the European Film Academy.



## DIRECTOR

**Bi Gan**

China, France | Fiction | 2025 | 160 min  
 Chinese with Arabic and English subtitles

**PRODUCER(S)**

Shan Zuolong

**PRODUCTION COMPANY(S)**

Dangmai Films, Shanghai  
 Huace Film Co., Cg Cinema  
 France

**SCREENPLAY**

Bi Gan, Zhai Xiaohui

**CINEMATOGRAPHY**

Dong Jinsong

**EDITING**

Bi Gan, Bai Xue

**MUSIC**

M83

**SOUND**

Li Danfeng

**CAST**

Yee Jackson, Shu Qi, Chao  
 Mark, Li Gengxi, Huang Jue,  
 Chen Yongzhong, Zhang  
 Zhijian, Maayan Chloe, Yan  
 Nan, Guo Mucheng

**RESURRECTION***KUANG YE SHI DAI*

Futuristic and fragmented, the film does not tell a story in the conventional sense, but plants shards of it in the viewer's mind, creating disorientation within a labyrinth of images, times, and scattered souls. It does not begin at one point nor end at another; rather, it takes shape like a surrealist poem, attempting to capture what remains of a dream. The final dreamer, played by Jackson Yee, is the only man capable of slipping into the unconscious, in a society that has forgotten how to dream—where dreaming itself has become an act of science fiction. Miss Shu (Shu Qi) enters his dreams using her ability to perceive illusions.

The film is composed of six chapters, each tied to one of the five senses, with the soul as the final one. Each chapter serves as a gateway to a parallel world. The central character does not merely live through time, but embodies it—moving from one body to another, from one feeling to its opposite, as though dreaming were her only means of survival. The film took over a year to shoot, punctuated by many pauses in search of inspiration. The visual vision proposed by the Chinese filmmaker Bi Gan goes beyond experimentation; it feels like an attempt to create a cinematic language of its own, where sharp shadows intersect with unusual angles, and muted colors blend with shifting light.

The director, now in his thirties, draws on the legacy of German Expressionist cinema, yet does not settle for mere citation, he reshapes it to fit his own obsessions. Behind the camera, cinematographer Dong Jinsong works to transform reality into a tangible fantasy. The corridors open onto states of mind, while light itself becomes deceptive. Each shot feels like a dream the camera captured in a fleeting lapse of time. Bi Gan sought a sensory experience freed from rational interpretation, arriving at a cinematic homage steeped in symbols, riddles, and allusions, transforming the act of watching into a fully immersive experience.

Hauvick Habéchian

**Print Source**

**International Sales:**  
 Les Films Du Losange  
[a.lesort@filmsdulosange.fr](mailto:a.lesort@filmsdulosange.fr)



**Bi Gan**, a Chinese filmmaker influenced by Tarkovsky, belongs to the Miao ethnic minority. He studied film academically before achieving international recognition with *Kaili Blues* (2015), which earned him the Best Emerging Director Award at the Locarno Film Festival. His next feature, *Long Day's Journey Into Night* (2018), was selected for Cannes' Un Certain Regard section, tracing a young man's return to his hometown after years of absence in search of the woman he once loved and never forgot. His latest film, *Resurrection*, competed for the Palme d'Or at the most recent Cannes Film Festival, where it received a Special Jury Prize.



DIRECTOR

**Brittany Shyne**

USA | Documentary | 2025 | 123 min  
English

**PRODUCER(S)**

Danielle Varga, Sabrina Schmidt Gordon, Brittany Shyne

**PRODUCTION COMPANY(S)**

Walking Productions, Vespertine Films

**CINEMATOGRAPHY**

Brittany Shyne

**EDITING**

Malika Zouhali-Worrall

**MUSIC**

Robert Aiki Aubrey Lowe

**SOUND**

Daniel Timmons, Ben Kruse

**FEATURING**

Belle Williams, Carlie Williams, Ben F. Burkett, Walter Williams, Margaret Williams, Lois Williams

## SEEDS

Nine years in the making, *Seeds* is Brittany Shyne's lyrical, award-winning documentary debut, offering a quietly powerful portrait of Black generational farmers in the American South. Filmed in black-and-white, the documentary captures the daily lives, labor, and enduring traditions of families determined to maintain their land and legacy despite systemic inequities. Through the patient rhythms of the farm, viewers witness a community rooted in resilience, heritage, and deep connections to the land.

At the heart of the film are Willie Head Jr., his grandchildren, and other multi-generational farmers. Head recounts that in 1910 Black families owned 16 million acres; today, only 1.5 million remain. Beyond personal stories, *Seeds* highlights environmental and agricultural issues: the careful stewardship of soil, crops, and livestock, sustainable farming practices passed down through generations, and the ecological knowledge embedded in land management. These farmers' work preserves not only cultural history but also living, productive ecosystems, underscoring the intertwined fates of people and environment.

Shyne's cinematography evokes the timeless beauty of rural landscapes, from cotton harvests to controlled burns, while her understated vérité style lets the farmers' expertise and commitment speak for itself. The film captures intimate moments, tending livestock, caring for children, harvesting crops that reveal the profound environmental and social knowledge these communities sustain.

Awarded the U.S. Documentary Grand Jury Prize at the 2025 Sundance Film Festival, *Seeds* is both a meditation on survival and a tribute to the enduring human and ecological wisdom of Black farmers. It is a film that quietly sows empathy, awareness, and respect, connecting audiences to the urgent issues of land, legacy, and environmental stewardship.

Nicole Guillemet

**Print Source**

**International Sales:**

Cinetic Media

Isadora Johnson

[isadora@cineticmedia.com](mailto:isadora@cineticmedia.com)



**Brittany Shyne** is an independent filmmaker and cinematographer based in Dayton, Ohio. She earned her BFA in Motion Pictures from Wright State University and an MFA in Documentary Media from Northwestern University. Shyne has also worked as a cinematographer on *American Factory* (2019), which won the Academy Award for Best Documentary Feature, and *The Debutantes* (2024). Her debut feature, *Seeds* (2025), a nine-year project, won the U.S. Grand Jury Prize for Documentary at the Sundance Film Festival.



DIRECTOR  
**Joachim Trier**

Norway, Germany, Sweden, Denmark,  
France | Fiction | 2025 | 129 min  
Danish, English with Arabic and English  
subtitles

**PRODUCER(S)**

Maria Ekerhovd, Andrea  
Berentsen Ottmar

**PRODUCTION COMPANY(S)**

A Mer Film, Eye Eye Pictures,  
MK Productions, Lumen,  
Zentropa, Komplizen Film,  
BBC Film Production

**SCREENPLAY**

Joachim Trier, Eskil Vogt

**CINEMATOGRAPHY**

Kasper Tuxen

**EDITING**

Olivier Bugge Couттé

**MUSIC**

Hania Rani

**SOUND**

Gisle Tveito

**CAST**

Renate Reinsve, Stellan  
Skarsgård, Inga lbsdottor  
Lilleaas, Elle Fanning

## SENTIMENTAL VALUE

*AFFEKSJONSVERDI*

Joachim Trier, the acclaimed director of *The Worst Person in the World* (2021 **GFF**) returns to **El Gouna** with *Sentimental Value*, a rich and complex family drama that explores the intricate dynamics of inheritance, memory, and reconciliation. The film, which marks his sixth collaboration with co-writer Eskil Vogt, is a profound meditation on the ties that bind a family together and the wounds that threaten to tear them apart.

The narrative follows two sisters, Nora (Renate Reinsve) and Agnes (Inga lbsdottor Lilleaas), who have grown up in Oslo with their single mother after their father, Gustav, a once-renowned filmmaker, left them years prior. The sisters' close bond is challenged when Gustav (Stellan Skarsgård) re-enters their lives with a screenplay for his comeback film, based on his own autobiography. When Nora (Renate Reinsve) turns down the lead role, a new wrinkle is introduced: Gustav casts American actress Rachel Kemp (Elle Fanning) instead, pulling her into the heart of their family's unresolved drama. Trier's second collaboration with Renate Reinsve explores themes including family trauma, the artistic temperament, the complexities of parent-child and sibling relationships, and the inherent risks of using autobiography as a form of creative redemption.

Trier's signature style of blending humanistic character drama with a sophisticated visual approach is on full display here. The film goes beyond a singular perspective, employing a "polyphonic" structure that shifts between characters and time periods to create a sprawling, multi-generational experience. Much of the story unfolds within the family home, which acts as a central character in its own right—a living embodiment of memory and a vessel for the family's emotional past. The film's musical score also highlights the tenderness of familial connections. Through the journey of these characters, Trier poses questions about how we inherit the burdens and experiences of our ancestors and how we can find a way to forgive.

The film premiered at the 2025 Cannes Film Festival, where it was met with immense critical acclaim and won the prestigious Grand Prix.

Raman Chawla

Print Source  
International Sales:  
Mk2 Films, France,  
[intfest@mk2.com](mailto:intfest@mk2.com)



**Joachim Trier** is a Norwegian director and screenwriter who has achieved international acclaim for his feature films, all of which have been collaborations with co-writer Eskil Vogt. His filmography includes *Reprise* (2006), *Oslo, August 31st* (2011), and *Thelma* (2017). His most notable work, *The Worst Person in the World* (2021), was nominated for two Academy Awards and won Renate Reinsve the Best Actress award at the Festival de Cannes. *Sentimental Value* is his sixth feature film collaboration with Eskil Vogt.



**DIRECTOR**  
**Olivier Laxe**

## SIRĀT

France, Spain | Fiction | 2025 | 115 min  
Spanish, French with Arabic and English subtitles

**PRODUCER(S)**

Esther García

**PRODUCTION COMPANY(S)**

Filmes da Ermida, El Deseo,  
Uri Films, Los Desertores  
Films AIE, 4A4 Productions

**SCREENPLAY**

Santiago Fillol, Oliver Laxe

**CINEMATOGRAPHY**

Mauro Herce

**EDITING**

Cristóbal Fernández

**MUSIC**

Kangding Ray

**SOUND**

Laia Casanovas

**CAST**

Sergi López, Brúno Nuñez,  
Stefania Gadda, Joshua Liam  
Henderson, Tonin Janvier, Jade  
Oukid, Richard Bellamy

In Islam, *Al-Sirāt* refers to the bridge over Hell that every Muslim must cross after death, on Judgment Day—wide for the righteous and very narrow for sinners—which will lead them to eternal life or damnation.

Luis, a father, and his teenage son Esteban embark on a desperate journey across southern Morocco in search of Mar, daughter and sister, who disappeared after attending a rave in the desert. They begin by distributing flyers with her photograph among young partygoers, entering a subculture of music, trance, and radical freedom. Their path takes them deeper into remote areas, toward gatherings near the Mauritanian border, while radio broadcasts announce approaching global conflicts. The journey becomes an ordeal marked by accidents, illness, and death: Esteban's fall, friends lost to hidden landmines, and vehicles destroyed in explosions. Amid this sequence of tragedies, Luis persists, accompanied by two surviving youths. Their pilgrimage culminates in the image of a freight train carrying migrants across the endless sands, a haunting, unresolved conclusion that transforms the search for Mar into a collective odyssey of survival and liminality.

*Sirat* employs the desert not as a neutral setting but as a metaphysical stage: a liminal threshold where landscape, ritual, and catastrophe converge. Laxe collaborates with cinematographer Mauro Herce, whose 16mm textures accentuate grain, solar overexposure, and nocturnal shadows, producing a sensorial image that feels both raw and transcendental. Sound design is equally structural: electronic beats are not mere accompaniment but narrative pulse, guiding perception from ecstatic abandon to mortal danger. Non-professional performers, exposed to physical exhaustion and heat, embody vulnerability with rare authenticity. The film rejects closure, evoking “sirāt” as metaphor: an unstable crossing suspended between perdition and redemption, forcing viewers into a state of uncertainty that is both existential and political.

Teresa Cavina

**Print Source**  
**International Sales:**  
The Match Factory GmbH  
[sales@matchfactory.de](mailto:sales@matchfactory.de)



**Óliver Laxe**, born in 1982 in Paris and raised in Galicia, is a Spanish filmmaker whose work intertwines landscape, spirituality, and human resilience. After studying cinema in Barcelona, he co-founded Zeitun Films in Tangier. His debut feature, *Todos vós sodes capitáns* (2010), self-produced in Morocco, won the FIPRESCI Prize at Cannes Directors' Fortnight. *Mimosas* (2016), shot in the Atlas Mountains, earned the Critics' Week Grand Prize, while *O que arde* (2019), filmed in the remote Os Ancares range, won Cannes' Un Certain Regard. His latest work, *Sirat* (2025), an odyssey through the Moroccan desert, received the Jury Prize at Cannes and was chosen as Spain's Oscar submission.



DIRECTOR  
**Mascha Schilinski**

Germany | Fiction | 2025 | 149 min  
German with English subtitles

**PRODUCER(S)**

Maren Schmitt, Lucas Schmidt

**PRODUCTION COMPANY(S)**

Studio Zentral, ZDF Studios

**SCREENPLAY**

Mascha Schilinski, Louise Peter

**CINEMATOGRAPHY**

Fabian Gamper

**EDITING**

Evelyn Rack

**MUSIC**

Michael Fiedler

**SOUND**

Billie Mind, Jürgen Schulz

**CAST**

Hanna Heckt, Greta Krämer,  
Filip Schnack, Helena Lüer,  
Anastasia Cherepakha

## SOUND OF FALLING

### IN DIE SONNE SCHAUEN

Set on a remote farm in northeastern Germany, on land that would later belong to East Germany for more than four decades, the film unfolds across four distinct time periods, from World War I to the present day. In each narrative thread, we follow a story that takes place on the farm, with one woman, or sometimes several, at its center. During World War I, young Fritz, recovering from the amputation of his leg, is cared for by a young maid, under the watchful gaze of his niece, Alma, a child fascinated by the era's custom of taking post-mortem photographs of deceased family members before burial. By the 1940s, Fritz has grown old, and Alma, now a young woman, has become obsessed with the idea of amputation.

In 1970s East Germany, teenage Angelika is torn between the abuse she suffers at the hands of her uncle Uwe and the affection of his son, Rainer, who has fallen in love with her. In the present day, a family from the city spends their holiday on the farm, where Lenka befriends a local girl from the area whose mother died. At first glance, the four stories may seem entirely disconnected, linked only by the shared setting of the farm. Director Mascha Schilinski however, masterfully weaves them into an emotional tapestry across the ages – a journey titled: the western woman over the course of a century. A journey bound to the primal discoveries of womanhood, and of what life may hold for her: desire, violation, and death. As if a silent, magical thread, transcending nature and time, connects the women of the farm across the years.

The inclusion of *Sound of Falling* in the Cannes Film Festival competition came as a surprise. No one had expected the director's new film to be featured in the world's most prestigious lineup. However, she astonished everyone with a work of remarkable dramatic and visual power, earning the film the Jury Prize. It is a film that demands an active, attentive viewer, and rewards such attention richly.

Ahmed Shawky

**Print Source**

**International Sales:**  
Mk2 Films  
Quentin Bohanna,  
[quentin.bohanna@mk2.com](mailto:quentin.bohanna@mk2.com)  
Elise Cochin,  
[elise.cochin@mk2.com](mailto:elise.cochin@mk2.com)



**Mascha Schilinski** is a Berlin-born writer and director. After completing the "Drehbuch-Masterclass" at the Filmschule Hamburg, she worked as a screenwriter before studying directing at the Film Academy Baden-Württemberg. During her second year, she made the award-winning medium-length film *Die Katze (The Cat)*, followed by her debut feature *Die Tochter (Dark Blue Girl)*, which premiered at the 2017 Berlinale and was nominated for the GWWF Award for Best First Feature. The film screened at more than forty festivals worldwide, winning several international awards. In 2023, Schilinski and co-writer Louise Peter received the Thomas Strittmatter Award for their screenplay *Sound of Falling*, which premiered in the Official Selection - Competition at the 78th Cannes Film Festival.



## DIRECTOR

**Lorenzo Squarcia****TOMOSHIBI**

Italy | Documentary | 2025 | 70 min  
 Japanese, English with English subtitles

**PRODUCER(S)**

Lorenzo Squarcia, Manuel Grieco, Simone Spampinato

**PRODUCTION COMPANY(S)**

Jumping Flea

**SCREENPLAY**

Lorenzo Squarcia

**CINEMATOGRAPHY**

Lorenzo Squarcia

**EDITING**

Serena Valletta

**SOUND**

Simone Spampinato

**FEATURING**

Eiichi Kato, Koji Suzuki, Misaki Chiba, Kazumasa Ogata, Hirofumi Komatsu, Noboyuki Sato

What does it mean to live with the sea when the sea has taken so much away? *Tomoshibi* takes us to the northeastern coast of Japan, where the devastating 2011 tsunami left behind deep scars, both visible and invisible. In its aftermath, immense concrete walls, known as bochôtei, were built to shield communities from future waves. These structures promise safety, yet they also cut people off from the ocean that once defined their lives.

Director Lorenzo Squarcia invites us to listen to the voices of those who remain: parents, grandparents, children who grew up with loss, and neighbors who still gather to remember. The film doesn't deliver statistics or technical explanations. Instead, it focuses on human stories, memories of what was destroyed, love for those who were lost, and the daily acts of courage it takes to continue living in the shadow of such an event.

Visually striking, the film balances personal testimonies with haunting images of seawalls stretching endlessly along the coast. At times lyrical, at times quietly raw, *Tomoshibi* reveals a Japan that is both mourning and moving forward.

This is not a film only about disaster, it's a film about people, about how we find ways to adapt, to keep traditions alive, and to carry memory into the future. *Tomoshibi* offers a rare chance to step into another community's experience of grief, change, and survival, leaving us to reflect on our own relationship with nature, safety, and remembrance.

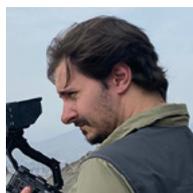
Nicole Guillemet

**Print Source****International Sales:**

Esen Studios

Cristian Scardigno

[info@esenstudios.com](mailto:info@esenstudios.com)



Born in 1994, **Lorenzo Squarcia** is an Italian director, cinematographer, and producer. His cinematic career is distinguished by the creation of documentaries and short films that explore human themes of memory and perseverance. In 2019, he directed the documentary *Koi*. In 2022, his short film *Blue Dots* was selected for the prestigious DOC NYC festival. His most recent work, *Tomoshibi*, is a documentary that delves into the lives of survivors of the catastrophic 2011 tsunami in Japan.

**DIRECTORS**

**Charlotte Devillers, Arnaud Dufeys**

Belgium | Fiction | 2025 | 78 min  
French with English subtitles

**PRODUCER(S)**

Arnaud Ponthière, Arnaud Dufeys

**PRODUCTION COMPANY(S)**

Makintosh Films

**SCREENPLAY**

Charlotte Devillers, Arnaud Dufeys

**CINEMATOGRAPHY**

Pépin Struye

**EDITING**

Nicolas Bier

**MUSIC**

Lolita Del Pino

**SOUND**

Antoine Petit, Liza Thiennot, Arthur Meeus de Kemmeter

**CAST**

Myriem Akheddiou, Laurent Capelluto, Natali Broods, Ulysse Goffin, Adèle Pinckaers, Alisa Laub, Marion de Nanteuil, Mounir Bennaoum

**WE BELIEVE YOU**

*ON VOUS CROIT*

*We Believe You* stands as a deeply authentic and compelling cinematic achievement from debut directors Charlotte Devillers and Arnaud Dufeys. The film tackles the emotionally charged issue of a mother's custody battle, drawing on real-life accounts and the directors' unique professional and personal insights. This powerful drama made its world premiere at the Berlinale in the Perspectives section, where it was honoured with a Special Mention.

The film's narrative unfolds almost entirely within the confines of a judge's chambers, where the tension is built through a series of spoken testimonies. This setting allows the directors to explore how legal proceedings can amplify trauma, particularly for children. The film poses a crucial question to its audience: in cases involving domestic violence, should the precautionary principle take precedence over the presumption of innocence to protect the most vulnerable?

A key to the film's success is its striking visual style. The camera almost never leaves the faces of the people in the room, the lawyers for both sides, the former spouses, and other key figures. The unblinking, tight close-up shots force viewers to absorb every word and subtle reaction, demanding an exceptional level of performance from the cast. Each flicker of an eye, shift in posture, or silent grimace tells a story of its own. The cast, which includes a mix of professional actors and real lawyers, reportedly delivers a level of realism so profound that it becomes difficult to distinguish between genuine experience and performance. This daring approach, which transforms a small, contained story into a universally resonant cinematic experience, is a testament to the filmmakers' confidence in their material and their performers.

*We Believe You* is a thought-provoking film that makes an urgent case for listening to the voices of the most vulnerable.

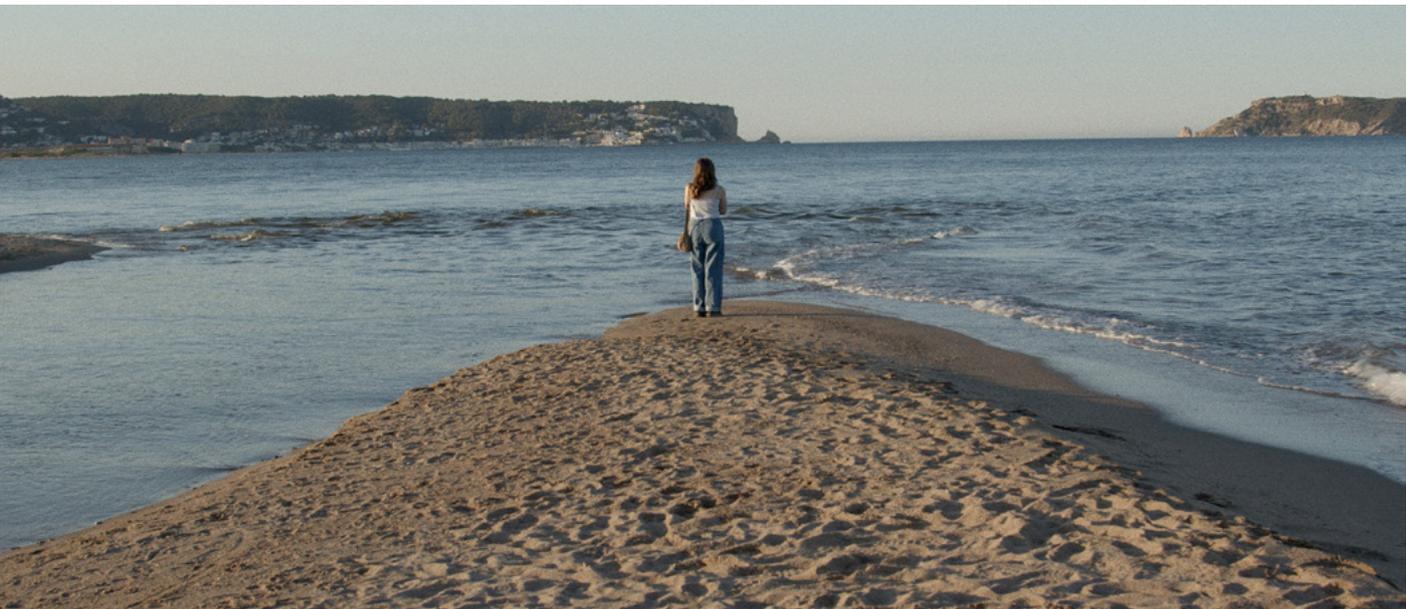
Raman Chawla

**Print Source**

**International Sales:**  
The Party Film Sales  
[sales@thepartysales.com](mailto:sales@thepartysales.com)



**Charlotte Devillers and Arnaud Dufeys** co-wrote and co-directed *We Believe You*. Drawing on her experience as a healthcare professional working closely with victims of abuse, Charlotte brought deep insight into the intimate realities of Youth Protection Court. Arnaud, a filmmaker and producer, has received international recognition for his short films, including *Invincible Summer* (Berlinale 2024). Together, they are currently developing *Plaisir*, while Arnaud is also working on two additional feature films, *Faire surface* and *Les caniculaires*.



DIRECTOR

**Pere Vilà Barceló**

Spain | Fiction | 2025 | 180 min  
Spanish with English subtitles

**PRODUCER(S)**

Xavier Pérez Díaz

**PRODUCTION COMPANY(S)**

fromzerocinema

**SCREENPLAY**

Pere Vilà Barceló, Laura Merino

**CINEMATOGRAPHY**

Ciril Barba

**EDITING**

Xavier Pérez Díaz, Pere Vilà Barceló

**SOUND**

Pau López

**CAST**

Claud Hernández, Alex Brendemühl, Laia Marull, Bruna Cusí

## WHEN A RIVER BECOMES THE SEA

*QUAN UN RIU ESDEVÉ EL MAR*

Like archaeologists, *When a River Becomes the Sea* digs deep into the inner worlds of its characters. Just as they brush away layers of earth to reveal what lies beneath, the film's narrative peels away layers of psychological sediment from its protagonist, Gaya, an archaeology student from Barcelona, to uncover the depths of her pain and the scars left by a sexual assault committed by her lover.

The sexual assault shatters Gaia's life and plunges her into agonizing torment. With remarkable restraint, the film ventures into complex psychological and moral territory, exploring how acts of sexual violence committed by lovers can mirror those perpetrated by spouses, strangers, or unknown assailants. Rather than following the familiar narratives of rape and revenge, the film instead delves into the psychological devastation left in the wake of such an act, an act difficult to define and even harder for the victim to judge. The director avoids moralizing or offering didactic lessons, focusing instead on capturing the profound inner ruin that engulfs the victim and seeps into every aspect of her life.

Is it an exaggeration to call it a "brave" film—one unafraid to immerse itself in a cinematic experiment that demands patience from its audience, and, in turn, the aesthetic and narrative craftsmanship needed to sustain that patience? By linking action to the deep-seated traumas buried in its characters' pasts, the film achieves its purpose. Within its narrative lie invisible threads that pull the viewer in, drawing them into an exploration of the elusive dynamics between man and woman. It is a terrain perhaps best explored through cinema, an art form uniquely capable of merging the depth of inquiry with the beauty of the image.

Kais Kasim

Print Source  
International Sales:  
Antidote Sales  
[info@antidote-sales.biz](mailto:info@antidote-sales.biz)



**Pere Vilà Barceló** is a Catalan director and screenwriter known for introspective films exploring social issues. His debut film, *Railroad Crossing* (2007), screened at the Rotterdam and San Sebastián film festivals, while *La lapidation de Saint Étienne* (2012) won the FIPRESCI Prize at Valladolid and was selected for the Karlovy Vary International Film Festival. Later works like *The Grave* (2014) and *The Invisible Artery* (2015) earned international recognition. His latest film, *When a River Becomes the Sea*, addresses gender-based violence.



# GFF Official Transportation Partner



For Booking Call

**19670**  
CONTACT CENTER

[www.Aboughalymotors.com](http://www.Aboughalymotors.com)

## CINEMA FOR HUMANITY AUDIENCE AWARD

El Gouna Film Festival's Cinema for Humanity Award is dedicated to recognizing films that exemplify humanitarian themes. Feature-length films from the Narrative and Documentary Competitions and the Official Selection Out of Competition programs are eligible. The winning film will receive a trophy and a cash prize of **US \$20,000**.

### **ADAM'S SAKE**

Feature Narrative Competition

### **HAPPY BIRTHDAY**

Official Selection Out of Competition

### **HOW TO BUILD A LIBRARY**

Feature Documentary Competition

### **IT WAS JUST AN ACCIDENT**

Official Selection Out of Competition

### **MADE IN EU**

Official Selection Out of Competition

### **ORWELL: 2+2=5**

Feature Documentary Competition

### **PUT YOUR SOUL ON YOUR HAND AND WALK**

Feature Documentary Competition

### **THE SETTLEMENT**

Feature Narrative Competition

### **TALES OF THE WOUNDED LAND**

Feature Documentary Competition

### **WE BELIEVE YOU**

Official Selection Out of Competition



# On the Run<sup>SM</sup>

**SIP YOUR WAY | ICED OR HOT?**

El Gouna Film Festival's Green Star Award is dedicated to recognizing inspirational films that share knowledge and/or raise awareness on issues related to the environment, climate change, ecology or wildlife. Feature-length films from the Narrative and Documentary Competitions and the Official Selection Out of Competition programs are eligible. The winning film will be selected by a jury and will receive a trophy and a cash prize of **US \$10,000**.

**ANIMALS IN WAR**

Official Selection Out of Competition

**BURNING DUST**

Official Selection Out of Competition

**LOWLAND KIDS**

Official Selection Out of Competition

**SEEDS**

Official Selection Out of Competition

ELGOUNA  
FILM FESTIVAL  
مهرجان الجونة السينمائي  
8<sup>TH</sup> EDITION

**ticketegypt.**

OFFICIAL TICKETING PARTNER





# PREMIER

# EGYPTAIR

STAR ALLIANCE



# Enjoy **FREE**

# EGYPTAIR Miles

# With **PREMIER** Traveler Club

And a lot more benefits



Terms and conditions apply  
Tax Registration Number 205-006-930

# SPECIAL PRESENTATION

## **A CENTENARY TRIBUTE TO YOUSSEF CHAHINE: THE GODFATHER OF THE NEW WAVE OF ARAB CINEMA**

### **ALEXANDRIA AGAIN AND FOREVER**

Youssef Chahine  
Egypt, Algeria

### **BYE BYE SOIRTY**

Daoud Aoulad-Syad  
Morocco, France

### **HALFAOUINE: BOY OF THE TERRACES**

Ferid Boughedir  
Egypt

### **NAHLA**

Farouk Beloufa  
Algeria, Lebanon

### **THE YOUNG ARAB CINEMA**

Férid Boughedir  
France, Tunisia, United Kingdom

## **WINDOW ON PALESTINE**

### **COLORS UNDER THE SKY**

Reema Mahmoud  
Palestine, France

### **DREAMS OF FARAH AND ZAHRA**

Mostafa Al-Nabeeh  
Palestine, France

### **GAZA TO OSCAR**

Alaa Damo  
Palestine, France

### **HASSAN**

Muhammad Al Sharif  
Palestine, France

### **UNFINISHED STORIES**

Nidal Damo  
Palestine, France

### **VERY SMALL DREAMS**

I'timad Wishah  
Palestine, France

### **THE WISH**

Aws Al Banna  
Palestine, France

### **A'LAMUN LAYSA LANA**

Mahdi Fleifel  
United Kingdom, Lebanon, Palestine,  
Denmark, United Arab Emirates

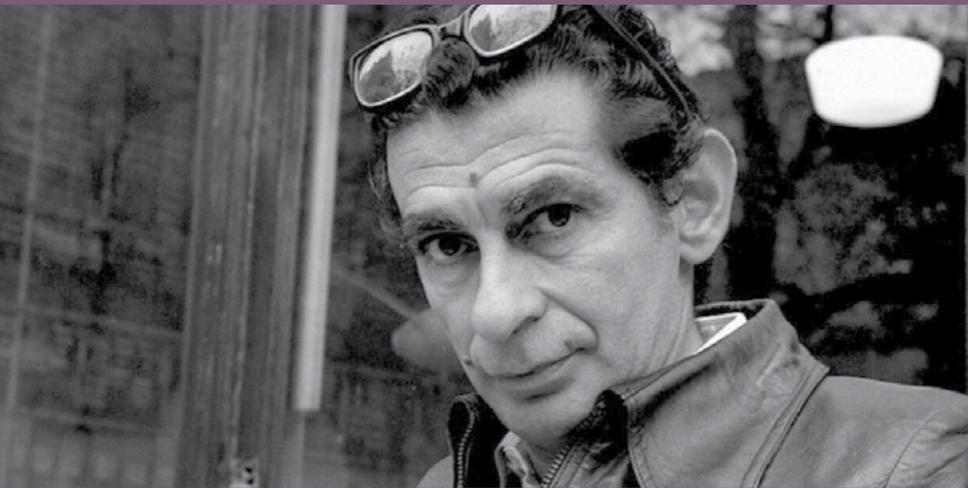
## **SPOTLIGHT SCREENINGS**

### **OCEAN WITH DAVID ATTENBOROUGH**

Colin Butfield, Toby Nowlan, Keith  
Scholey  
United Kingdom

### **YA MEHALABEYA YA**

Sherif Arafa  
Egypt



# CENTENARY TRIBUTE TO YOUSSEF CHAHINE:

## THE GODFATHER OF THE NEW WAVE OF ARAB CINEMA

He is, without question, Egypt's most famous and influential filmmaker, and also its most controversial. There are those who adore Youssef Chahine and others who are less drawn to his films, but both sides agree on his enduring impact, which transcended local and regional boundaries to make him a true ambassador of Egyptian cinema to the world. *Alexandria... Why?*, *The Destiny*, *The Land*, *The Choice*, *The Emigrant*, *An Egyptian Story*, and many other iconic works remain etched in the memory.

As the world prepares to celebrate the centenary of Youssef Chahine (1926–2026) next year, **El Gouna Film Festival** begins the celebration early, offering a renewed look at the legacy of an exceptional artist whose work continues to inspire reflection and critical debate.

Youssef Chahine's cinema, modern, bold, sensual, and liberated from the conventions of traditional Egyptian filmmaking, has long been a source of inspiration. It influenced not only those who worked closely with him as assistants and creative partners, such as Yousry Nasrallah, Daoud Abdel Sayed, Asma El Bakry, Khaled Youssef, Zaki Fatin Abdel Wahab, Mohamed Chouikh, and Marianne Khoury, but also directors who never collaborated with him directly yet met and exchanged ideas with him, watched his films, and were profoundly shaped by his adventurous spirit and distinctive visual language.

**El Gouna Film Festival** will screen Youssef Chahine's *Alexandria: Again and Forever*, one of his most distinctive works in both form and content. The program also features three films by Arab auteurs for whom Chahine was a major source of inspiration: *Nahla* by Farouk Beloufa, *Bye Bye Sourty* by Daoud Aoulad-Syad, and *Halfaouine: Boy of the Terraces* by Férid Boughedir. The festival will also present Boughedir's documentary *Caméra arabe*, which explores the history of alternative Arab cinema, with Chahine at its forefront.

The festival also presents an interactive exhibition titled *Bab el Hadid*, in which artist Shereen Farghal takes audiences on an immersive journey reflecting on Youssef Chahine's cinematic legacy and exploring his profound influence on Egypt's cultural identity and social consciousness.

The **CineGouna** Theatre will also host a major panel discussion exploring the relationship between Youssef Chahine's cinema and the Arab filmmakers inspired by his work. The discussion will feature Tunisian director Ferid Boughedir and Moroccan director Daoud Aoulad-Syad, whose films are included in the special program, producer Gaby Khoury, and the acclaimed actress Yousra, who appeared in four of Chahine's films.

Through the diverse elements of this rich program, **El Gouna Film Festival** offers a well-deserved tribute to the legacy of Egyptian cinema, with a special focus on the unique artist whose centenary will be celebrated around the world in the coming months.



## DIRECTOR

**Youssef Chahine**

Egypt | 1989 | 105 min

Arabic with English subtitles

**PRODUCER(S)**

Marianne Khoury, Humbert Balsan

**PRODUCTION COMPANY(S)**

Misr International Films

**SCREENPLAY**

Youssef Chahine

**CINEMATOGRAPHY**

Ramses Marzouk

**EDITING**

Rachida Abdel Salam

**MUSIC**

Mohamed Nouh

**SOUND**

Olivier Chauvet, Olivier Varenne

**CAST**

Yousra, Youssef Chahine, Hussein Fahmy, Amr Abdel Guelil, Hesham Selim, Taheya Karioka, Hoda Sultan

**ALEXANDRIA AGAIN AND FOREVER***ISKENDEREYA KAMAN WE KAMAN*

Filmmaker Yehia Al-Iskandarani (Youssef Chahine) suffers a massive blow when his actor-protégé, Amr (Amr Abdel Gellil), abandons him after ten years and three films together. In an attempt to overcome his pain, he tries to write a new film while joining a group of artists striking at the syndicate headquarters in protest against an oppressive law. Memory and fantasy intertwine as Yehia reimagines crucial moments in his relationship with Amr and envisions creative projects he's long been obsessed with, including a film adaptation of Hamlet. He also meets a new muse, a young actress and activist named Nadia (Yousra) who—in light of the sit-in—challenges his views on where the artist, as an individual, fits within the collective.

The third installment in Chahine's self-referential quartet, *Alexandria: Again and Forever* is perhaps his most imaginative, most ambitious film, in terms of scope, if not necessarily scale. It is the ultimate amalgamation of the tenets that define him as an artist: his fascination with history, his political engagement, his passion for acting and actors, his deep-rooted love of musicals, and his commitment to self-reflection. Formally, it is an intriguing mixture of fiction and documentary, not to mention a medley of genres—equal parts musical fantasy, romance, and political drama.

The film's central setpiece, an operetta that is at once a denunciation of a despot and a love song, epitomizes Chahine's guiding ethos in a sense: the personal and the political are one and the same; the true engine of history is the human heart. In a single work, he manages to critique the structures hindering the Egyptian film industry, pay tribute to the struggle of fellow artists and filmmakers, question and rediscover his own creative process, and bid a poignant farewell to one of the most fruitful artistic collaborations of his career. *Alexandria: Again and Forever* is Youssef Chahine at his most audacious, most adventurous, and most sincere.

Yasmin Zohdi



**Youssef Chahine** (1926 – 2008) is Egypt's most internationally acclaimed film director. He studied theater at the Pasadena Playhouse in California. He directed his first feature *Papa Amin* in 1950. His autobiographical film *Alexandria... Why?* won the Silver Bear in 1979 at the Berlinale. His politically engaged films such as *The Sparrow*, *Return of the Prodigal Son* and his four autobiographical films received wide Arab and international appreciation. Many of his films were presented at the Berlinale, Venice Film Festival and Cannes, where he received a special Palme d'Or for his life achievement at the festival's 50th anniversary in 1997. In the same year, his film *The Destiny* was selected for the Official Competition of the Cannes Film Festival.



## DIRECTOR

**Férid Boughedir**

France, Tunisia, United Kingdom  
Documentary | 1987 65 min | French,  
Arabic with English subtitles

## PRODUCER(S)

Férid Boughedir

## PRODUCTION COMPANY(S)

Marsa Films

## SCREENPLAY

Férid Boughedir

## CINEMATOGRAPHY

Ahmed Zaaf

## EDITING

Moufida Tlatli

## SOUND

Faouzi Thabet, Elias  
Boughedir

## FEATURING

Youssef Chahine, Mohammed  
Lakhdar-Hamina, Borhane  
Alaouié, Abdellatif Ben  
Ammar, Najia Ben Mabrouk,  
Ridha Behi, Merzak Allouache,  
Souheil Ben Barka, Jilali  
Ferhati, Michel Khleifi,  
Mohamed Malass, Omar  
Amiralay, Jocelyne Saab,  
Maroun Baghdadi, Mahmoud  
Ben Mahmoud, Nouri Bouzid.

## THE YOUNG ARAB CINEMA

### CAMÉRA ARABE (THE YOUNG ARAB CINEMA)

Férid Boughedir's essential documentary, *Caméra arabe* (1987), charts the emergence of the New Arab Cinema over two pivotal decades. Following the successful formula of his earlier work, *Caméra d'Afrique*, Boughedir delivers a fast-moving, enlightening hour of clips and rare testimonies, making a heartfelt declaration of unwavering support for politically engaged Arab cinema that dared to challenge the commercial dominance of mainstream production. The film analyses this new wave, born from the 1960s independence movements, through the complex lenses of politics, society, and culture.

It reveals the direct, often secret, link between these critical, independently produced auteur works and major regional events: the Six-Day War, Sadat's visit to Jerusalem, and the War in Lebanon. These historical ruptures led a generation of filmmakers to ask fundamental questions: "What is an Arab man today? What can he express through cinema?"

*Caméra arabe*, an Official Selection at the 1987 Cannes Film Festival, features pivotal voices like Merzak Allouache, Omar Amiralay, Michel Khleifi, and the late Egyptian master, Youssef Chahine. Chahine's intelligent, anguished battle to describe the Arabs' shaken sense of identity perfectly encapsulates the documentary's core theme. The film's bold, incisive rhythm is owed to the editing of the late Moufida Tlatli, who would later become Tunisia's first female director.

Boughedir's uncompromising vision is also evident in the film's controversial content, which includes an excerpt from Borhane Alaouié's *Kafr Kassem*, a powerful scene depicting the firing on unarmed Palestinian women, a boldness that likely hindered its wider distribution but affirms its critical relevance today.

El Gouna Film Festival is proud to present the 2024 4K restored version of this vital film, which was recently an Official Selection at Italy's prestigious Il Cinema Ritrovato Festival in Bologna. Screening this masterpiece is a fitting addition to our tribute to Youssef Chahine, celebrating his contribution to the New Wave of Arab Cinema.

Raman Chawla



**Férid Boughedir** is a towering figure in Tunisian cinema, acclaimed internationally as a filmmaker, critic, and academic. His influence began with critical documentary landmarks like *Caméra d'Afrique* (1983) and *Caméra arabe* (1987). Boughedir has been highly influential in major festivals, serving as a juror at Cannes, Venice, and Berlin, as President for Pan African and Pan Arab Festivals such as Fespaco and Oran Film Festival and as director of the Journées Cinématographiques de Carthage in 1992 and 2006. He was named Honorary President of the JCC for its 35th edition in 2024, solidifying his position as a crucial champion of African and Arab cinema.

## Print Source

Centre national du Cinéma et de l'Image Animée  
(CNC), France

<https://www.cnc.fr>



## DIRECTOR

**Daoud Aoulad-Syad**

Morocco, France | 1998 | 92 min  
 Arabic Arabic with English subtitles

**PRODUCER(S)**

Daoud Aoulad-Syad

**PRODUCTION COMPANY(S)**

Les Films du Sud

**SCREENPLAY**

Youssef Fade

**CINEMATOGRAPHY**

Thierry Lebigre

**EDITING**

Ahmed Bounani, Natalie Perrey

**MUSIC**

Lachhab

**SOUND**

Jérôme Ayasse

**CAST**

Hassan Essakali, Mohamed Bastaoui, Abdellah Didane, Abdellah Didane, Mohammed Miftah, Nezha Rahile

**BYE BYE SOURTY**

In southern Morocco, Kacem, a fairground worker and owner of a travelling lottery booth, hires Rabii, a young cross-dressing dancer, to tour villages hard hit by drought. Three destinies intertwine and collide. The three of them travel the Moroccan desert. The fairground show is the villagers' only entertainment, adding to their daily lives the melancholy of rain that refuses to return.

Rabii is the pseudonym of a young dancer whom Kacem meets in a popular hotel and hires. Kacem is a fairground worker and the owner of a lottery booth. He travels the country with his son, Larbi, who works with him. Larbi hates his father; he doesn't get along with him at all. Rabii, on the other hand, would like to work in peace, but he is the target of mockery and harassment from people, especially Larbi. The nervous Rabii has difficulty accepting Rabii's ambiguity and constantly provokes him.

During a trip near a village where the grand moussem (annual festival) is to be held, Rabii meets Nezha, a young teacher who is bored in the village. The village chief is having an affair with Nezha and refuses to encourage her transfer to the city. Troubled by Rabii's appearance, Nezha invites her home and makes her wear the clothes of her fiancé, who disappeared at sea recently. Shortly after, the chief learns of Nezha and Rabii's relationship. He then decides to move Kacem and Rabii away from the village. Kacem sets up his lottery stand in another village. Customers become increasingly scarce. During a party at the home of Lalla Zahra, a former prostitute who has known Kacem for a long time, Kacem feels unwell. Larbi and Rabii decide to sell all the fairground equipment.

The following night, Larbi and Rabii spend the evening drinking at Saïd's bar on the square. They part ways in front of the bar. Larbi gets into the van, which drives off, leaving Rabii alone in front of the bar.



**Daoud Aoulad-Syad**, born in Marrakech in 1953, is a Moroccan filmmaker, photographer, and screenwriter. He earned a PhD in Physical Sciences from the University of Nancy in 1981, where his passion for photography first emerged. After holding numerous photography exhibitions, he joined a filmmaking workshop at La Fémis in Paris. His notable works include *Bye Bye Sourty*, *The Wind Horse* (winner of the King Hassan II Award), and *Tarfaya* (Grand Prize at the Brussels Independent Film Festival), as well as *Waiting for Pasolini* and *The Mosque*.



## DIRECTOR

**Ferid Boughedir**

Tunisia, France | 1990 | 98 min

Arabic, French with English subtitles

**PRODUCER(S)**

Ahmed Baha Attia, Hassen Daldoul, Eliane Stutterheim

**PRODUCTION COMPANY(S)**

Cinéféfilms. France Média

**SCREENPLAY**

Ferid Boughedir; Dialogues: Taoufik Jebali

**CINEMATOGRAPHY**

Georges Barsky

**EDITING**

Moufida Tlatli

**MUSIC**

Anouar Braham

**SOUND**

Hachmi Joulak

**CAST**

Selim Boughedir, Rabia Ben Abdallah, Hélène Catzaras, Mohammed Driss, Fatma Ben Saïdane, Mustapha Adouani, Fathi Hadawi

## HALFAOUINE: BOY OF THE TERRACES

Férid Boughedir's compelling 1990 debut is a luminous and humorous coming-of-age narrative, partly autobiographical, set in the titular suburb of Tunis, the director's neighbourhood. The film follows Noura, a twelve-year-old boy, as he stands in the ambiguous space between childhood innocence and burgeoning manhood.

Noura's world is beautifully partitioned into three distinct yet interwoven spaces. He enjoys the boundless affection and protection of the women in his family, which grants him continuous access to their private world, most notably the women's bathhouse. This unique position, however, turns precarious when he's pressured by older boys to use his access for their voyeuristic interests, causing his gaze to change from innocent to that of a spectator.

When Noura is abruptly expelled from the women's domain, he loses his safe maternal cocoon and is prematurely thrust into the difficult realities of his father's world. Forced to confront the social and political rigidities of this new world, he finds an unconventional mentor in Salih, the liberal shoemaker and poet, who models a different kind of Tunisian masculinity. Noura's determination to define his own manhood leads him to seek out experiences, which eventually culminates in a discreet, yet significant, passage into adulthood.

*Halfaouine* is celebrated for its stunningly rebellious portrait of the era's sexual mores and remains one of the most-seen Tunisian films of all time. It won the coveted Tanit d'Or at the Journées Cinématographique de Carthage, among many other prestigious international awards.

Raman Chawla



**Férid Boughedir** is a towering figure in Tunisian cinema, acclaimed internationally as a filmmaker, critic, and academic. His influence began with critical documentary landmarks like *Caméra d'Afrique* (1983) and *Caméra arabe* (1987). Boughedir has been highly influential in major festivals, serving as a juror at Cannes, Venice, and Berlin, as President for Pan African and Pan Arab Festivals such as Fespaco and Oran film Festival and as director of the Journées Cinématographiques de Carthage in 1992 and 2006. He was named Honorary President of the JCC for its 35th edition in 2024, solidifying his position as a crucial champion of African and Arab cinema.



**DIRECTOR**  
**Farouk Beloufa**

Algeria, Lebanon | 1979 | 116 min  
 Arabic, French, English with English  
 subtitles

**PRODUCTION COMPANY(S)**

R.T.A. (Radiodiffusion  
 Télévision Algérienne)

**SCREENPLAY**

Farouk Beloufa, Rachid  
 Boudjedra, Mouny Berrah

**CINEMATOGRAPHY**

Allel Yahiaoui

**EDITING**

Moufida Tlatli

**MUSIC**

Ziad Rahbani

**SOUND**

Kamal Mekesser

**CAST**

Yasmine Khlat, Roger Assaf,  
 Youcef Saïah, Lina Tebbara

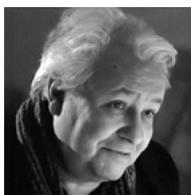
## NAHLA

Farouk Beloufa's single feature film, *Nahla* (1979), stands as a remarkable, deeply political drama within the history of Arab cinema, capturing the fraught atmosphere of Beirut at the very onset of the Lebanese Civil War. Though shot in 1978, the film is set three years earlier in January 1975, immediately following the famous Battle of Kfar Chouba.

The elliptically structured narrative intertwines the lives of four characters, each embodying the pan-Arab leftist intellectualism and political currents of the 1970s that connected Algeria, Lebanon, and Palestine. The central figure is Larbi, an Algerian journalist who arrives in West Beirut and becomes entangled in the emerging disorder. He crosses paths with three activist women: Nahla, a talented young Palestinian singer who tragically loses her voice on stage; her sister, Maha, a sharp feminist journalist; and Hind, a dedicated Palestinian activist who establishes a vital link to the refugee camps before ultimately joining the resistance.

*Nahla* is rich with cultural and historical references, its narrative linearity driven by real-life political events from the Battle of Kfar Chouba to the assassinations of Saudi King Faisal and Maarouf Saad. These events heighten the tension among the characters, whose relationships are strained by the anticipation of war. The silence imposed by Nahla's breakdown, juxtaposed with the sounds of imminent conflict, raises a profound question: What is the role of music when the norm is the sound of bombs?

Marianne Khoury



**Farouk Beloufa** (1947–2018) was an Algerian filmmaker and critic. He studied cinema at the INC in Algiers and later at IDHEC and the École Pratique des Hautes Études in Paris, where he worked under Roland Barthes on a thesis in film theory. Returning to Algeria, he directed *Insurrectionnelle* (1973) and his only feature film, *Nahla* (1979), a rare Algerian work addressing the Lebanese civil war. In 2010, he made the short film *The Silence of the Sphinx*. Beloufa passed away in Paris in 2018.



# WINDOW ON PALESTINE

Window on Palestine returns for the third year as a cornerstone of the 8th edition of the festival. This program showcases seven shorts and one feature that offer a window into the Palestinian experience, reflecting the resilience, humanity, and strength of a people facing immense challenges.

The seven short documentaries in the From Ground Zero initiative, produced by the Masharawi Fund and Coorigines Production, offer an intimate look into the daily lives, fears, dreams, and hopes of Gaza's residents, empowering a new generation of filmmakers to share their narratives.

The program also includes the highly acclaimed documentary, *A World Not Ours*, directed by Mahdi Fleifel, which is an intimate portrait of exile. This broadens the platform for essential Palestinian voices and stories to reach a global audience.



Palestine, France | 2025 | 20 min  
Arabic with English subtitles

#### PRODUCER

Rashid Masharawi, Laura  
Nikolov

#### SOUND DESIGN

Sarah Fasseur-Leroux

#### PRODUCTION COMPANY

Masharawi Fund for  
Films, Filmmakers  
in Gaza, Coorigines  
Production, Metafora  
Production

#### CINEMATOGRAPHY

Ahmad Al Danaf

#### EDITING

Denis Le Paven, Marion  
Boë

#### MUSIC

Naseer Shamma

## COLORS UNDER THE SKY

Aya, a 22-year-old artist from Gaza, lost her father and brother and was displaced with her mother to a tent in Rafah. Despite the harshness of war, she is determined to pursue her passion for singing. The film follows her journey as she searches for a composer and a studio to record her new song amidst the destruction, after setting herself a formidable challenge: to compose, sing, and record a song during the war and after immense loss. Will Aya be able to fulfil her dream?



DIRECTOR

**Reema Mahmoud**

**Reema Mahmoud** Palestinian filmmaker focusing on issues related to women and youth, Reema Mahmoud has directed numerous educational short films. She holds a degree in Media and Communication, as well as diplomas in Palestinian Studies and Film Production. She has received several awards, including the 2020 Creative Woman Award and Best Short Film Award in 2021.



Palestine, France | 2025 | 20 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

**SOUND DESIGN**  
Sarah Fasseur-Leroux

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boé

**MUSIC**  
Naseer Shamma

## DREAMS OF FARAH AND ZAHRA

Farah turns to drawing as a way to resist the harshness of life, transforming colors and sketches into a breathing space that helps her endure the chaos around her. She dreams of moving from her temporary tent back to her home, where her paintings, colors, and bed await her. Her friend Zahra, gifted in voice imitation and dubbing stories for children, uses her talent to help them cope with their trauma. Her greatest dream is for the war on Gaza to end so she can pursue dubbing professionally. *Dreams of Farah and Zahra* is a documentary that weaves together art, heritage, and history with the brutality of reality, in a time overwhelmed by the unknown and the unimaginable.



**DIRECTOR**  
**Mostafa Al-Nabeeh**

**Mostafa Al-Nabeeh** is a Palestinian writer and filmmaker, born and based in Gaza. He has completed numerous narrative and documentary films that have screened at Arab and international festivals, earning several awards. His latest documentary, *Dreams of Farah and Zahra*, is part of a body of work created amid the daily realities of life in Gaza under the ongoing genocide.

Palestine, France | 2025 | 24 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

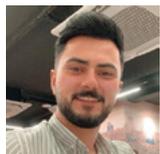
**SOUND DESIGN**  
Sarah Fasseur-Leroux

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boé

**MUSIC**  
Naseer Shamma



**DIRECTOR**  
**Alaa Damo**

## GAZA TO OSCAR

**Alaa Damo** is a Palestinian filmmaker who began his artistic journey in Gaza through theater and documentary projects. In 2023, he directed the short film *24 Hours*, produced within the From Ground Zero initiative. The film was screened at the Cannes Film Festival, showcased at several international festivals, and was shortlisted for the Academy Awards. Most recently, he completed his debut feature documentary, *Gaza to the Oscars*.

Amid war, siege, and destruction, Palestinian filmmaker Alaa Damo lives the very experience he documents through his lens: bombardment, displacement, and a daily struggle for survival. Alaa is one of the filmmakers trapped in Gaza whose films have managed to reach the world, even as they continue inside the Strip their daily search for shelter, a piece of bread, a sip of water, and a cinematic shot that carries their voice beyond the blockade.

## SPECIAL PRESENTATIONS

Palestine, France | 2025 | 30 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boë

**MUSIC**  
Naseer Shamma

**SOUND DESIGN**  
Sarah Fasseur-Leroux



**DIRECTOR**  
**Muhammad Al Sharif**

## HASSAN

**Muhammad Al Sharif** based in Gaza, Muhammad Al Sharif holds a degree in Business Administration and a diploma in Filmmaking. He is both an actor and a director, known for the short film *Min Wen Lawen*, the animated film *Shobak Al-Balad*, and his role in *Chi Ann Blaze of Fury*. He has undergone extensive training in acting, cinematography, and film production.

When the starvation war in northern Gaza intensified, Hassan, a seventeen-year-old boy, never expected that his dangerous attempt to bring home a sack of flour would end with four days of detention, followed by fifteen months of forced displacement from the north to the south of Gaza. During this time, he lived alone in exile, moving from one overcrowded shelter to another, searching for food and a place to sleep, while repeatedly trying to reunite with his family scattered between loss and waiting. He lost his younger brother before the displacement and his father during the expulsion. The haunting desire to return home never left him, driven by the hope of being close again to what remained of his family, his mother and sister.



Palestine, France | 2025 | 20 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boë

**MUSIC**  
Naseer Shamma

**SOUND DESIGN**  
Sarah Fasseur-Leroux

## UNFINISHED STORIES

During the war in Gaza, filmmaker Nidal tries to capture human stories born from loss and survival, yet each tale is cut short, as if the war itself severs the thread of narrative. His optimistic and resilient nature drives him to keep searching for the story that can bring a glimmer of hope to moments marked by the unknown and the absurd. But the loss of his son confronts him with a reality beyond imagination, turning him from storyteller into the story itself. *Unfinished Stories* is the journey of a filmmaker chasing the fragmented threads of narrative in a land that allows no endings to be complete.



**DIRECTOR**  
**Nidal Damo**

**Nidal Damo** is a Palestinian actor and filmmaker who began his artistic career in 2001 as a theater actor. He appeared in several feature films addressing democracy and human rights before making his directorial debut with the short film *Everything's Fine*, part of the "From Ground Zero" collection. The film was screened at the Cannes Film Festival and other international festivals and made it to the Oscars shortlist.



Palestine, France | 2025 | 20 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

**MUSIC**  
Naseer Shamma

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**SOUND DESIGN**  
Sarah Fasseur-Leroux

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boé

## VERY SMALL DREAMS

In the displacement tents of Rafah, Palestinian women try to preserve the well-being of their bodies despite the absence of the most necessities, those essential items no woman can do without, anywhere and at any time. Through living their daily realities, we discover the alternatives and innovations these women employ to protect their bodily dignity, especially during pregnancy, childbirth, and the period that follows, where bringing a child into life becomes a grueling adventure in a setting defined by the absence of life. *Very Small Dreams* takes us on a hidden, silent journey in which women claim the simplest of very small dreams.



DIRECTOR  
**I'timad Wishah**

**I'timad Wishah** based in Gaza, Palestine, I'timad Wishah was the video program coordinator at the Women's Affairs Center (2001- 2018). She is a documentary and feature film director focused on women's issues, a trainer in cinematography and editing, and has managed women's film festivals and student film projects.

Palestine, France | 2025 | 30 min  
Arabic with English subtitles

**PRODUCER**  
Rashid Masharawi, Laura Nikolov

**MUSIC**  
Naseer Shamma

**PRODUCTION COMPANY**  
Masharawi Fund for Films, Filmmakers in Gaza, Coorigines Production, Metafora Production

**SOUND DESIGN**  
Sarah Fasseur-Leroux

**CINEMATOGRAPHY**  
Ahmad Al Danaf

**EDITING**  
Denis Le Paven, Marion Boé



DIRECTOR  
**Aws Al Banna**

## THE WISH

**Aws Al Banna**, 26, from Gaza, is a television and theater actor, drama teacher, playwright, and director. He studied theater and has worked on series such as *Milad Al-Fajr*, *Shuhud*, and *Darb Al-Fida*, as well as plays like *Al-Ramadiyun* and *Rashomon Gate*. He has received awards for his children's theater projects.

Director Aws Al-Banna finds refuge in theatre by working on a play whose content emerges from the memories tied to the participants' suffering. As a form of drama therapy, participants reveal their daily memories and traumas, often linked to destruction, war, loss, and the hazards of everyday life, during rehearsals. Through their rich memories and deep personal experiences, the theatre becomes a space for play, healing, and the pursuit of hope, safety, and reassurance.



DIRECTOR

**Mahdi Fleifel**

United Kingdom, Lebanon, Palestine,  
Denmark, United Arab Emirates  
Documentary | 2012 | 92 min  
English, Arabic with English subtitles

**PRODUCER(S)**

Mahdi Fleifel, Patrick  
Campbell

**PRODUCTION COMPANY(S)**

Nakba Productions

**SCREENPLAY**

Mahdi Fleifel

**CINEMATOGRAPHY**

Mahdi Fleifel

**EDITING**

Michael Aaglund

**MUSIC**

Jon Opstad

**SOUND**

Zhe Wu

## A WORLD NOT OURS

*A'LAMUN LAYSA LANA*

Mahdi Fleifel delivers a profoundly personal and often surprisingly funny chronicle of life within the Ain el-Helweh refugee camp in Southern Lebanon, a place that has been home to displaced Palestinians for generations. His feature-length debut is not a detached political analysis but a warm, intimate, and unflinchingly honest portrait of his own family and friends, revealing the universal struggles of community, belonging, and friendship under extraordinary circumstances.

Based on a wealth of personal recordings, family archives, and historical footage, Fleifel grants unprecedented access to the camp's one-square-kilometer confines, where over 70,000 residents are caught in a permanent state of suspended animation. This powerful documentary contrasts the deep-seated yearning for a homeland lost in 1948, a dream fervently held by the elders, with the daily realities of the younger men, who grapple with limited opportunities and the crippling frustration of being 'trapped' in place, even if they are technically free to cross the checkpoint.

Fleifel, who spent his childhood summers there before his family moved abroad, uses his unique vantage point to explore the complex emotional weight of exile. He tackles the notorious quote, "The old will die and the young will forget", by presenting undeniable proof of a community whose memory and spirit remain fiercely alive despite generations of trauma and waiting. *A World Not Ours* is a moving testament to resilience, a sharp examination of what it means to belong, and a powerful rebuttal to the idea that time can erase the indelible ties of a people to their past. It's a compelling look at a community that the world has tried to forget, ensuring their story will not fade away.

Raman Chawla

**Print Source**

**International Sales:**

Patrick Campbell  
Nakba FilmWorks  
[patrick@nakbafilmworks.com](mailto:patrick@nakbafilmworks.com)



**Mahdi Fleifel**, born in Dubai, works between Denmark, England, and Greece. A graduate of the UK's National Film and Television School, he founded Nakba FilmWorks in 2010. His debut feature, *A World Not Ours* (2011), premiered at TIFF and went on to win more than 30 awards, including the Berlinale Peace Prize. Fleifel's later works include *A Man Returned* (2016), winner of the Silver Bear, and *A Drowning Man* (2017), which received a BAFTA nomination. His latest film, *To a Land Unknown*, premiered at the 2024 Directors' Fortnight in Cannes, cementing his place as one of the defining voices in contemporary cinema.



## DIRECTORS

**Colin Butfield, Toby Nowlan,  
Keith Scholey**

United Kingdom | Documentary | 2024  
84 min  
English

## PRODUCER(S)

Toby Nowlan, Keith Scholey,  
Colin Butfield, Tom McDonald,  
Janet Han Vissering

## PRODUCTION COMPANY(S)

Silverback Films, Open Planet  
Studios, National Geographic

## CINEMATOGRAPHY

Doug Anderson

## EDITING

Philippa Edwards

## MUSIC

Steven Price

## SOUND

Graham Wild

## FEATURING

David Attenborough

## OCEAN WITH DAVID ATTENBOROUGH

This stunning documentary takes viewers on a breathtaking, immersive journey into the ocean, revealing it as the most vital, life-filled, and wondrous place on Earth. Celebrated broadcaster and filmmaker David Attenborough shares how his lifetime has coincided with the great age of ocean discovery, confirming the ocean's paramount importance for our survival and the stability of the entire planet. Through spectacular sequences featuring coral reefs, kelp forests, and the open ocean, the film showcases the sheer wonder of life beneath the waves.

The narrative is structured around three compelling themes, woven together through new footage and firsthand accounts. First, the film emphasizes that over the last 100 years, during Attenborough's own lifetime, our understanding of the oceans has transformed from a complete mystery to the knowledge that this is the Earth's most crucial ecosystem, vital for sustaining all life. Secondly, *Ocean with David Attenborough* confronts the reality of the hidden destruction driving the ocean into crisis. Powerful cinematic shots expose urgent challenges, from destructive fishing techniques to devastating mass coral reef bleaching, illustrating how human actions are leading to the collapse of marine species, ecosystems, and affecting global climate and communities on land.

Yet, this is ultimately a story of optimism. Attenborough delivers his greatest message: the ocean can recover to a glory beyond anything anyone alive has ever seen. Awe-inspiring footage highlights the ocean's remarkable resilience and ability to heal when protected. Through inspirational, firsthand stories of successful recovery efforts from around the world, the film shows what a revived ocean could look like in just 50 years, a glory not witnessed for centuries and outlines the necessary actions to achieve this powerful vision.

Print Source  
International Sales:  
All3Media International  
[info@all3media.com](mailto:info@all3media.com)



**Toby Nowlan** is an award-winning director and producer, having helped create major series including *Planet Earth II* and *Our Planet*. A passionate diver and conservationist, he leads expeditions for rare species and has a special interest in seabirds and cetaceans.

**Colin Butfield** is co-founder of Open Planet Studios and co-author of the forthcoming book, *Ocean: Earth's Last Wilderness*. He has worked on numerous documentaries like *David Attenborough: A Life On Our Planet* and previously held senior roles at WWF.

**Keith Scholey** is an award-winning producer and co-founder of Silverback Films, with over 40 years of collaboration with Sir David Attenborough. His credits include *Our Planet* and *David Attenborough: A Life on Our Planet*, and he previously headed the BBC Natural History Unit.



DIRECTOR

**Sherif Arafa**

Egypt | 1991 | 120 min  
 Arabic with English subtitles

**PRODUCER(S)**

Laila Elwy

**PRODUCTION COMPANY(S)**

Lili Film

**SCREENPLAY**

Mahi El Awad

**CINEMATOGRAPHY**

Mohsen Nasr

**EDITING**

Adel Monir

**MUSIC**

Moody El Emam

**SOUND**

Gamel Aziz

**CAST**

Laila Elwy, Hesham Selim,  
 Ahmed Rateb, Alaa Waley El  
 Deen, Abdaziz Makhyon

**YA MEHALABEYA YA**

Screenwriter Maher Awwad and director Sherif Arafa share an artistic partnership that feels like a perfect creative pairing in both their careers. At the height of their collaboration came *Ya Mehalabeya Ya*, a musical fantasy built around a complex “film within a film” structure, one story set in the 1990s and the other in the 1940s. The narrative flows smoothly between past and present through gentle editing that weaves the two timelines into a single tapestry. With its self-awareness and playful exposure of cinematic illusion, *Ya Mahalabeya Ya* stands as a true work of meta-cinema. Awwad’s writing has always sought to uncover the illusions of reality his characters inhabit, and here, through this layered storytelling, he extends that revelation to the audience, laying bare the illusion of cinema itself.

Awwad and Arafa place themselves at the heart of the story, as a screenwriter and a director whose cinematic dreams are constantly thwarted by reality. Their struggle to make their film, opposed by a corrupt and caricature-like businessman named Baakouk, runs parallel to their characters’ fight against the tyranny of King Farouk within the film they are creating. Just as the story exposes the continuity of corruption across two eras, it also lays bare the deceit behind so-called national struggle. The film’s supposed revolutionaries are mere “opportunists” posing as freedom fighters, yet Awwad offers them a moment of illumination that guides them back to a sense of truth.

Awwad’s spirit of experimentation and rebellion reaches its height here, as he rewrites history to his own design, blowing up the king, the ultimate symbol of corrupt power, with dynamite. This explosion ultimately tears apart the film’s very structure, fusing past and present into one continuous moment where reality always turns against Awwad and Arafa’s protagonists. In cinema, the dream prevails; in reality, it falls apart. While the king and his palace are destroyed on screen, the writer, the director, and their crew are arrested—still singing the theme song of the film they’ve just finished shooting.

Ahmed Ezzat Amer



**Sherif Arafa** is an Egyptian director, screenwriter, and producer. A graduate of the Higher Institute of Cinema in 1982, he began his career in 1987 with *The Dwarves Are Coming*. From the start, he collaborated with some of Egypt’s most celebrated stars, including Souad Hosny, Ahmed Zaki, and Adel Emam. He also played a key role in discovering and launching a new generation of talent, such as Alaa Waly El Din, Mohamed Henedy, Mona Zaki, Nour, Mohamed Saad, Ahmed Helmy, and Haitham Ahmed Zaki. Arafa has directed several landmark works in Egyptian cinema, including *Birds of Darkness*, *The Principal*, *Mafia*, and *Halim*.

## WORK-IN-PROGRESS SCREENING - LES ATELIERS DE DAHCHOURIA

In collaboration with the French Embassy and the French Institute in Egypt

Through residencies and online mentorship, the workshops supported young filmmakers with guidance, tools, and space to develop their projects. This screening presents a selection of works in progress, showcasing diverse voices and fresh cinematic visions.

LIMITLESS  
— NATURALS —

— STAY LIMITLESS —  
FROM SUNRISE TO SPOTLIGHT





OFFICIAL  
BEVERAGE  
PARTNER

ELGOUNA   
FILM FESTIVAL

مهرجان الجونة السينمائي  
16 - 24 OCT 2025 8<sup>TH</sup> EDITION

As the eighth edition of **El Gouna Film Festival** approaches, **CineGouna** is pleased to unveil the highlights of its flagship programs, which form a vital pillar in supporting regional talent and fostering creativity in the film industry.

**CineGouna Funding** remains a key source of financial and artistic backing for Arab projects in development and films in post-production. Selected projects will participate in a mentorship program, and receive tailored one-on-one meetings, while also being eligible for cash and in-kind awards.

**CineGouna Forum** will continue to provide professional development opportunities through industry discussions, master classes, and workshops. The program will include a roundtable for executives and policymakers addressing critical film industry challenges, along with the “In Focus” panels offering diverse perspectives on pressing topics.

**CineGouna Emerge** is the umbrella for the GFF’s initiatives supporting young and emerging filmmakers and film professionals—including the **Emerge**, **See Me**, and **Perspectives** programs. This year, for the first time, we are also introducing Emerge: **Take Two**, a track that brings past participants back as peer mentors. In addition, **CineGouna Rising Stars** spotlights the new wave of Arab and African cinema, celebrating the most promising filmmakers shaping its future.

**CineGouna Market** is envisioned as a dynamic, thriving hub positioned at the heart of the festival plaza. More than just a networking venue, the Market is designed to bring together professionals from all corners of the industry—fostering meaningful connections, business opportunities, and cross-border collaboration. It invites production and distribution companies, sales agencies, VOD platforms, festival programmers, industry organizations, and institutions to showcase their latest line-ups, projects, services, and technologies.

**CineGouna** program activities will take place from **October 17 to 23** this year.

## CINEGOUNA FUNDING

For its 8th edition, CineGouna Funding received over 290 submissions from across the Arab world. A panel of experts reviewed the entries and selected 12 projects in development (7 narratives, 4 documentaries, and 1 hybrid) and 7 films in post-production (1 narrative, 5 documentaries, and 1 hybrid), based on their content, artistic vision, talent, and overall financial feasibility. The selected projects represent stories from 12 Arab countries, in co-production with 5 other nations, and will compete for a range of cash and in-kind awards.

### PROJECTS IN DEVELOPMENT:

#### Feature Narrative

**Animals** | Egypt | Director: Morad Mostafa | Producer: Sawsan Yusuf

**Asaa** | France | Director: Valentin Noujaïm | Producer: Manon Messiant

**Blue Card** | Sudan, Egypt, Saudi Arabia | Director: Mohammed Alomda | Producer: Amjad Abu Alala

**Holy Cow** | Morocco | Director and Producer: Asmae El Moudir

**I am Afraid to Meet You Someday** | Egypt | Director: Khaled Mansour | Producer: Rasha Hosny

**Occupational Hazards** | Jordan, Palestine | Director: Bassel Ghandour | Producer: Rula Nasser

**Your Turn, 203** | Lebanon, France | Director: Cynthia Sawma | Producer: Georges Schoucair & Matthew Gledhill

#### Feature Documentary

**Besso** | Iraq, Denmark | Director: Muslim Habeeb | Producer: Muna Al-Kadhimi & Tamara Amer

**Disappeared** | France, Syria, Lebanon, Iraq | Director: Anas Zawahri | Producer: Ahmad Alhaj

**Four Tales of Love** | Egypt | Director: Maged Atta | Producer: Omnia Swedan

**Gezira, On the Line** | Saudi Arabia, Sudan, Egypt | Director: Rana Matar | Producer: Lama Jamjoom

#### Feature Hybrid

**The Salt of the South** | Tunisia, France, Belgium, Denmark, Qatar | Director: Rami Jarboui | Producer: Ramzi Laâmour

### FILMS IN POST-PRODUCTION:

#### Feature Narrative

**Halima** | Morocco | Director: Yassine El Idrissi | Producer: Yassine El Idrissi

#### Feature Documentary

**American Dream: The Return of Captain Kabonga** | Egypt, Saudi Arabia | Director: Amir El-Shenawy | Producer: Ahmed Abdelsalam

**Concrete Land** | Jordan, Palestine | Director: Asmahan Bkerat | Producer: Ban Maraqqa

**I Am One of Them** | Poland, Saudi Arabia, Qatar, Syria | Director: Nadim Suleiman  
Producer: Nadim Suleiman & Kasia Kuczyńska

**Let's Play Soldiers** | Yemen, Qatar, Norway, France | Director: Mariam Al-Dhubhani  
Producer: Mohammed Al-Jaberi

**The North Wind** | Lebanon, Qatar | Director: Eliane Raheb | Producer: Cynthia Choucair

#### Feature Hybrid

**Pipes** | Lebanon | Director: Karim Kassem | Producer: Karim Kassem

The directors and producers of the selected projects listed above will present their works and works-in-progress to producers, funding agencies, distributors, sales agents, and festival programmers to receive constructive feedback. In addition, private meetings will be arranged with experts and mentors to help filmmakers fine-tune their scripts or rough cuts, with the aim of enhancing their chances for regional and international cooperation. All selected projects in development, as well as films in post-production, will compete for awards to be decided by a jury of industry professionals.

The selected projects will benefit from a tailored mentoring program designed to strengthen their pitching skills and film strategies, under the guidance of filmmaker and script expert **Ayman El Amir**, and **Brigid O'Shea**, head of the Documentary Association of Europe (DAE). Films in post-production will also receive specialized consultancy from two expert editors, **Heba Othman** and **Melissa Parry**.

The best project in development and the best film in post-production will each be awarded a **CineGouna Platform** certificate and a cash prize of **US \$15,000**. Additional awards and cash prizes will be offered through partnerships with local, regional, and international institutions.

### CINEGOUNA FUNDING JURY 2025

**Isona Passola** – Producer, Industry Expert, Ex-president of the Catalan Film Academy (Spain)

**Ahmed Amer** – Producer, Director, Scriptwriter (Egypt)

**Lamia Chraibi** – Producer, President of the Tamayouz Foundation (Morocco)



X

ELGOUNA  
FILM  
FESTIVAL

When *Sophistication*  
Feels Effortless.

TASTE DOLATO AT EL GOUNA FILM FESTIVAL



MAKE YOUR MOMENTS AT EL GOUNA FILM FESTIVAL SWEETER WITH DOLATO.  
A FRESH LOOK, THE SAME ICONIC INDULGENCE.

## LIST OF CINEGOUNA FUNDING AWARDS 2025

- **Cinegouna** Platform Award **US \$15,000** in cash for a project in development.
- **Cinegouna** Platform Award **US \$15,000** in cash for a project in post-production.
- **US \$10,000** cash grant from **Film Square**.
- **US \$10,000** cash grant from **Arab Radio and Television (ART)**.
- **US \$10,000** cash grant from **Abou Ghaly Motors**.
- **US \$10,000** cash grant from **Blue Bee Productions**.
- **US \$10,000** cash grant from **Sawiris Foundation for Social Development** and **Drosos Foundation**.
- **US \$10,000** cash grant for two projects from **the Red Sea Film Foundation**.
- **US \$8,000** cash grant from **Big Bang Studios**.
- **US \$5,000** cash grant from **Rise Studios**.
- **US \$5,000** cash grant from **New Century Productions**.
- **US \$5,000** cash grant from **Sard**.
- **US \$5,000** worth of script development by Mariam Naoum from **Sard**.
- **US \$50,000** as MG for sales and distribution for two projects from **MAD Solutions**.
- **US \$5,000** prize: an invitation for an Arab producer to attend the **Rotterdam Film Lab**, offered by the **Arab Cinema Centre**.
- **IEFTA** with Torino Film Lab Award: securing a place in **TFL Next 2025** for a project in development, covering the participation fees **EUR €1700**.
- An invitation for an African project to attend the next edition of the **Durban FilmMart**.
- An invitation for a documentary project in development to participate in **The Euro-Mediterranean Documentary Market (MediMed)**.
- An invitation to a French Film Festival from the **French Embassy in Egypt / Institut Français d’Egypte**.
- A one-year membership in the **Documentary Association of Europe (DAE)**.
- **US \$27,000** worth of post-production facilities from **Bee Media Productions**, presented to two projects.
- **US \$12,000** worth of post-production facilities from **Big Bang Studios**, presented to two projects.
- **US \$12,000** worth of full DCP package services from **Shift Studios**.
- **US \$12,000** worth of full promotion package services from **Shift Studios**.
- **US \$10,000** worth of sound services from **Sound of Egypt**.



## CINEGOUNA FORUM

**CineGouna Forum** is a dynamic platform for dialogue, networking, and professional growth, bringing together Arab and international filmmakers through panels, conversations, workshops, roundtables, and labs. Its mission is to empower emerging voices, foster collaborations, and advance Arab cinema while amplifying its global visibility.

### Island Stage

This year, **GFF** introduces the Island Stage, a new festival space designed to capture the spirit of **El Gouna**, open, vibrant, and inspiring. Set amidst the city's unique atmosphere, it will host events, conversations, and talks that encourage exchange and discovery in a relaxed setting. With its breezy seaside energy and casual, welcoming vibe, the Island Stage offers audiences and guests an inviting platform to connect, reflect, and celebrate cinema.

### In Conversations:

- **In Conversation with Menna Shalaby: Career Achievement Award Winner** - Speakers: Menna Shalaby, Moderator: Karim El Shennawy
- **In Conversation with Cate Blanchett** - Speakers: Cate Blanchett, Moderator: Raya Abirached
- **In Conversation with Sherif Arafa** - Speakers: Sherif Arafa, Moderator: Abbas Aboelhassan
- **In Conversation with Youssra: 50 Years of Youssra** - Speakers: Youssra, Moderator: Mohamed Omar
- **In Conversation with Kaan Urgancıoğlu** - Speakers: Kaan Urgancıoğlu, Moderator: Sherif Noureldin

### Panel Discussions:

- **Cinemathech Pitching Competition: 5th Edition** - Jury/Speakers: Adly Thoma, Asser Yassin, Dina El Sherbiny, Lana Sawiris, Nour El-Nabawy; Moderator: Yasmina El Abd
- **The New Media Age of Storytelling** - Speakers: Moon Baz, Lana Sawiris, Yusra Mardini; Moderator: Amira Salah ElDin
- **The Business of Film Distribution: Challenges and Cinemas** - Speakers: Jessica Khoury, Marco Valerio Fusco, Ahmed Taema, Ivana Kirkbride; Moderator: Jana Wehbe
- **Cinema for Integration: Stories That Heal** - Speakers: May El Ghetty, Ahmed Koura, Tamer Ashry; Moderator: May Mazen
- **Co-Productions: Building Big Productions Across Borders** - Speakers: Ahmed Amer, Ziad Srouji, Sonja Heinen, Ingrid Lill Høgtun; Moderator: Amjad Abu Alala
- **Egyptian Industry On-Ward** - Speakers: Abdel Reheem Kamal, Ahmed Samy Badawy, Mohamed Hefzy, Shahinaz El Akkad; Moderator: Gamal Guemeih
- **Journey with the Master – Youssef Chahine: From Chahine's Lens to Their Own Worlds** - Speakers: Ferid Boughdir, Daoud Aoulad-Syad, Gaby Khoury, Youssra; Moderator: Ahmed Shawky
- **Sawiris Screen Lab: Meet the Projects** - Speakers: Selected participants (5 projects)
- **Not Fiction Feature: Struggles of Docs, Shorts & Animation** - Speakers: Céline Roustan, Soleil Gharbieh, AbdAllah Dnewar, Hala Galal; Moderator: Sona Karapoghosyan
- **Film Criticism at FIPRESCI 100** - Speakers: Ahmed Shawky, Ola Salwa, Dubravka Lakić; Moderator: Mohamed Tarek
- **Cinema & the Taste of Life: Food, Art, and Social Responsibility** - Speakers: Laila Eloui, Mohamed Sarhan, Mohamed Ashour; Moderator: Hoda El-Sherif
- **Cinema Activating Tools for Humanity**
- **Meet the Rising Stars: New Scene** - Speakers: Sameh Alaa, Yomna Khattab, Sarah Gohar, Mariam Al-Dhubhani, Yasmina Karajah, Amel Guellaty; Moderator: Hayat El Jowaili
- **Arab Producers Changing the Scene** - Speakers: Rasha Hossny, Muhammed Taymour, Karim Kassem, Mo El Omda; Moderator: Andrew Mohsen
- **The Creation Process Powered by AI** - Facilitators: Farida Ragab, Dona Emam; Speaker: Ali Cheikhali

- **The Art and Impact of Casting for Foreign Roles** - Speakers: Cassandra Han (CSA), Claudia Blunt (CSA), Rosaline Elbay; Moderator: Gehad Hossam El-Din
- **From Originals to Formats: Bringing Arab Productions to the International Scene** - Speakers: Anahita Kheder, Irmak Yazim, Mohamed Mashish; Moderator: Ziad Srouji
- **Collaborations and New Partnerships in the Media Industry** - Speakers: Amin El Masry, Ahmed Tarek, Sarah Bissada, Ahmed Abbas; Moderator: Lana Al Jundi
- **Who Can Tell the Story?** - Speakers: Melissa Parry, Heba Othman, Abbas Fadel; Moderator: Ayman AlAmir

## Workshops

- **Ever After: Developing a Series Workshop** - Mentor: Leonard Dick
- **Short Film for Future Filmmakers** - Mentors: Ahmed Badawy, Ahmad Ehab Abdelwareth
- **From Local to Global: Self-Taping & Practice Auditions** - Mentors: Cassandra Han (CSA), Claudia Blunt (CSA), with Dr. Nabil El-Kot
- **Poster Photography: Between Design and Character** - Mentor: Ahmed Hayman
- **Voice & Presence: A Session with Sherif El Dabaa** - Mentor: Sherif El Dabaa
- **Creative Producer Indaba Workshop** - Instructors: Dr. Mehret Mandefro, Ivana Kirkbride, Tracey-Lee Rainers

## Island Stage & Special Series:

- **Stories of Now: In Search of the Untold Stories of Arab Entrepreneurs** - Speakers: Karim El Shennawy, Tarek El Ganayni, Engy El Sabban, Rasha Tantawy, Sally Wally; Moderator: Mohamed Bassiouny
- **Special Announcement: The Next Chapter for Arab Cinema**
- **The Green Frame: Crafting a Sustainable Future, One Scene at a Time** - Speakers: Yassir Max Corpataux, Muhammed Azhar Rauf, Tawfik Laham; Moderator: Doaa Saber
- **Empowering Adolescents On-Screen and Beyond** - Speakers: Marwa Salah, Yves Sassenrath, Dr. Nabil ElKot; Moderator: Yasmina El Abd
- **Corporate Storycraft: When Business Strategy Meets Cinematic Vision** - Speakers: Hesham Mahran, Karim Khedr, Eng. Mohamed Abou Ghaly, Moderator: Ahmed Tarek
- **El Podcasters with Public at GFF** - Hosts/Speakers: Bassel Alzaro, Karim Riham
  - **Episode 1: YouTube – The Original Disruptor** - Speaker: Tanya Khoury
  - **Episode 2: Yango – The Bold Newcomer** - Speakers: Joe Al Khawand, Khaled El Sergany

## CINEGOUNA MARKET

As part of the upcoming 8th edition of **El Gouna Film Festival** and the 3rd edition of its Film Market, **CineGouna Market** is expanding its outreach to regional and international film commissions, production companies, and industry stakeholders, strengthening the professional environment of the Market by fostering meaningful connections and creating the conditions for long-term partnerships and cooperation.

With 30 exhibitors, from Saudi Arabia, UAE, Iraq, India, China and others, this year **CineGouna Market** will introduce a dynamic lineup of industry events and curated spaces, including:

- **Host Country Showcase:** Spotlighting a selected national film industry through dedicated screenings, presentations, and delegation activities.
- **Cinematography Corner:** A new initiative focused on visual storytelling, featuring demonstrations from leading equipment manufacturers and suppliers of the latest line-ups of equipment in terms of cameras and equipment. It aspires to be a practical hub for filmmakers, producers, and distributors to discover, assess and discuss the tools that enhance cinematic quality.
- **Salon Du Marché:** The Salon brings together independent filmmakers, creative start-ups, festivals, educational initiatives, acting workshops, and other forward-thinking projects. Designed for accessibility and meaningful connection, it offers a platform to showcase new ideas, nurture emerging voices, and spark creative collaboration. For this edition, the Salon is happy to collaborate with the British Council and Gemini Africa in both planning and implementation.

Through these initiatives, **CineGouna Market** continues to position itself as a regional hub for industry exchange, amplifying opportunities for collaboration, innovation, and sustainable growth in the film sector.

## CINEGOUNA EMERGE

**CineGouna Emerge** is the umbrella which houses all the initiatives dedicated to young and emerging talents. **CineGouna Emerge** reaffirms **GFF**'s deep commitment to nurturing the next generation of filmmakers and creatives from Egypt, the Arab world, and Africa.



SAWIRIS FOUNDATION  
اساسية ساويرس

drosos (...)

### CineGouna Emerge Program

The **CineGouna Emerge** program aims to empower Egypt's next generation of filmmakers. Supported by **GFF**'s Impact Partner, Sawiris Foundation for Social Development (SFSD), DROSOS Foundation, and the European Union in Egypt, **El Gouna Film Festival** invites film students, emerging filmmakers, and young film professionals to access all aspects of the festival. Participants can engage in panels, masterclasses, workshops, film screenings, and tailored networking and learning opportunities.

The festival is delighted to host all selected participants throughout the program. Alongside attending screenings and **CineGouna Forum** and **Market** activities, they also benefit from the exclusive "Meet the Experts" networking and learning program.

This year, the DROSOS FOUNDATION and the Sawiris Foundation for Social Development (SFSD) are supporting an extension of the program which will include the creation of a booklet and a podcast series documenting the sessions which will be released after the festival.

Over the past two years, **CineGouna Emerge** has provided hundreds of participants with a unique opportunity to access the regional and international film industry while connecting with a community of peers. Many of our alumni have gone on to achieve remarkable milestones in their careers and often credit the program as a pivotal experience in their professional journeys.

**GFF** continues to widen the scope of support offered to emerging filmmakers and film professionals, ensuring that every young talent finds a space to grow, connect, and thrive.

### The CineGouna Emerge program includes several distinct tracks:

#### Cinegouna Emerge

The flagship CineGouna Emerge Program invites young filmmakers and film professionals – including, but not limited to, directors, screenwriters, producers, actors, cinematographers, editors, and sound designers – to immerse themselves in the festival.

#### The SeeMee Track

The SeeMe Track targets emerging actors, offering them the chance to experience the festival while living the glamour of walking the red carpet, preparing them to confidently engage with press and media, as well as present themselves to directors, producers, and agents.

#### The Perspectives Track

The Perspectives Track nurtures young and emerging photographers, journalists, film critics, and content creators, offering them the chance to cover the festival through articles, photography, and video content in collaboration with the festival's Press and Publications team.

### **Emerge: Take Two**

Emerge: Take Two is a dedicated track for returning participants. Alumni of previous Emerge programs return as peer mentors, guiding new participants throughout their festival journey.

### **CineGouna Rising Stars**

CineGouna Rising Stars is designed to recognize and celebrate the next generation of Arab and North African filmmakers. Inspired by El Gouna's iconic starfish, the program envisions these filmmakers as the future stars of our regional cinema. Every year, we select up to 10 promising talents—comprising writers, directors, and producers—who have already made significant contributions to their field.

### **Mini-Cinegouna**

Launched at the 6th Edition of GFF, Mini-CineGouna is an educational initiative that partners with schools in El Gouna to introduce young pupils to the world of cinema. Through specially curated screenings, this program fosters a love for the arts from an early age. GFF aims to make animation accessible to young learners, encouraging them to explore their creativity and develop new skills.

kenda  
CAIRO



## CAIRO STATION EXHIBITION



In a remarkable celebration of the centennial of legendary filmmaker Youssef Chahine, El Gouna Film Festival presents an interactive art exhibition inspired by his iconic film Cairo Station (Bab El Hadid), reviving his timeless cinematic vision.

Blending heritage with innovation, with an interdisciplinary approach mixing film, sound and light, the exhibition places visitors at the heart of the experience, redefining the relationship between art and audience through a visual narrative that extends beyond the screen into a vibrant, immersive journey.

It is an invitation to reflect on Chahine's cinematic legacy, explore his profound impact on cultural identity and social consciousness, and renew the dialogue between past and future.

The exhibition is the result of a second collaboration between El Gouna Film Festival, led by Artistic Director Marianne Khoury, and architect Shereen Farghal, founder and director of JY Studios, exhibition curator, who brings her expertise in transforming cinematic symbolism into an interactive space that celebrates memory and evokes contemplation.

The "Cairo Station" exhibition is held with the support of the **Sawiris Foundation for Social Development**, the Impact Partner of **El Gouna Film Festival**, and in collaboration with the **Youssef Chahine Foundation** and **Misr International Films**.

Savour the  
*smooth*  
 taste



NESCAFÉ

### EL GOUNA FILM FESTIVAL IN PARTNERSHIP WITH THE WORLD FOOD PROGRAMME



Beginning this year, El Gouna Film Festival will spotlight a cause through its Cinema for Humanity initiative in partnership with the United Nations in Egypt. This year's focus is Food Security, in collaboration with the World Food Programme (WFP), reminding us that food is more than sustenance.

#### **Opening Night: World Food Day**

This year's opening night celebrates the power of cinema to mobilize for change. A special opening video will take viewers on a journey through real humanitarian operations across the globe, showing how the United Nations World Food Programme (WFP) works to secure food for everyone.

#### **Wear Your Support**

Attendees of the GFF opening night will receive two meaningful keepsakes, designed as symbols of solidarity for this year's theme of food security. A customized hand fan, produced by WFP and Doodle Factory, featuring artwork inspired by drawings from WFP-supported schools, and a symbolic pin, crafted by WFP in collaboration with Egyptian jewelry artisans HUWA. The pin is a unique piece that combines a wheat motif, representing food security, encircled by a strip of film, symbolizing the power of cinema to shape futures. These keepsakes invite guests to wear and display their support as a visible statement of solidarity with communities worldwide striving for a future where no one goes hungry.

#### **ShareTheMeal Campaign**

Every guest has a chance to make an impact. All food and beverage vendors at the GFF pavilion will dedicate part of their proceeds to WFP's ShareTheMeal campaign in support of families in Gaza. Guests will also find QR codes throughout the venue, allowing them to offer support with a simple tap.

#### **WFP Pop-Up Exhibition at the GFF Pavilion**

Make sure to stop by an exhibition that brings the meaning of food security closer to heart. At the center is a creative installation inspired by bread, a timeless staple that symbolizes resilience, nourishment, and dignity. The exhibition invites visitors to reflect on what food security truly means.

#### **The Eish Initiative: Short Film Competition**

Launched by WFP Egypt, GFF, and Zest, Eish, meaning both "bread" and "to live" in Arabic, is an initiative that empowers emerging Arab filmmakers to explore the role of food security in shaping lives and resilience. Launched in 2024, the initiative selected finalists based on their creativity and relevance to food security, awarding the winning film a production prize. This year, Eish returns for its second edition. A jury of film industry leaders will select the winning film, to be announced during a special event at the festival. As part of the event, an exclusive trailer of the 2024 winning film, Khufu, will be shown.

#### **El Gouna Ride for Humanity**

Festival guests, WFP representatives, and partners, will join forces in a charity cycling ride through the city El Gouna. For every kilometer covered on the 3.5 km route, El Gouna will make a donation to WFP Egypt, showing that every movement can drive change.



NOTHING TASTES LIKE  
NESPRESSO COFFEE



NESPRESSO

*what else?*

## BOX OFFICE AND TICKETING INFORMATION

### Badge Holders Daily Tickets Quota:

<b>Film Screenings</b>	4 tickets per day (1 ticket per screening)
<b>CineGouna Forum's Public Events</b> (Panel Discussions, Masterclasses/Conversations and In Focus)	4 tickets per day (1 ticket per event)

Please be informed that ticket redemption starts only 48 hours prior to the event date and time.

Tickets can be redeemed online at [www.ticketegypt.com](http://www.ticketegypt.com) or by visiting any of the festival's box offices.

### Panels and Masterclasses Access:

Only badge holders can access Forum Events (Panel Discussions, Masterclasses/Conversations and In Focus).

For more information on different badge types available for the general public and accreditation, please visit our website or the Accreditation Office: [www.elgounafilmfestival.com/accreditation](http://www.elgounafilmfestival.com/accreditation)

### Public Ticket Sales (Film Screenings only):

Tickets for film screenings can only be purchased in person at one of the festival's box offices.

(Please note: Tickets can not be purchased online)

### Ticket Prices:

- **Single ticket:** EGP 100
- **Student ticket:** EGP 50 (valid student ID required)

### Payment Methods

- Visa/MasterCard
- Cash

### Box Office Operating Dates & Hours

#### Accreditation Office @ El Gouna Squash:

October 16<sup>th</sup>: 10:00 AM – 3:00 PM

October 17<sup>th</sup> – 23<sup>st</sup>: 10:00 AM – 10:00 PM

#### Festival Hub @ El Gouna Festival Plaza:

October 17<sup>th</sup> – 23<sup>st</sup>: 10:00 AM – 10:00 PM

#### Sea Cinema:

October 17<sup>th</sup> 24<sup>th</sup> – : 11:00 AM – 9:30 PM

### Ticket Policies:

- **Tickets or e-tickets** are required for each film screening, panel and masterclass.
- Admissions and seating are guaranteed only until **15 minutes** before the scheduled start of the program (including screenings, panels, masterclasses and events). Late admission is at the discretion of the theater manager.
- **Standby Queues** will be available for **Sold Out events only** and start **20 minutes** prior to the start of an event. Please be informed that entry is based upon availability and standing in the queue does not guarantee entry.
- **No refunds, exchanges or reprinted tickets** will be issued under any circumstances.
- Tickets **can not be resold**.
- All screenings are subject to change without notice. Any updates will be published on [www.elgounafilmfestival.com](http://www.elgounafilmfestival.com) and the mobile app.
- By using your ticket, you agree that you may be recorded, photographed and/or filmed without compensation.
- Unauthorized recording or photography of GFF programs is strictly prohibited by law. Violators may be prosecuted.
- GFF is not liable for any loss, injury or damage sustained by ticket holders.
- GFF ticket sales are restricted to individuals 12 years old and up.
- Age restrictions apply to all films. Each attendee is responsible for checking the age rating of their booked film. No one under the restricted age is allowed to enter the film.

*Free Texting on board*



**EGYPTAIR enjoy unlimited free texting on board**

**Service is available on selected Aircrafts**

**Terms and conditions apply**

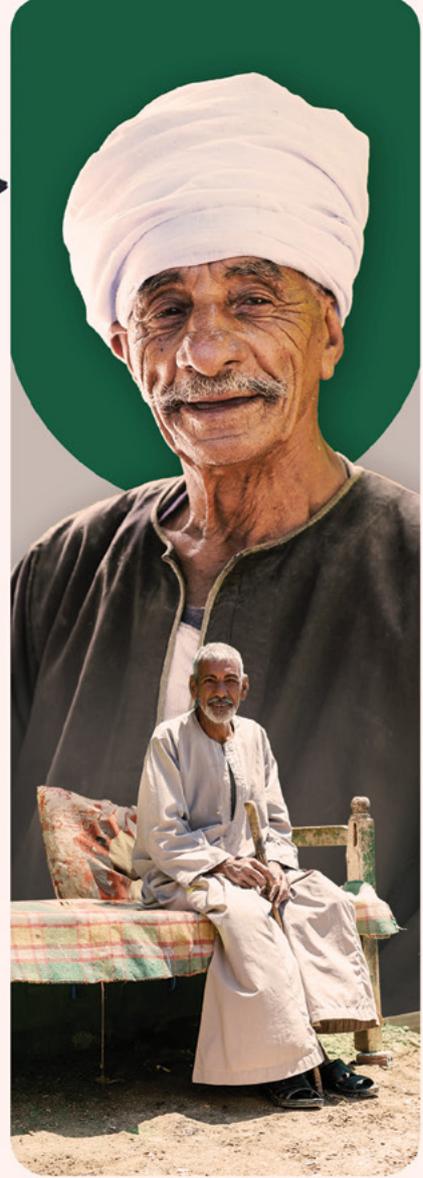
[egyptiar.com](http://egyptiar.com)

**EGYPTAIR** 

STAR ALLIANCE 



SAWIRIS FOUNDATION  
مؤسسة ساويرس



**REDUCING MULTIDIMENSIONAL POVERTY  
AND EMPOWERING CHANGE AGENTS**  
الحد من الفقر متعدد الأبعاد وتمكين وكلاء التغيير



[www.sawirisfoundation.org](http://www.sawirisfoundation.org)

Namir Abdel Messeeh .....	48	Deokgeun Kim .....	62
Aws Al Banna .....	105	Christopher King .....	46
Muhammad Al Sharif .....	104	Stephan Komandarev .....	82
Sameh Alaa .....	63	Sviatoslav Kostiuik .....	67
Mostafa Al-Nabeeh .....	103	Thomas Kruithof .....	66
Aboozar Amini .....	47	Olivier Laxe .....	86
Marta Reis Andrade .....	60	Andrii Lidahovskyi .....	67
Daoud Aoulad-Syad .....	99	Maissa Lihedheb .....	63
Sherif Arafa .....	108	Richard Linklater .....	68
Suha Belal .....	62	Pauline Loquès .....	33
Arvin Belarmino .....	56	Sergei Loznitsa .....	39
Farouk Beloufa .....	101	Reema Mahmoud .....	102
Férid Boughedir .....	98	Oleksii Mamedov .....	67
Férid Boughedir .....	100	Simón Mesa Soto .....	35
Ernesto Martínez Bucio .....	70	Mihai Mincan .....	31
Colin Butfield .....	107	Toby Nowlan .....	107
Youssef Chahine .....	97	Hannah Palumbo .....	57
Lau Charles .....	58	Jafar Panahi .....	76
Deming Chen .....	43	Raoul Peck .....	49
Liane-Cho Han .....	78	Mohamed Rashad .....	37
Lloyd Lee Choi .....	30	Miro Remo .....	45
Alaa Damo .....	103	João Rosas .....	81
Nidal Damo .....	104	Gianfranco Rosi .....	44
Kyla Danelle Romero .....	56	Sarah Rozik .....	79
Tanushree Das .....	38	Ebrahim Saeedi .....	69
Guillermo Del Toro .....	73	Saumyananda Sahi .....	38
Sandra Desmazières .....	64	Karima Saidi .....	52
Charlotte Devillers .....	89	Ivan Sautkin .....	67
Stefan Djordjevic .....	53	Mascha Schilinski .....	87
Abdelrahman Dnewar .....	61	Keith Scholey .....	107
Saad Dnewar .....	61	Yuliia Shashkova .....	67
Arnaud Dufeys .....	89	Brittany Shyne .....	84
Karim El Shenawy .....	74	Mohamed Siam .....	32
Hesam Eslami .....	58	Carla Simón .....	36
Abbas Fahdel .....	51	Myroslav Slaboshpitskiy .....	67
Sepideh Farsi .....	50	Paolo Sorrentino .....	77
Linden Feng .....	57	Lorenzo Squarcia .....	88
Mahdi Fleifel .....	106	Joachim Trier .....	85
Bi Gan .....	83	Maksym Tuzov .....	67
Sarah Goher .....	75	Altay Ulan Yang .....	60
Amel Guellaty .....	40	Georgi M. Unkovski .....	71
Sharon Hakim .....	59	Mallys Vallade .....	78
Dag Johan Haugerud .....	72	Pere Vilà Barceló .....	90
Kei Ishikawa .....	34	Laura Wandel .....	28
Jim Jarmusch .....	29	Sandra Winther .....	80
Dorian Jaspers .....	61	I'timad Wishah .....	105
Yassmina Karajah .....	56	Abanoub Youssef .....	57
Yomna Khattab .....	42	Amir Zaza .....	59

## INDEX BY COUNTRY

### ALGERIA

NAHLA..... p. 101

### BELGIUM

ABLAZE..... p. 66

ADAM'S SAKE..... p. 28

KABUL, BETWEEN PRAYERS..... p. 47

LITTLE AMÉLIE OR THE CHARACTER OF RAIN..... p. 78

LOYNES..... p. 61

THOSE WHO WATCH OVER..... p. 52

WE BELIEVE YOU..... p. 89

### BULGARIA

MADE IN EU..... p. 82

MILK TEETH..... p. 31

### CANADA

AMBUSH..... p. 56

LUCKY LU..... p. 30

### CHINA

ALWAYS..... p. 43

HYENA..... p. 60

RESURRECTION..... p. 83

### COLOMBIA

A POET..... p. 35

### CROATIA

DJ AHMET..... p. 71

WIND, TALK TO ME..... p. 55

### CZECH REPUBLIC

BETTER GO MAD IN THE WILD..... p. 45

DJ AHMET..... p. 71

MADE IN EU..... p. 82

### DENMARK

50 METERS..... p. 42

LOWLAND KIDS..... p. 80

MILK TEETH..... p. 31

SENTIMENTAL VALUE..... p. 85

A WORLD NOT OURS..... p. 106

### EGYPT

50 METERS..... p. 42

ALEXANDRIA AGAIN AND FOREVER..... p. 97

BREAKING OUT OF ALI AND MAHER'S BASE..... p. 57

THE GENTLEMEN..... p. 74

HAPPY BIRTHDAY..... p. 75

LIFE AFTER SIHAM..... p. 48

LOVE IMAGINED..... p. 79

MY BROTHER, MY BROTHER..... p. 61

MY FATHER'S SCENT..... p. 32

OF BURNING MEMORIES & WOUNDS..... p. 62

S THE WOLF..... p. 63

THE SETTLEMENT..... p. 37

YA MEHALABEYA YA..... p. 108

### FRANCE

ABLAZE..... p. 66

ADAM'S SAKE..... p. 28

AGAPITO..... p. 56

ALWAYS..... p. 43

BYE BYE SOIRTY..... p. 99

COLORS UNDER THE SKY..... p. 102

LOYNES..... p. 61

THE DEVIL AND THE BICYCLE..... p. 59

DOG ALONE..... p. 60

DREAMS OF FARAH AND ZAHRA..... p. 103

### FATHER MOTHER SISTER

BROTHER..... p. 29

GAZA TO OSCAR..... p. 103

HALFAOUIE: BOY OF THE TERRACES..... p. 100

HASSAN..... p. 104

IT WAS JUST AN ACCIDENT..... p. 76

LIFE AFTER SIHAM..... p. 48

LITTLE AMÉLIE OR THE CHARACTER OF RAIN..... p. 78

THE LUMINOUS LIFE..... p. 81

MILK TEETH..... p. 31

MY BROTHER, MY BROTHER..... p. 61

MY FATHER'S SCENT..... p. 32

NINO..... p. 33

ORWELL : 2+2=5..... p. 49

PUT YOUR SOUL ON YOUR HAND AND WALK..... p. 50

RESURRECTION..... p. 83

S THE WOLF..... p. 63

SENTIMENTAL VALUE..... p. 85

THE SETTLEMENT..... p. 37

SHADOWBOX..... p. 38

THOSE WHO WATCH OVER..... p. 52

TWO PROSECUTORS..... p. 39

UNFINISHED STORIES..... p. 104

VERY SMALL DREAMS..... p. 105

WATER GIRL..... p. 64

WHERE THE WIND COMES FROM..... p. 40

THE WISH..... p. 105

THE YOUNG ARAB CINEMA..... p. 98

### GERMANY

ANIMALS IN WAR..... p. 67

MADE IN EU..... p. 82

MY BROTHER, MY BROTHER..... p. 61

A POET..... p. 35

ROMERIA..... p. 36

SAMRA'S DOLLHOUSE..... p. 63

SENTIMENTAL VALUE..... p. 85

THE SETTLEMENT..... p. 37

SOUND OF FALLING..... p. 87

TWO PROSECUTORS..... p. 39

### GREECE

MILK TEETH..... p. 31

### INDIA

SHADOWBOX..... p. 38

### IRAN

CITIZEN-INMATE..... p. 58

IT WAS JUST AN ACCIDENT..... p. 76

PUT YOUR SOUL ON YOUR HAND AND WALK..... p. 50

### IRELAND

BLUE MOON..... p. 68

FATHER MOTHER SISTER BROTHER..... p. 29

### ITALY

BELOW THE CLOUDS..... p. 44

HALFAOUIE: BOY OF THE TERRACES..... p. 100

LA GRAZIA..... p. 77

TOMOSHIBI..... p. 88

### JAPAN

LITTLE AMÉLIE OR THE CHARACTER OF RAIN..... p. 78

A PALE VIEW OF HILLS..... p. 34

### JORDAN

AMBUSH..... p. 56

### KENYA

HOW TO BUILD A LIBRARY..... p. 46

### KURDISTAN

BURNING DUST..... p. 69

### LATVIA

TWO PROSECUTORS..... p. 39

### LEBANON

THE DEVIL AND THE BICYCLE..... p. 59

NAHLA..... p. 101

TALES OF THE WOUNDED LAND..... p. 51

A WORLD NOT OURS..... p. 106

### LITHUANIA

TWO PROSECUTORS..... p. 39

### LUXEMBOURG

IT WAS JUST AN ACCIDENT..... p. 76

### MEXICO

CASA CHICA..... p. 58

THE DEVIL SMOKES (AND SAVES THE BURNT MATCHES IN THE SAME BOX)..... p. 70

### MOROCCO

BYE BYE SOIRTY..... p. 99

### NETHERLANDS

CLOSE YOUR EYES HIND..... p. 59

KABUL, BETWEEN PRAYERS..... p. 47

TWO PROSECUTORS..... p. 39

WATER GIRL..... p. 64

### NORTH MACEDONIA

DJ AHMET..... p. 71

LOYNES..... p. 61

### NORWAY

DREAMS (SEX LOVE)..... p. 72

MY FATHER'S SCENT..... p. 32

SENTIMENTAL VALUE..... p. 85

### PALESTINE

COLORS UNDER THE SKY..... p. 102

DREAMS OF FARAH AND ZAHRA..... p. 103

GAZA TO OSCAR..... p. 103

HASSAN..... p. 104

PUT YOUR SOUL ON YOUR HAND AND WALK..... p. 50

UNFINISHED STORIES..... p. 104

VERY SMALL DREAMS..... p. 105

THE WISH..... p. 105

A WORLD NOT OURS..... p. 106

### PHILIPPINES

AGAPITO..... p. 56

### POLAND

A PALE VIEW OF HILLS..... p. 34

### PORTUGAL

DOG ALONE..... p. 60

THE LUMINOUS LIFE..... p. 81

WATER GIRL..... p. 64

### QATAR

MY FATHER'S SCENT..... p. 32

THE SETTLEMENT..... p. 37

THOSE WHO WATCH OVER..... p. 52

WHERE THE WIND COMES FROM..... p. 40

### REPUBLIC OF KOREA (SOUTH KOREA)

RESERVOIR..... p. 62

### ROMANIA

MILK TEETH..... p. 31

TWO PROSECUTORS..... p. 39

### SAUDI ARABIA

50 METERS..... p. 42

MY FATHER'S SCENT..... p. 32

THE SETTLEMENT..... p. 37

### SERBIA

DJ AHMET..... p. 71

WIND, TALK TO ME..... p. 53

### SLOVAKIA

BETTER GO MAD IN THE WILD..... p. 45

### SLOVENIA

WIND, TALK TO ME..... p. 54

### SPAIN

A BEAR REMEMBERS..... p. 57

ROMERIA..... p. 36

SHADOWBOX..... p. 38

SIRÂT..... p. 86

WHEN A RIVER BECOMES THE SEA..... p. 90

### SWEDEN

MY FATHER'S SCENT..... p. 32

A POET..... p. 35

SENTIMENTAL VALUE..... p. 85

### TAIWAN

ALWAYS..... p. 43

### TUNISIA

HALFAOUIE: BOY OF THE TERRACES..... p. 100

SAMRA'S DOLLHOUSE..... p. 63

WHERE THE WIND COMES FROM..... p. 40

THE YOUNG ARAB CINEMA..... p. 98

### UKRAINE

ANIMALS IN WAR..... p. 67

UNITED ARAB EMIRATES

A WORLD NOT OURS..... p. 106

### UNITED KINGDOM

A BEAR REMEMBERS..... p. 57

LOWLAND KIDS..... p. 80

LOYNES..... p. 61

OCEAN WITH DAVID ATTENBOROUGH..... p. 107

A PALE VIEW OF HILLS..... p. 34

A WORLD NOT OURS..... p. 106

### UNITED STATES

ALWAYS..... p. 43

BLUE MOON..... p. 68

FATHER MOTHER SISTER BROTHER..... p. 29

FRANKENSTEIN..... p. 73

HOW TO BUILD A LIBRARY..... p. 46

HYENA..... p. 60

LOWLAND KIDS..... p. 80

LUCKY LU..... p. 30

ORWELL : 2+2=5..... p. 49

SAMRA'S DOLLHOUSE..... p. 63

SEEDS..... p. 84

SHADOWBOX..... p. 38

50 METERS.....	42	MADE IN EU.....	82
ABLAZE.....	66	MILK TEETH.....	31
ADAM'S SAKE.....	28	MY BROTHER, MY BROTHER.....	61
AGAPITO.....	56	MY FATHER'S SCENT.....	32
ALEXANDRIA AGAIN AND FOREVER.....	97	NAHLA.....	101
ALWAYS.....	43	NINO.....	33
AMBUSH.....	56	OCEAN WITH DAVID ATTENBOROUGH.....	107
ANIMALS IN WAR.....	67	OF BURNING MEMORIES & WOUNDS.....	62
A BEAR REMEMBERS.....	57	ORWELL : 2+2=5.....	49
BELOW THE CLOUDS.....	44	A PALE VIEW OF HILLS.....	34
BETTER GO MAD IN THE WILD.....	45	A POET.....	35
BLUE MOON.....	68	PUT YOUR SOUL ON YOUR HAND AND WALK.....	50
BREAKING OUT OF ALI AND MAHER'S BASE.....	57	RESERVOIR.....	62
BURNING DUST.....	69	RESURRECTION.....	83
BYE BYE SOUIRTY.....	99	S THE WOLF.....	63
CASA CHICA.....	58	SAMRA'S DOLLHOUSE.....	63
CITIZEN-INMATE.....	58	SEEDS.....	84
CLOSE YOUR EYES HIND.....	59	SENTIMENTAL VALUE.....	85
COLORS UNDER THE SKY.....	102	THE SETTLEMENT.....	37
THE DEVIL AND THE BICYCLE.....	59	SHADOWBOX.....	38
THE DEVIL SMOKES (AND SAVES THE BURNT MATCHES IN THE SAME BOX).....	70	SIRÂT.....	86
DJ AHMET.....	71	SOUND OF FALLING.....	87
DOG ALONE.....	60	TALES OF THE WOUNDED LAND.....	51
DREAMS (SEX LOVE).....	72	THOSE WHO WATCH OVER.....	52
DREAMS OF FARAH AND ZAHRA.....	103	TOMOSHIBI.....	88
FATHER MOTHER SISTER BROTHER.....	29	TWO PROSECUTORS.....	39
FRANKENSTEIN.....	73	UNFINISHED STORIES.....	104
GAZA TO OSCAR.....	103	VERY SMALL DREAMS.....	105
THE GENTLEMEN.....	74	WATER GIRL.....	64
HALFAOUINE: BOY OF THE TERRACES.....	100	WE BELIEVE YOU.....	89
HAPPY BIRTHDAY.....	75	WHEN A RIVER BECOMES THE SEA.....	90
HASSAN.....	104	WHERE THE WIND COMES FROM.....	40
HOW TO BUILD A LIBRARY.....	46	WIND, TALK TO ME.....	53
HYENA.....	60	THE WISH.....	105
IT WAS JUST AN ACCIDENT.....	76	A WORLD NOT OURS.....	106
KABUL, BETWEEN PRAYERS.....	47	YA MEHALABEYA YA.....	108
LA GRAZIA.....	77	THE YOUNG ARAB CINEMA.....	98
LIFE AFTER SIHAM.....	48	ROMERÍA.....	36
LITTLE AMÉLIE OR THE CHARACTER OF RAIN.....	78		
LOVE IMAGINED.....	79		
LOWLAND KIDS.....	80		
LOYNES.....	61		
LUCKY LU.....	30		
THE LUMINOUS LIFE.....	81		

## OUR VOLUNTEERS

Nazik Elmahdy	Sara Emad	Adham Haitham Mohamed Ezzat	Thabet
Iames ahmed	Mariam Ashraf	Adham Mohamed Barakat Ahmed	Mohamed Osama Ahmed Selim
Nourhan Wally	Maya Shady Esmat	Ahmed Alaa Eldin Mohamed	Mohamed Osama Nazeih Ibrahim
Youssef Ibrahim Elsabagh	Zeyad Abdelaziz	Ahmed	Aladawy
Moustafa Mohamed	Jouliana Maged Makram	Ahmed Khaled Ahmed Hassan	Mohamed Tamer Mohamed
Daniel Youssef	Bavly Ihab	Ahmed Mohamed Mahmoud	Mohanad Waleed Ibrahim Rakha
Marawan Ahmed	Omar Ahmed	Abdelhady	Mostafa Ahmed Mostafa Amin
Ritaj Galal Ali	Nadeen Ashraf	Ahmed Mohsen Mohamed Hassan	Mostafa Ashour Mahmoud Osman
Yara el naggar	Youssef Said	Ahmed Omar Aly Mahmoud	Mostafa Hesham Ibrahim
Mariam Wadie	Ganna Magdy	Ammar Yasser Mohamed Mansour	Abdelhamid
Ziad Mohamed	Hazem Soliman	Amr Waleed Fawzy Zaky	Nabila Mohamed Mahomud
Zeina Elmahdy	Kermina Ashraf Wahib	Angel Ezzat Edwar Nekhila	Barakat
Shady Ashraf Latif	Farah Amir	Farida Ahmed Mahmoud	Nada Wael Magdy Amin
Farida Hossam	Abanoub Youssef	ElSherbeny	Omar Hesham Mahmoud Aboraya
Haneen Amr	Mark Mekhail	Farida Ahmed Youssry Hussein	Omar Hesham Saad Rabie
Marina Amgad	Habiba Khaled	Farida Mohamed Ahmed	Omar Mohamed Abdelmeguid
Sherif Kousha	Catherine Ihab	Mohamed	Hegazy
Malak Ali	Michael Malak	Fatma El Zahraa Manhal	Omar Sherif Ali Baraka
Evraym Ashraf	Elaria Hany	Makhlouf	Parthena Fathy Roushdy Yanny
Miryam Waguih	Farah Elgarf	Francois Kamil Kamel Habeeb	Rawan Baligh Hamdy Abdelshafok
Sandrine Medhat	Hager Magdy ElSherbiny	Gamila Mahmoud Mohamed	Reem Osama Nazmy Hegazy
Youliana Remone	Lori Raffi	Mahmoud	Reem Talaat Abdelaziz Shehata
Michael bassaly	Monica Hesham	Ganna Ayman Mohamed Abd	Rewan Amr Abdallah Hassan
Mariam Youssef	Saba Sabry	El-Naby	Rohaid Mohamed Emam
Mohamed Fouad	Karim Samy	Hala Waleed Khalid Jradat	Elmeselhy
Batoul Youssry	Malak Helal	Hana Bassem Samir Mohamed	Sandy Raef Maher Boshra
Hussam Ayman	Seif Hesham	Hana Moataz Mohamed	Seif Ashraf Ahmed Hagag
Jana Ayman	Selim Sultan	Mohamed Elkattan	Seifeldeen Mohamed Ali Shahin
Salma Salah	Houry Raffy	Hania Mohamed Mahmoud Sherif	Tamara Ahmed Eglal Shokry
Ahmed Osama Farouk	Sandy Samy	Hazem Mohamed Ashraf Salah	Tony Maged Sabry Salama
Mariam Akmal	Yeahia Hisham	Heidy Ahmed Essam Safeyeldin	Yasmine Waleed Hanafy Abdelaal
Mahmoud bassiouny	Jasmine Atef	Jana Hany Mounir Abo Attab	Yassin Ehab Farouk Mostafa
Maria Mamdouh	Heidi Muhammad	Jana Muhamed Sedky Elkomy	Yousef Ahmed Abdel Basset
Ali Ashraf	Shereen Mohamed	Jomana Khaled Ibrahim Selim	Youssef Ahmed Kamaleldin Arafa
Mardine ehab	Kirolos Adel	Joy Hany Mounir Kamel	Alswefy
Farah Salem	Mariam Kilany	Judy Nasser Sayed Gad	Youssef Aly Youssef El Sharkawy
Mark Medhat Salah	George Tamer	Karim Ahmd Hamied Ibrahim	Youssef Ashraf Mohamed
Mariam Ashour	Elizabeth Samir	Karim Mazen Mostafa Mattar	Mohamed Salem
Nouran kamal	Rimaz Adel	Karim Mohamed Sadek Hafez	Youssef Emadeldin Elshahat
Mariam Elkholy	Farah Amr Abdelaziz	Khaled Ahmed Mohamed Soliman	Barakat
Youliana Maher	Clara Bassem	Kirollos Malak Boktor Saad	Youssef Ezzat Eid Ragab
Carla Sameh	Farah el shenawy	Laila Assem Mohamed Adel	Youssef Malaak Kamal Mikhael
Nahla Nael	George Maher	Barghash	Youssef Mohammed Taher
Hana El Halaby	Kerolos refaat	Laila Hesham Abdellatif Siam	AboAlawad
Sarah El Dash	Shehab orabi	Lalla Bassem Samir Ghoneim	Farah Mohamed Fouad Mohamed
Youssef Reda Mounir	Bishoy Adel	Logain Ahmed Abdelkader	Ali Leila
Hassan Ahmed Shalaby	Kirolos George	Abdelrasheed	Nourallah Ashraf Abdelguellil
Ziena Tarek	Abdelrahman Mohamed Ahmed	Malak Ahmed Yousri Nasreldein	Saadoun
Mark Nader	Kassem	Malak Alaa Salah El Din Hafez	Selina Sameh Selim Fam
Youssef Magdy	Abdelrahman Mohamed	Malak Yousri Mohamed Negm	Mohamed Ahmed Helmy
Adam Khaled	Mahmoud Atwan	Mallak Sobhy Mohamed Hussein	Hoda Mohamed Magdy Mahmoud
Jonathan Mourad	Abdelrahman Nader Halim	Mariam Ashraf Edward Shokry	Mohamed
Ziad Khaled	Mohamed	Mariam Mohamed Ahmed Kilany	Mohamed Sherif Mohamed Amin
Youssef Khaled Sobhy	Abdelrahman Omar Saad	Marwan Ahmed Ali Ahmed	Ahmed Mohamed Adel Ahmed
Paula Hayaty Mounir	Mohamed	Marwan Ahmed Darwiesh Mostafa	Kamel Aref
Marwan Hegazy	Abdullah Mahmoud Ataa	Marwan Aly Abd El Hameed Aly	Mariam Hany Fouad Fawzy
Salma El dessouky	Mahmoud	Michael Mourad Amin Hanna	Nancy Ahmed Mohamed Abd El
Aly Hany	Adam Mohamed Essameldin	Michael Rabeh Halim Fares	Sabour
Simone Ashraf	Adam Sayed Mahmoud Abdullah	Mohamed Adel Thabet Ahmad	
kirolos melad	Adham Ahmed ElSayed Abdelaal	Mohamed Moataz Mohamed	

**The festival wishes to thank the following people and organizations:**

**People**

Emad El Omda  
Preeti Panigrahi  
Manmeet Singh  
Aakriti Saproo  
Sofia Amr Abdel Hakim  
Sahar El-Baramouny  
Remon Abel Shahid (El Gouna Services)  
Islam Ahmed (El Gouna Services)  
Mena Boules (El Gouna Services)  
Remon Roshdy (Orange)  
Mohamed Mahanny (Orange)  
Bassem Michel  
Mina Tahir

Youssef Edward  
Youssef Amgad  
Yasmine Elkholy  
Menna Mohsen  
Gelan Mourad  
Mostafa Elshazly  
Farida Elsherif  
Rita Ragy  
Sarah Rizkallah  
Ali Kassab  
Daniel Victor  
Sondos Magdy Ahmed  
Zahra Mahmoud Abd Elsalam

**Organizations**

United Nations High Commissioner for Refugees

**Print Houses**

Print Academy  
El Azazi Printing Shop

Egypt  
Unmatched  
DIVERSITY



#ExperienceEgypt







Osmosis Kite

ABYDOS MARINA

WHITE VILLAS

WHITE VILLAS

GOLF VILLAS

El Gouna Golf Club

Golf Tower

WEST GOLF

SABINA

El Gouna Park (Fish Farms)

WATERSIDE CONDOS

Sliders Cable Park

INDUSTRIAL ZONE

Winery

KAMARAN

GHQ HEADQUARTERS OFFICE

El Gouna Airport

Gas Station

German Hospitality School

Orthodox Church

El Gouna FC Stadium

BUSTAN ENTRANCE

MAIN ENTRANCE

INDUSTRIAL DELIVERY ENTRANCE

SCARAB CLUB

G CRIBS

Mosque

Moto Club

Dubieland Pets Center & Hotel

El Gouna Hospital

Nursing Institute

ELGOUNA  
FILM  
FESTIVAL

مهرجان الجونة السينمائي

ELGOUNA  
FILM  
FESTIVAL  
مهرجان الجونة السينمائي

[ELGOUNAFILMFESTIVAL.COM](http://ELGOUNAFILMFESTIVAL.COM)

هذا الكatalog متوفر أيضا باللغة العربية