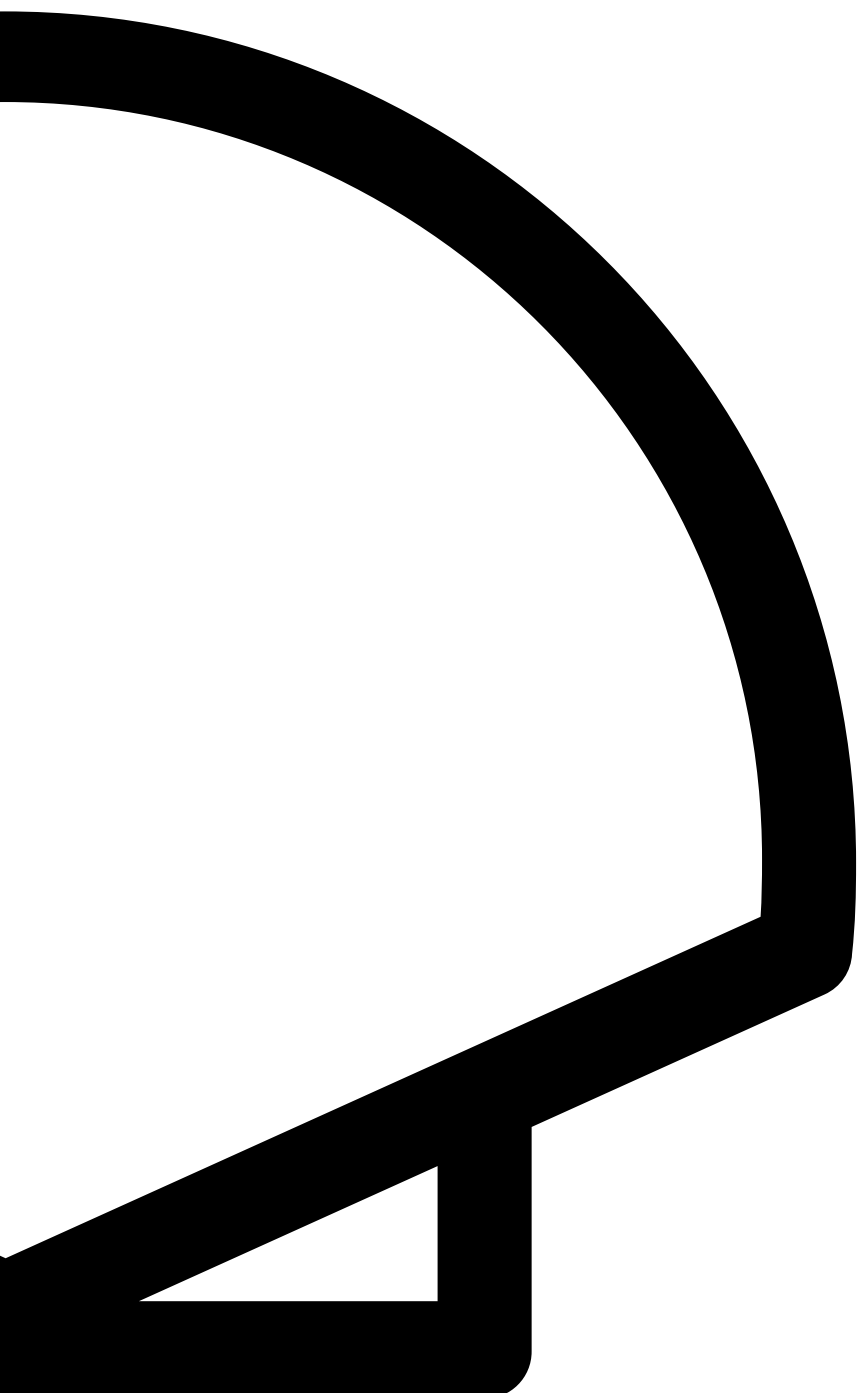


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Festival de San Sebastián
International Film Festival



Report 2022

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Introduction

The San Sebastian Festival was able to celebrate its 70th anniversary by returning to the pre-pandemic format: cinemas without seating restrictions, the return to much-loved venues such as the Velodrome and the visit of filmmakers and professionals from all over the world. Spectator numbers made it to 152,730; 58% more than in 2021 and 15% less than in 2019. However, as the Festival offered 10% fewer sessions in 2022, the proportional reduction is 5% fewer spectators compared to 2019. The number of accredited guests was higher than the last edition held before the pandemic. San Sebastian gathered 4,587 journalists, critics and film industry professionals, alongside representatives of cultural and academic institutions, translating into 6% more than 2019 and 25% more than last year.

Among the new features of this edition was a key activity, organised jointly with the Ministry of Culture through the ICAA, the Ministry of Economic Affairs and Digital Transformation through the ICEX and the Malaga Festival: Spanish Screenings XXL. This activity translated in San Sebastian, going by the name of 'Financing & Tech', into a meeting between creative investors and Spanish producers, plus an extended version of the competition for tech creators: the Zinemaldia Startup Challenge, which continues to have the support of the Basque Government. These initiatives represent another step forward in the Festival's commitment to the film industry thanks to the presence of leading international investors and the fact that the meeting, to take place yet again at the next edition, enabled them to make contact with new talents, one of the Festival's strategic policies.

The results of the Festival's determination to discover and support new talents were particularly visible this year. For the first time, two projects from its Ikusmira residencies programme competed in the Official Selection: *Suro*, by Mikel Gurrea, Fipresci Prize and Irizar Basque Film Award-winner, and *Pornomelancolía*, by Manuel Abramovich, Jury Prize for Best Cinematography. Two first movies, the North American *Runner* and the Japanese *Hyakka / A Hundred Flowers* were recognised with the Special Jury Prize and Silver Shell for Best Director, respectively, Pilar Palomero's second movie, *La Maternal*, bagged the Silver Shell for Best Leading Performance for Clara Quílez; and the Golden Shell went to *Los reyes del mundo / The Kings of the World*, second movie from the Colombian director Laura Mora, who competed with her debut film *Matar a Jesús / Killing Jesús* in the New Directors section where she landed a special mention. The pledge to new talents encompasses all of the Festival sections, and not only the official competition and New Directors: *El agua / The Water*, the debut film from Elena López Riera,

another project developed at Ikusmira Berriak, competed in Zabaltegi-Tabakalera following its premiere at the Quinzaine des Réalisateurs in Cannes.

López Riera was one of the lead players in the film talks and master classes organised by Nest, Industria and Thought and Discussion, a section growing with respect to activities and significance running throughout the year, supported by the Z365 area which, in 2022, introduced Filmmakers' Dialogue, co-organised with the Provincial Government of Gipuzkoa, to the yearly Zinemaldia+ Plus programme. This year the initiative seeks to provide movie aficionados with keys to give them a better understanding of the invisible aspects of film production and directing.

In keeping with all of these essential movements for the future of the Festival, celebrations of its 70th anniversary have been spread throughout the year with proposals for a variety of audiences: the Nosferatu film season; publication of two books -1953-2022. *Singularidades del Festival de Donostia / San Sebastián* collective work, coordinated by film critic and Festival's Committee Selection member Quim Casas, and Katixa Agirre's *Zinema festa bat da-*; the exhibition *Imagine a Film Festival*, held in Tabakalera throughout the summer; the new theme tune, created by the composers Aránzazu Calleja and Maite Arroitauregi; and culmination of the first phase of the research project *Zinemaldia 70: all possible stories*.

With seven decades to its name, today's Festival continues working to shape itself as an open space for discussion and a meeting place for the public, the press and the film industry. In the face of situations such as those unleashed by the films *Sparta* and *Pornomelancolía*, the Festival repeats its commitment to ethics and to the defence of human rights, the presumption of innocence and freedom of expression.



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The Festival in Figures



152,730 spectators

220 films

- **54** countries
 - **52** World Premieres
 - **11** International Premieres
 - **10** European Premieres
 - **47** Spanish Premieres
-

644 screenings

4,587 accredited guests

967 journalists

- **537** media
-

2,026 Industry professionals

- **66** online attendees
-

1,594 Delegates of film teams, film schools, programmers, cultural bodies...

173 presentations and Q&A

47 films were presented at the Kafea interview hub. A Nespresso with...

7 film talks and master classes in the Thought and Discussion area (Selva Almada, Jean-Baptiste de Laubier, Ruth Beckermann, Isabel Coixet, Natalia López Gallardo, Elena López Riera, Giovanni Pompili & Ariadna Dot)

71 press conferences (52 during the Festival)

893,963 visits to the Festival website

502,592 unique visitors

3,454,825 page views

Average duration per session of **4 minutes 9 seconds**

Average duration per session of **5 minutes 49 seconds** during the Festival

96,400 Followers on Twitter

89,000 Followers on Instagram

61,000 Followers on Facebook

10,800 Followers on TikTok



Attendance

	2019	2020	2021	2022	Variation from 2019		Variation from 2021	
					Absolute	Percentage	Absolute	Percentage
Spectators	178,687	66,234	96,867	152,730	-25,957	-14.5%	55,863	57.7%
Accredited Persons	4,319	2,626	3,680	4,587	268	6.2%	907	24.6%
Box Office Receipts	950,344	373,710	563,345	935,545	-14,799	-1.6%	372,200	66.1%

(*) The box office takings include VAT. In 2010 the general VAT charge stood at 18% and, at the box office, 8%. Since 2020 the general VAT charge is 21% and, at the box office, 10%.

Accreditations

	2010	2021	2022	Variation from 2010		Variation from 2021	
				Absolute	Percentage	Absolute	Percentage
Journalists	1,012	889	967	-45	-4.4%	78	8.8%
Journalists from Spain	814	735	775	-39	-4.8%	40	5.4%
International Journalists	198	154	192	-6	-3%	38	24.7%
Media	516	486	537	21	4.1%	51	10.5%
Spanish Media	331	347	382	51	15.4%	35	10%
International Media	185	138	155	-30	-16.2%	17	12.3%
Industry*	984	1,625	2,026	1,042	105.9%	401	24.7%
Films Delegations and Akademia	824	1,166	1,594	770	93.4%	428	36.7%

(*) Of the 2.026 accredited professionals, 1.960 physically attended the event and 66 participated online.



Films-to-Be

Projects	2010	2021	2022	Variation from 2010		Variation from 2021	
				Absolute	Percentage	Absolute	Percentage
CO-PRODUCTION FORUM: One to One Meetings	365	509	530	165	45.2%	21	4.1%
IKUSMIRA BERRIAK: One to One Meetings	46	75	117	71	154.3%	42	56%
ZINEMALDIA STARTUP CHALLENGE: Attendees	-	299	78	-	-	-221	-73.9%
SPANISH SCREENINGS: FINANCING & TECH Attendees	-	-	256	-	-	-	-

(*) For the Co-Production Forum the starting point is taken as 2012, the year the activity was launched. For Ikusmira Berriak, 2017. For Zinemaldia Startup Challenge 57 physical attendees (the maximum number allowed) y 242 streamed viewings in 2021. 2022 figures are physical attendees as there was no streaming.

Works in Progress

	2010	2021	2022	Variation from 2010		Variation from 2021	
				Absolute	Percentage	Absolute	Percentage
WIP LATAM Attendees	172	220	187	15	8.7%	-33	-15%
WIP EUROPA* Attendees	-	194	84	-	-	-110	-56.7%

(*) WIP Europa (before Glocal in Progress) was created in 2017.

28 out of 187 WIP Latam attendees and 13 out of 84 WIP Europa attendees participated online.

Web and SM

		2010	2021	2022	Variation from 2010		Variation from 2021	
					Absolute	Percentage	Absolute	Percentage
Web users	Visits	680,000	773,752	893,963	213,963	31.5%	120,211	15.5%
	Unique Visitors	410,000	453,337	502,592	92,592	22.6%	49,255	10.9%
	Streaming Broadcasts (330)	140,911	1,206,587	1,687,915	1,547,004	1,097.9%	481,328	39.9%
Social Media Followers	Facebook	3,450	59,800	61,000	57,550	1,668.1%	1,200	2%
	Twitter	2,000	93,200	96,400	94,400	4,720%	3,200	3.4%
	Instagram	530 (*)	74,400	89,000	88,470	16,692.5%	14,600	19.6%
	Tik Tok	-	-	10,800	-	-	-	-

(*) This figure corresponds to 2013, the year the Festival opened its Instagram official account.



Collaborations with other festivals, institutions and bodies

AC/E (Spain's Public Agency for Cultural Action): PICE Programme, Meeting of Latin-American LGBTQ+ Film Festivals.

AECID (Agencia Española de Cooperación Internacional): Cooperación Española Award.

Alba Emission Free Energy by Petronor: Sustainability.

ALÍA Alianza Industria Audiovisual: Zinemaldia & Technology.

ANTAVIANA Films VFX & Post Production: Velodrome.

Antiguo Berri: Surprise Film.

Armani Beauty: Perlak Section.

ArteKino: ArteKino International Prize - Europe-Latin America Co-production Forum.

AUDI: Audi Future Stories.

Azkuna Zentroa: Donostia Zinemaldia Azkuna Zentroan.

Basque Culinary Center: Culinary Zinema.

Basque Film Archive: Retrospective Claude Sautet, Zinemira, Cinema and Science, Ikusmira Berriak.

Basque Government Department of Culture and Linguistic Policy: Movies for Kids.

Basque Government Department of Economic Development, Sustainability and the Environment: Industry Department, Europe-Latin America Co-production Forum, Zinemaldia Startup Challenge, Eusko Label Saria, Direction Cocktails.

Basque Government Department of Tourism, Commerce and Consumption: Acknowledgment of media work at the Festival.

Basque Government General Secretary of Social Transition and 2030 Agenda: Premio Agenda 2030 Euskadi Basque Country Award.

Best Digital: WIP Latam Industry Award, WIP Europa Industry Award.

BTeam Pictures: WIP Europa Industry Award.

CAACI (Conference of Ibero-American Audiovisual and Cinematographic Authorities): DALE! Award (Development Latin America-Europe) - Europe-Latin America Co-production Forum Award.

CIMA: Puxika Gorria / El Globo Rojo, Work meeting.

Cineuropa: Media Collaborator.

City Council of San Sebastián: City of Donostia / San Sebastián Audience Award, *Imagine a Film Festival, 1953-2022. Singularidades del Festival de Donostia / San Sebastián.*

CREAST: Sustainability.

Creative Europe MEDIA: Industria Department.

DAMA: Thought and Discussion Round Tables.

Deadline: Media collaborator.

Deluxe Content Services Spain: WIP Latam Industry Award, WIP Europa Industry Award.

Dolby Iberia: WIP Latam Industry Award, WIP Europa Industry Award.

Donostia International Physics Center: Ikastetxeak Belodromoan, Cinema and Science.

EFAD (European Film Agency Directors): DALE! Award (Development Latin America-Europe) - Europe-Latin America Co-production Forum.

EGEDA (Audiovisual Producers' Rights Management Association): Platino Industria Award for the best WIP Latam.

EITB: Zinemira, Gala EiTb.

Elías Querejeta Zine Eskola: Zinemaldia 70. *All Possible Stories* research project, Ikusmira Berriak, ZINE, Filmmakers' Dialogues.

EPE-APV (Association of Basque Producers): Europe-Latin America Co-production Forum, Zinemira Award.



Collaborations with other festivals, institutions and bodies

Etxepare Basque Institute: Europe-Latin America Co-production Forum.

Europa Creativa Desk MEDIA Euskadi: Europe-Latin America Co-production Forum.

Europa Distribution: Europe-Latin America Co-production Forum.

Euskadiko Orkestra: Concert & Screening.

Festival de Málaga: Spanish Screenings XXL.

Film Center Serbia: Focus on Serbia, Film Center Serbia Award - Europe-Latin America Co-production Forum.

Fundación SGAE: Made in Spain, Concert & Screening, Dunia Ayaso Award, Award to the Basque Best Screenplay.

Gehitu: Sebastiane Award, Sebastiane Latino Award, Meeting of Europe and Latin America LGBTIQ+ Film Festivals.

Gijon International Film Festival: Crossroads.

Golem: From San Sebastian to Pamplona. Golem Films at the San Sebastian Film Festival.

(H)emen: Professional workshop.

IBAIA (Association of Basque Producers): Europe-Latin America Co-production Forum, Lau Haizetara Forum, Zinemira.

Ibermedia Programme: WIP Latam.

ICAA (Institute of Cinematography and Audiovisual Arts): National Cinematography Award, Spanish Screenings: Financing & Tech.

ICEX. España Exportación e Inversiones: Spanish Screenings: Financing & Tech.

INCAA (Argentine National Film Board): Proyecta - Europe- Latin America Co-production Forum, Gipuzkoa Coopera programme.

Institut Lumière de Lyon: Claude Sautet Retropective, Klasikoak.

Irizar: Irizar Basque Film Award.

Irusoin: Ikusmira Berriak Post-Production Award.

Jamones Ibéricos de España: Official cocktails.

Keler: Keler Zinema Screenings.

Kelonik: Velodrome.

Kutxa Fundazioa: *Zinemaldia 70: All Possible Stories* research project.

Kutxabank: Kutxabank-New Directors Award.

Laserfilm Cine y Video: WIP Latam Industry Award, WIP Europa Industry Award.

LatAm Cinema: Media Collaborator, Europe-Latin America Co-production Forum.

Loterías y Apuestas del Estado: *Zinemaldia 70. All Possible Stories* research project.

Mar de Frades: Opening Party.

Marché du Film-Festival de Cannes: Proyecta, Europe-Latin America Co-production Forum.

Movistar Plus +: Media Partner, Movistar Plus+ Gala, Zinemaldia Movistar Plus+ Virtual Cinema.

Nephilim Producciones: WIP Latam Industry Award, WIP Europa Industry Award.

Nespresso: Culinary Zinema, Kafea interview hub. A Nespresso with..., Nespresso VIP Area.

No Problem Sonido: WIP Latam Industry Award, WIP Europa Industry Award.

Parenting at Film Festivals: Puxika Gorria / El Globo Rojo.

Pernod Ricard España: Closing Party.

Projeto Paradiso: WIP Latam.



Collaborations with other festivals, institutions and bodies

Provincial Government of Gipuzkoa: Gipuzkoa Coopera programme, Sustainability, *Imagine a Film Festival*, Filmmakers' Dialogue.

RTVE: RTVE-Another Look Award, RTVE Galas.

Screen International: Media Collaborator.

Sedena: Children's workshops of the exhibiton *Imagine a Film Festival*.

Sherlock Films: WIP Latam Industry Award.

Spanish Film Archive: Klasikoak.

SPRI Taldea Group: Zinemaldia Startup Challenge.

Tabakalera: Zabaltegi-Tabakalera, Nest, Ikusmira Berriak, Zinemaldia & Technology, 2deo serieak, *Imagine a Film Festival*, *Vive le Cinéma!*, [*Film Not Found_Try Again*].

TCM: TCM Youth Award.

Tecnalia: Zinemaldia & Technology.

The Film Verdict: Collaborator Media.

TikTok: Official account and Distinguished Partner.

Variety: Media partner of Industry Department.

Ventana Sur: Europe-Latin America Co-production Forum, Proyecta, Spanish Screenings on Tour.

Vicomtech: Zinemaldia & Technology.

Zineuskadi: Europe-Latin America Co-production Forum, Zinemira, Movies for Kids, Ikastetxeak Belodromoa.



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Films: Competitive sections



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Official Selection

Selection of unscreened feature films – they can only have been released in their country of production – meeting the conditions indicated by the International Federation of Film Producers Associations (FIAPF) for the competitive film festivals category.

Feature films in the Official Selection compete for the Golden Shell. The Official Jury is responsible for appraising the films and deciding the winners.

The Official Selection also includes the presentation of films out of competition and special screenings.

In competition

- **El suplente / The Substitute** (Argentina - Spain - Italy - Mexico - France) / Diego Lerman (Argentina)
EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019
- **Girasoles silvestres / Wild Flowers** (Spain - France) / Jaime Rosales (Spain)
- **Great Yarmouth - Provisional Figures** (Portugal - France - UK) / Marco Martins (Portugal)
- **Hyakka / A Hundred Flowers** (Japan) / Genki Kawamura (Japan)
- **Il Boemo** (Czech Republic - Italy - Slovakia) / Petr Václav (Czech Republic)
- **Kong Xiu / A Woman** (China) / Wang Chao (China)
- **La consagración de la primavera / The Rite of Spring** (Spain) / Fernando Franco (Spain)
- **La Maternal** (Spain) / Pilar Palomero (Spain)
- **Le lycéen / Winter Boy** (France) / Christophe Honoré (France)
- **Los reyes del mundo / The Kings of the World** (Colombia - Luxembourg - France - Mexico - Norway) / Laura Mora (Colombia)
- **Pornomelancolía** (Argentina - France - Brazil - Mexico) / Manuel Abramovich (Argentina)
IKUSMIRA BERRIAK 2018 - WIP LATAM 2021
- **Resten af livet / Forever** (Denmark) / Frelle Petersen (Denmark)
- **Runner** (USA - Germany - France) / Marian Mathias (USA)
- **Sparta** (Austria - France - Germany) / Ulrich Seidl (Austria)
- **Suro** (Spain) / Mikel Gurrea (Spain) IKUSMIRA BERRIAK 2016
- **The Wonder** (UK - Ireland) / Sebastián Lelio (Chile)
- **Walk Up** (South Korea) / Hong Sangsoo (South Korea)

Not in competition

- **Modelo 77 / Prison 77** (Spain) / Alberto Rodríguez (Spain) **OPENING NIGHT FILM**
- **Marlowe** (Spain - Ireland - France) / Neil Jordan (Irlanda) **CLOSING NIGHT FILM**
- **Apagón / Offworld** (Spain) / Rodrigo Sorogoyen (Spain), Raúl Arévalo (Spain), Isa Campo (Spain), Alberto Rodríguez (Spain), Isaki Lacuesta (Spain) **TV SERIES (COMPLETE. 5 EPISODES)**

Special Screenings

- **El sostre groc** (Spain) / Isabel Coixet (Spain)
- **La (très) grande évasion / Tax Me If You Can** (France) / Yannick Kergoat (France)



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New Directors

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New Directors

International competition between the first or second feature movies by their directors, as yet unscreened – they can only have been released in their country of production – and produced in the last year.

All of the films in this section compete for the Kutxabank-New Directors Award, coming with 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

The Kutxabank-New Directors Award is sponsored by Kutxabank, an official Festival collaborator. The Jury of the Kutxabank-New Directors Award has the task of appraising these films and deciding the award.

Films in the New Directors section are also candidates for the TCM Youth Award, decided by a jury of students between the ages of 18 and 15 years.

In competition

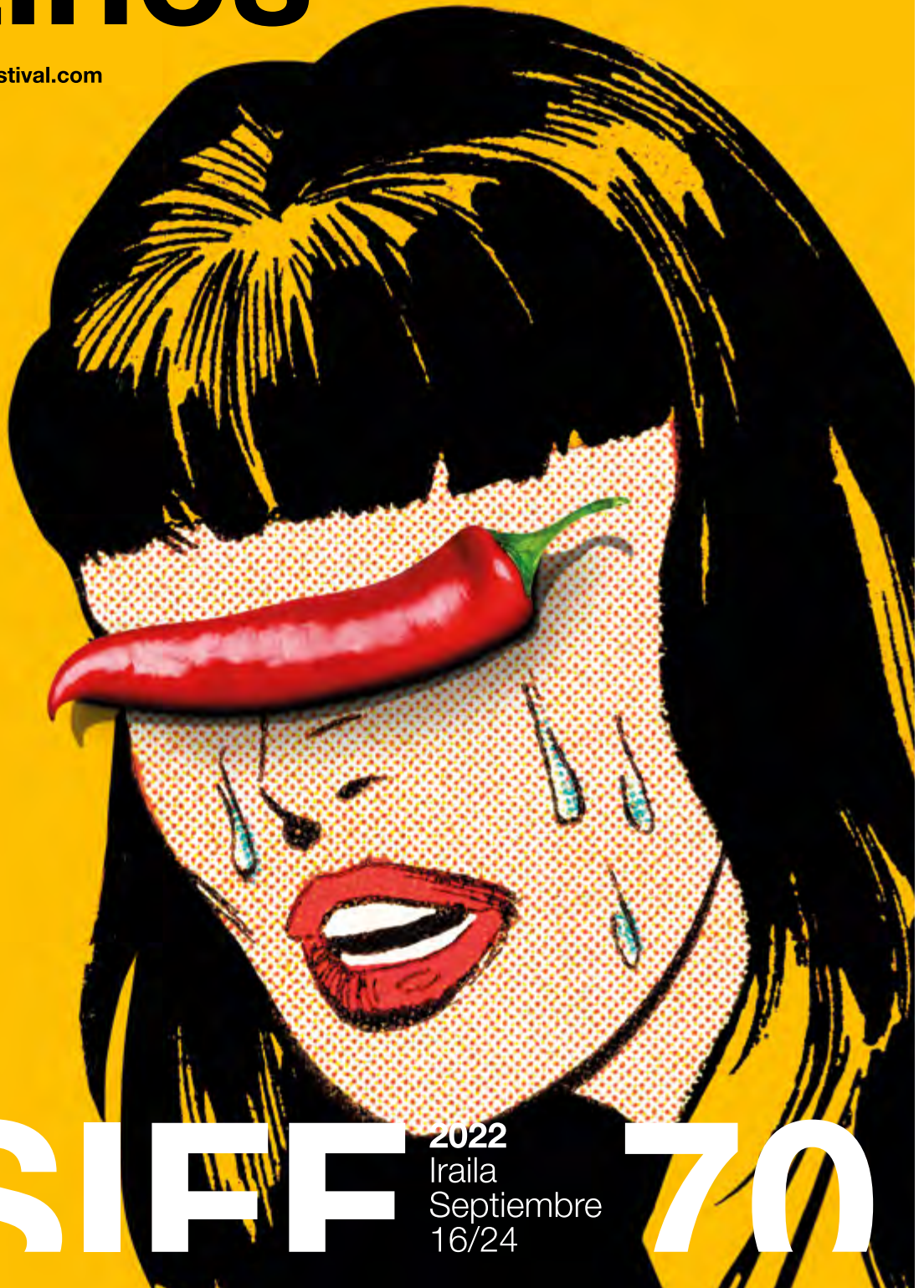
- **Jeong-sun** (South Korea) / Jeong Ji-hye (South Korea) **OPENING NIGHT FILM**
- **Garbura / Carbide** (Croatia - Serbia) / Josip Žuvan (Croatia) **CLOSING NIGHT FILM**
- **A los libros y a las mujeres canto / To Books and Women I Sing** (Spain) / Maria Elorza (Spain)
- **Carbon** (Republic of Moldova - Romania - Spain) / Ion Borș (Republic of Moldova) **WIP EUROPA 2021**
- **Chevalier Noir / A Tale of Shemroon** (France - Germany - Italy - Iran) / Emad Aleebrahim Dehkordi (Iran)
- **Den Store Stilhed / The Great Silence** (Denmark) / Katrine Brocks (Denmark)
- **Fifi / Spare Keys** (France) / Jeanne Aslan (Turkey), Paul Saintillan (France)
- **Foudre / Thunder** (Switzerland) / Carmen Jaquier (Switzerland)
- **Grand Marin** (France) / Dinara Drukarova (Russia)
- **La hija de todas las rabias / Daughter of Rage** (Nicaragua - Mexico - Netherlands - Germany - France - Norway - Spain) / Laura Baumeister (Nicaragua)
EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019 - WIP LATAM 2021
- **Miyamatsu to Yamashita / Roleless** (Japan) / Masahiko Sato (Japan), Yutaro Seki (Japan), Kentaro Hirase (USA)
- **Nagisa** (Japan) / Takeshi Kogahara (Japan)
- **Pokhar ke dunu paar / On Either Sides of the Pond** (India) / Parth Saurabh (India)
- **Secaderos / Tobacco Barns** (Spain - USA) / Rocío Mesa (Spain)
- **Something You Said Last Night** (Canada - Switzerland) / Luis De Filippis (Canada)



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Horizontes Latinos

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Horizontes Latinos

Selection of the year's best feature films, as yet unscreened in Spain, totally or partially produced in Latin America, either directed by filmmakers of Latin origin or set against a backdrop or theme of Latin communities in other parts of the world.

All of the films in the Horizontes Latinos section compete for the Horizontes Award, coming with 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

The Jury of the Horizontes Award has the task of appraising these films and deciding the award. Films in the Horizontes Selection which are the first or second works by their directors also compete for the TCM Youth Award, decided by a jury of students between the ages of 18 and 25 years.

In competition

- **Mi país imaginario / My Imaginary Country** (France - Chile) / Patricio Guzmán (Chile) **OPENING NIGHT FILM**
- **La piel pulpo / Octopus Skin** (Ecuador - Greece - Mexico - Germany - France) / Ana Cristina Barragán (Ecuador) **CLOSING NIGHT FILM - WIP LATAM 2021**
- **1976** (Chile) / Manuela Martelli (Chile) **PROYECTA 2018**
- **Carvão / Charcoal** (Brazil - Argentina) / Carolina Markowicz (Brazil)
- **Dos estaciones** (Mexico - France - USA) / Juan Pablo González (Mexico) **EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019 - WIP LATAM 2021**
- **El caso Padilla / The Padilla Affair** (Spain - Cuba) / Pavel Giroud (Cuba)
- **La jauría** (France - Colombia) / Andrés Ramírez Pulido (Colombia)
- **Ruido / Noise** (Mexico) / Natalia Beristain (Mexico)
- **Sublime** (Argentina) / Mariano Biasin (Argentina)
- **Tengo sueños eléctricos** (Belgium - France - Costa Rica) / Valentina Maurel (Costa Rica) **PROYECTA 2020**
- **Un varón** (Colombia - France - Netherlands - Germany) / Fabián Hernández (Colombia) **WIP LATAM 2021**
- **Vicenta B.** (Cuba - France - USA - Colombia - Norway) / Carlos Lechuga (Cuba) **WIP LATAM 2021**



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TABAKALERA

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Zabaltegi-Tabakalera

Zabaltegi-Tabakalera is San Sebastian Festival's all-encompassing competitive section, where there are neither rules nor limits as to style or runtime: short, medium-length, feature, fiction, non-fiction or animated films, series, audiovisual installations, future discoveries and contemporary classics as yet unseen in Spain. This is a section for films daring to try new angles and formats, a true open and high-risk zone.

All of the films in the Zabaltegi-Tabakalera Section compete for the Zabaltegi-Tabakalera Award coming with 20,000 euros, 6,000 euros of which go to the director of the film and 14,000 its and distributor in Spain.

The Zabaltegi-Tabakalera Award is decided by a specially constituted jury of professionals from the worlds of cinema and culture.

In competition

- **La montagne / The Mountain** (France) / Thomas Salvador (France) **OPENING NIGHT FILM**
- **Las criaturas que se derriten bajo el sol / The melting creatures** (Chile - France) / Diego Céspedes (Chile) **OPENING NIGHT FILM - Short Film**
- **Trenque Lauquen** (Argentina - Germany) / Laura Citarella (Argentina) **CLOSING NIGHT FILM**
- **A Human Position** (Norway) / Anders Emblem (Norway)
- **Amigas en un camino de campo / Friends on a Country Road** (Argentina) / Santiago Loza (Argentina)
- **Blank Narcissus (Passion of the Swamp)** (UK - Australia) / Peter Strickland (UK) - **Short Film**
- **Cerdita / Piggy** (Spain - France) / Carlota Pereda (Spain)
- **Cuerdas / Chords** (Spain) / Estibaliz Urresola (Spain) - **Short Film - ZINEMIRA KIMUAK**
- **Diarrios** (Argentina) / Andrés Di Tella (Argentina)
- **El agua / The Water** (Switzerland - France - Spain) / Elena López Riera (Spain) **IKUSMIRA BERRIAK 2018**
- **Godland** (Denmark - Iceland - France - Sweden) / Hlynur Pálmason (Iceland)
- **Heartbeat** (South Korea) / Lee Changdong (South Korea) - **Short Film**
- **Manto de gemas / Robe of Gems** (Mexico - Argentina) / Natalia López Gallardo (Mexico)
- **Meet Me in the Bathroom** (UK) / Dylan Southern (UK), Will Lovelace (UK)
- **Mutzenbacher** (Austria) / Ruth Beckermann (Austria)
- **Naname no rouka / Itchan and Satchan** (Japan) / Takayuki Fukata (Japan) - **Medium-length Film**
- **Nest** (Denmark - Iceland) / Hlynur Pálmason (Iceland) - **Short Film**
- **Nowhere to Go but Everywhere** (Japan) / Erik Shirai (USA), Masako Tsumura (Japan) - **Short Film**
- **Piaffe** (Germany) / Ann Oren (Israel)
- **Po sui tai yang zhi xin / A Short Story** (China) / Bi Gan (China) - **Short Film**
- **Unrueh / Unrest** (Switzerland) / Cyril Schäublin (Switzerland)

Not in competition

- **Carta a mi madre para mi hijo / Letter to My Mother for My Son** (Spain) / Carla Simón (Spain) - **Short Film**
- **Hirugarren koadernoia / The Third Notebook** (Spain) / Lur Olaizola (Spain) - **Short Film ZINEMIRA KIMUAK**



SSIFF

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ARMANI
beauty



DONOSTIA
SAN SEBASTIÁN

Perlak

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Perlak

A selection of the year's best feature films, as yet unreleased in Spain, which have received critical acclaim and/or awards at other international festivals.

All of the films in the Perlak section compete for the City of Donostia/San Sebastian Audience Award, sponsored by the San Sebastian City Council and decided by the vote of the spectators attending the film's first screening.

The City of Donostia/San Sebastian Audience Award is divided into two prizes: the best film award, coming with 50,000 euros, and the best European film award, coming with 20,000 euros. The City of Donostia/San Sebastian Audience Award goes to the distributor of the film in Spain.

The Perlak section has Armani Beauty as a sponsor.

In competition

- **Peter von Kant** (France) / François Ozon (France) **OPENING NIGHT FILM**
- **Argentina, 1985** (Argentina - USA) / Santiago Mitre (Argentina)
- **As bestas / The Beasts** (Spain - France) / Rodrigo Sorogoyen (Spain)
- **BARDO, Falsa crónica de unas cuantas verdades / BARDO, False Chronicle of a Handful of Truths** (Mexico) / Alejandro G. Iñárritu (Mexico)
- **Broker** (South Korea) / Hirokazu Koreeda (Japan)
- **Corsage** (Austria - France - Germany - Luxembourg) / Marie Kreutzer (Austria)
- **Don't Worry Darling** (USA) / Olivia Wilde (USA)
- **En los márgenes / On the Fringe** (Spain - Belgium) / Juan Diego Botto (Argentina)
- **L'innocent / The Innocent** (France) / Louis Garrel (France)
- **Living** (UK) / Oliver Hermanus (South Africa)
- **R.M.N.** (Romania - France - Belgium) / Cristian Mungiu (Romania)
- **Tori et Lokita / Tori and Lokita** (Belgium - France) / Jean-Pierre Dardenne (Belgium), Luc Dardenne (Belgium)
- **Triangle of Sadness** (Sweden) / Ruben Östlund (Sweden)
- **Un año, una noche / One Year, One Night** (Spain - France) / Isaki Lacuesta (Spain)
- **Un beau matin / One Fine Morning** (France) / Mia Hansen-Løve (France)

Not in competition

- **Moonage Daydream** (USA) / Brett Morgen (USA) **CLOSING NIGHT FILM**

Special Screenings

- **Los renglones torcidos de Dios / God's Crooked Lines** (Spain) / Oriol Paulo (Spain)



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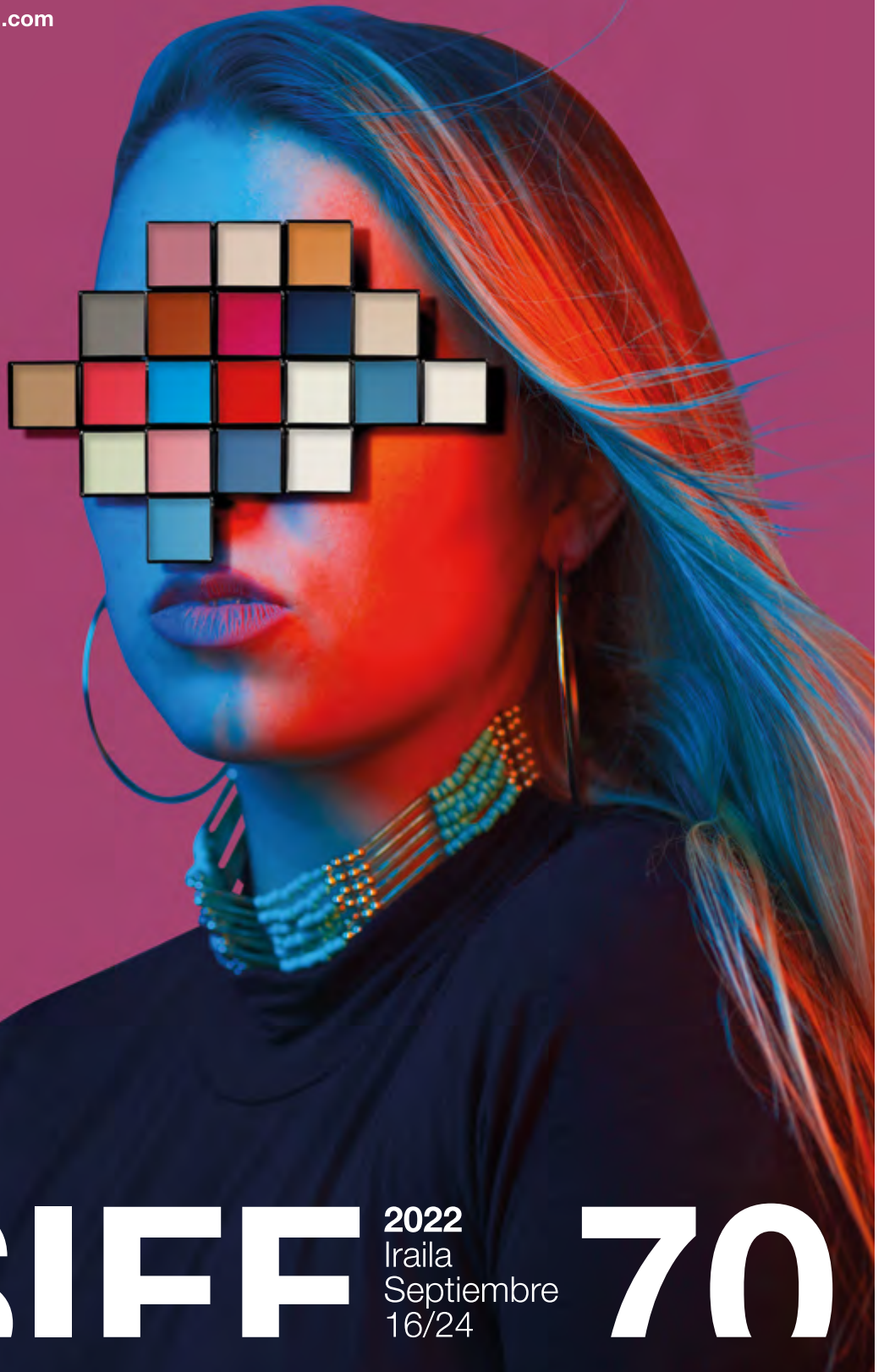
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TABAKALERA

Nest

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Nest

Nest is the international competition for short films by film students of the San Sebastian Festival. It gathers students from film schools all over the world, who bring previously selected works in order that they may participate in the screenings of their short films, as well as in the discussions and master classes given by industry professionals. From among the selected works, a specific jury decides the winner of Nest Award. This accolade, going to the director of the chosen project, comes with 10,000 euros.

The San Sebastian Festival and Tabakalera International Centre for Contemporary Culture jointly organise Nest section.

In competition

- **Allen Zweifeln zum Trotz / Against All Odds** (Germany) / Laurenz Otto (Indonesia)
IFS Internationale Filmschule Köln (Germany)
- **Anabase** (Switzerland) / Benjamin Goubet (France)
HEAD - Genève (Switzerland)
- **Après le rouge / After the Red** (France) / Marie Sizorn (France)
Université de Corse Pasquale Paoli (France)
- **Buxiaodema / Pass in Situ** (China) / Zhang Fengyi (China)
Academy of Film HKBU (Hong Kong / China)
- **Erro bi** (Spain) / Nagore Muriel Letamendia (Spain)
Facultad de Ciencias Sociales y de la Comunicación EHU/UPV (Spain)
- **Heart Fruit** (Switzerland) / Kim Allamand (Switzerland)
Zurich University of Arts (Switzerland)
- **Ilanga Alikho / The Sun Is Missing** (South Africa) / Advik Beni (South Africa)
California Institute of the Arts (CalArts) (USA)
- **Les hommes de la nuit / Men of the Night** (France) / Judith Auffray (France)
Le Fresnoy, Studio National des Arts Contemporains (France)
- **Montaña azul / Blue Mountain** (Colombia) / Sofía Salinas (Colombia), Juan David Bohórquez (Colombia)
Universidad Central (Colombia)
- **Noizko basoa / When Does a Forest Begin** (Spain) / Mikele Landa Eiguren (Spain)
Elías Querejeta Zine Eskola - EQZE (Spain)
- **Quem de direito / The Rightful** (Brasil) / Ana Galizia (Brazil)
Universidade Federal do Rio de Janeiro (Brazil)
- **Tropicalía** (República Dominicana) / Rodney Llaverías (USA)
Columbia University (USA)
- **Tsuki no yoru / Moon Night** (Alemania) / Manaka Nagai (Japan)
HFBK Academy of Fine Arts Hamburg (Germany)



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Non- competitive sections



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NESPRESSO

Culinary Zinema

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Culinary Zinema

A non-competitive section created in collaboration with the Berlin International Film Festival and organised jointly with the Basque Culinary Center to combine cinema, gastronomy and food-related activities in the fields of education, science and agriculture. This is a selection of foodie films accompanied by themed dinners.

Culinary Zinema has Nespresso as a sponsor.

- **Mibu. La luna en un plato / Mibu. The Moon on a Dish** (Spain) / Roger Zanuy (Spain) **OPENING NIGHT FILM**
- **Virgilio** (Argentina - Uruguay) / Alfred Oliveri (Argentina) **CLOSING NIGHT FILM**
- **La Huella, historia de un parador de playa / La Huella. The Story of a Beach Bar/Resto** (Argentina) / Alessio Rigo de Righi (USA)
- **Tsuchi wo kurau junikagetsu / The Zen Diary** (Japan) / Yuji Nakae (Japan)
- **Xiao shan he / Nostalgia** (China) / Peng Chen (China)

FILM + DINNER

DAY - MOVIE	CHEFS
Opening Film Monday 19 Mibu, la luna en un plato	Albert Raurich (Dos Palillos, Dos Pebrots), Edoardo Giorgio Trentin, Imad El Maazizi Essebahi, Koichi Kuwabara, Natsumi Konno, Marc Comella Perez, Giacomo Pastor
Tuesday 20 La Huella, historia de un parador de playa	Gladys Vanessa Gonzalez (La Huella), Andrés Gonzalo Viñales (La Huella), Evelyn Delmira Perez, Ricardo José Fuentes
Wednesday 21 Tsuchi wo Kurau Junikagetsu / The Zen Diary	Naoyuki Haginoya (Grupo Nomo)
Thursday 22 Xiao Shan He (Nostalgia)	Yinfeng Tang (Chila), Sanhuai Yu (Chila)
Closing Film Friday 23 Virgilio	Virgilio Martínez (Central), Melissa Alejandra Loayza (Central), Sang Jeong (Central)

All dinners took place at the Basque Culinary Center.



Made in Spain





Made in Spain

A non-competitive selection of movies representative of the year's Spanish films with productions released or not in Spain, to which the Festival offers a platform for their international dissemination.

Made in Spain has Fundación SGAE as a sponsor.

- **El color del cielo / Color of Heaven** (Spain - Switzerland) / Joan-Marc Zapata (Spain) **OPENING NIGHT FILM**
- **La casa entre los cactus / The House Among the Cactuses** (Spain) / Carlota González-Adrio (Spain) **CLOSING NIGHT FILM**
- **Alcarràs** (Spain - Italy) / Carla Simón (Spain)
- **El amor en su lugar / Love Gets a Room** (Spain) / Rodrigo Cortés (Spain)
- **El crítico / The Critic** (Spain) / Juan Zavala (Spain), Javier Morales (Spain)
- **Entre montañas / Alone in the Mountains** (Spain) / Unai Canela (Spain)
- **La amiga de mi amiga / Girlfriends and Girlfriends** (Spain) / Zaida Carmona (Spain)
- **La maniobra de la tortuga / Unfinished Affairs** (Spain - Argentina) / Juan Miguel del Castillo (Spain)
- **Llenos de gracia / Full of Grace** (Spain) / Roberto Bueso (Spain)
- **Mi vacío y yo / My Emptiness and I** (Spain) / Adrián Silvestre (Spain)
- **Tenéis que venir a verla / You Have to Come and See It** (Spain) / Jonás Trueba (Spain)
- **Tequila. Sexo, drogas y rock and roll / Tequila. Sex, Drugs and Rock and Roll** (Spain) / Alvaro Longoria (Spain)
- **Tourment sur les îles / Pacifiction** (Spain) / Albert Serra (Spain)



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EUSKADI
BASQUE COUNTRY



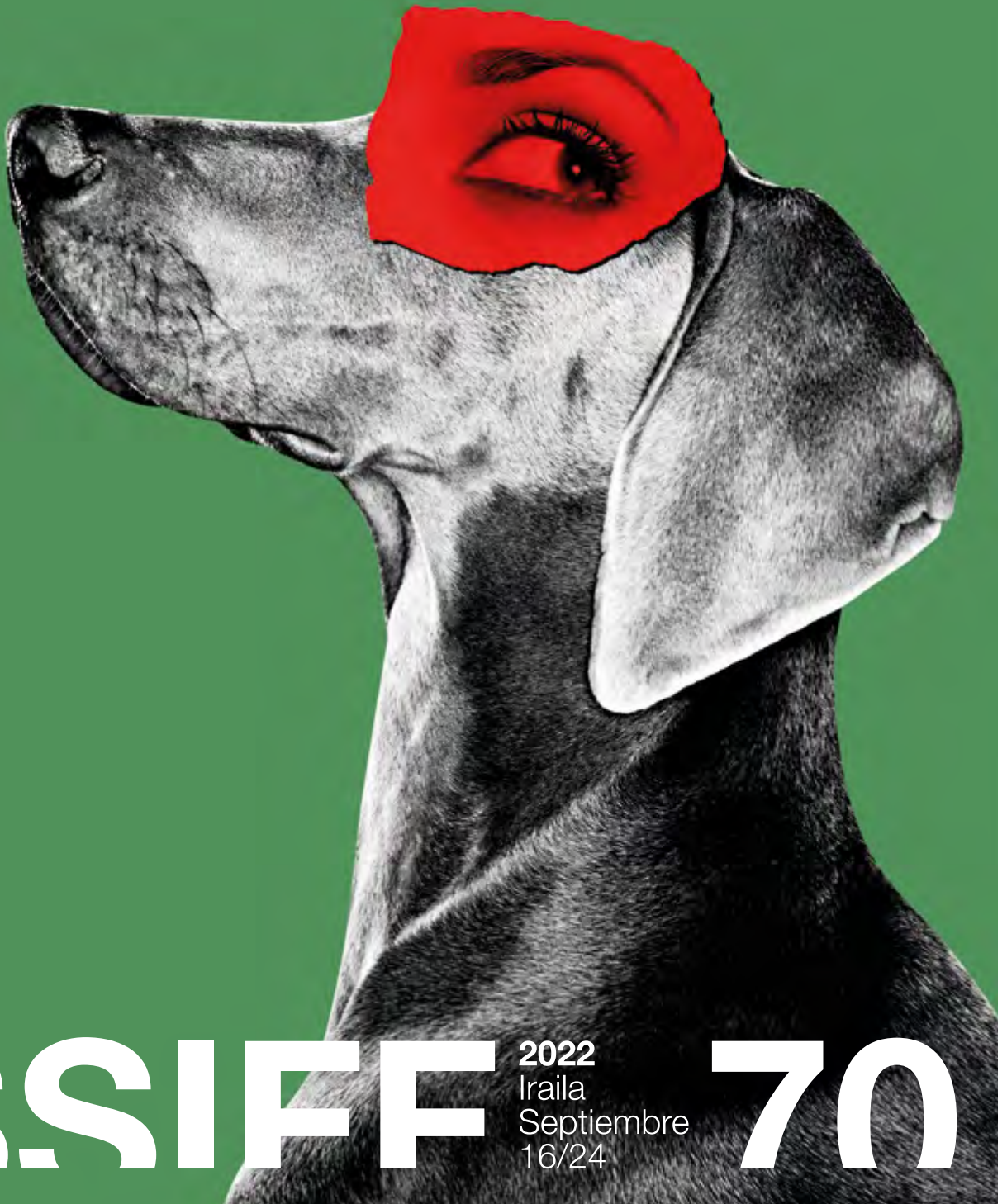
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Zinemira

Section dedicated to Basque cinema organised by the San Sebastian Festival and the Basque Government Department of Culture, with the sponsorship of Irizar and EITB, and the collaboration of the Basque Film Archive, EPE/APV, IBAIA and Zineuskadi.

All feature films with at least 20% Basque production which have their world premieres at the San Sebastian Festival's global programme and/or those mainly spoken in the Basque language and/or those set in or focused on Basque communities will compete for the Irizar Basque Film Award, sponsored by Irizar.

Zinemira also includes the selection of short films in the Kimuak programme, an initiative by the Basque Government Department of Culture, managed by Zineuskadi in collaboration with Etxepare Euskal Institutua. Its goal is to promote the international circulation of the most outstanding Basque short films of the year, which are screened in a single session for professionals.

In addition, the Festival and the EPE/AVE and IBAIA producers associations present the Zinemira Award to the career of an outstanding personality from the world of Basque cinema.

- **El vasco / Dear Grandma** (Spain - Argentina) / Jabi Elortegi (Spain) **OPENING NIGHT FILM**
- **Cinco lobitos / Lullaby** (Spain) / Alauda Ruiz de Azúa (Spain) **CLOSING FILM - OUT OF COMPETITION**
- **918 gau / 918 Nights** (Spain) / Arantza Santesteban (Spain)
WIP EUROPA 2020 - IKUSMIRA BERRIAK 2018
- **Bi arnas** (Spain) / Jon Mikel Fernandez Elorz (Spain) - *Medium-length Film*
- **Gesto** (Spain) / Xuban Intxausti (Spain)
- **Karpeta urdinak / Blue Files** (Spain - France) / Ander Iriarte (Spain)
- **My Way Out** (Spain) / Izaskun Arandia (Spain)
- **Contadores / Counters** (Spain) / Irati Gorostidi (Spain) - *Short Film*
ZINEMIRA KIMUAK
- **Cuerdas / Chords** (Spain) / Estibaliz Urresola (Spain) - *Short Film*
ZINEMIRA KIMUAK / ZABALTEGI-TABAKALERA
- **Fe / Faith** (Spain) / Maider Fernández Iriarte (Spain) - *Short Film*
ZINEMIRA KIMUAK
- **Hemen bizi da maitasuna / Here Lives Love** (Spain) / Ainhoa Olaso (Spain), Enara García (Spain) - *Short Film*
ZINEMIRA KIMUAK
- **Hirugarren koaderno / The Third Notebook** (Spain) / Lur Olaizola (Spain) - *Short Film*
ZINEMIRA KIMUAK / ZABALTEGI-TABAKALERA
- **Irrits / Thirst** (Spain) / Maider Oleaga (Spain) - *Short Film*
ZINEMIRA KIMUAK
- **Lanbroa / Mist** (Spain) / Aitzol Saratxaga (Spain) - *Short Film*
ZINEMIRA KIMUAK



Surprise Film



ANTIGUOBERRÍ



Surprise Film

The surprise film of the 70th edition of the San Sebastian Festival was *Blonde*, the portrait of Marilyn Monroe based on the book of the same name by Joyce Carol Oates. The screening of the film on September 24 at the Victoria Eugenia Theatre was attended by its leading actress, Ana de Armas and its director, Andrew Dominik.

The surprise film has the real estate developer and builder from Gipuzkoa, Antiguu Berri as a sponsor.

- **Blonde** (USA) / Andrew Dominik (Australia)



Velodrome

 **KELONIK**
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PROFESSIONAL SERVICES



Velodrome

A popular section, which presents major releases, shown on a screen of 400 square metres, in a theatre with seating for almost 3,000 spectators.

The Velodrome is also the setting for two of the Festival's most popular events: the film music concert given on the first Saturday by the Basque National Orchestra and the session on the last day of the Festival which consists of the broadcast of the closing gala together with the screening of the films closing the Official Selection and Perlak.

- **Black is Beltza II: Ainhoa** (Spain - Argentina) / Fermin Muguruza (Spain)
- **Rainbow** (Spain) / Paco León (Spain)
- **Sintiéndolo mucho / Feeling It** (Spain - Mexico) / Fernando León de Aranoa (Spain)



Ikastetxeak Belodromoan





Ikastetxeak Belodromoan

Thousands of children between the ages of 6 and 11 returned to the Velodrome this year to enjoy the screening of a film bridging the gap between the cinema and science. With the slogan *Donostia. City of Cinema, City of Science*, this activity is co-organised by the San Sebastian Festival, the Donostia International Physics Center (DIPC) and the Basque Film Archive and its goal is to convey a positive image of science to the local schoolchildren while highlighting the city's strong connection to scientific research.

During the years of the pandemic, the activity was conveyed to classrooms in online format. This year, however, it returned full blast to the Velodrome, with a proposal recovering its festive spirit.

- **Terra Willy: Planeta ezezaguna / Terra Willy: Unexplored Planet** (France) / Eric Tosti (France)



Movies for Kids



Movies for Kids

For more than three decades, the San Sebastian Film Festival has been bringing films to children thanks to its Movies for Kids section, featuring the premieres of films dubbed into Basque –thanks to the collaboration of Zineuskadi as part of the Zinema euskaraz (Films in Basque) programme- especially focussed on the new generations of spectators. Sessions are programmed on weekends.

- **D’Ortagnan eta hiru mosketxakurrak / Dogtanian and the Three Muskehounds** (Spain - India) / Toni García (Spain)
- **Oltxiak / The Oglies** (Germany) / Toby Genkel (Germany)
- **Space Jam: Aro berria / Space Jam: A New Legacy** (USA) / Malcolm D. Lee (USA)
- **Tom eta Jerry / Tom & Jerry** (USA) / Tim Story (USA)
- **Trash** (Italy) / Francesco Dafano (Italy), Luca Della Grotta (Italy)



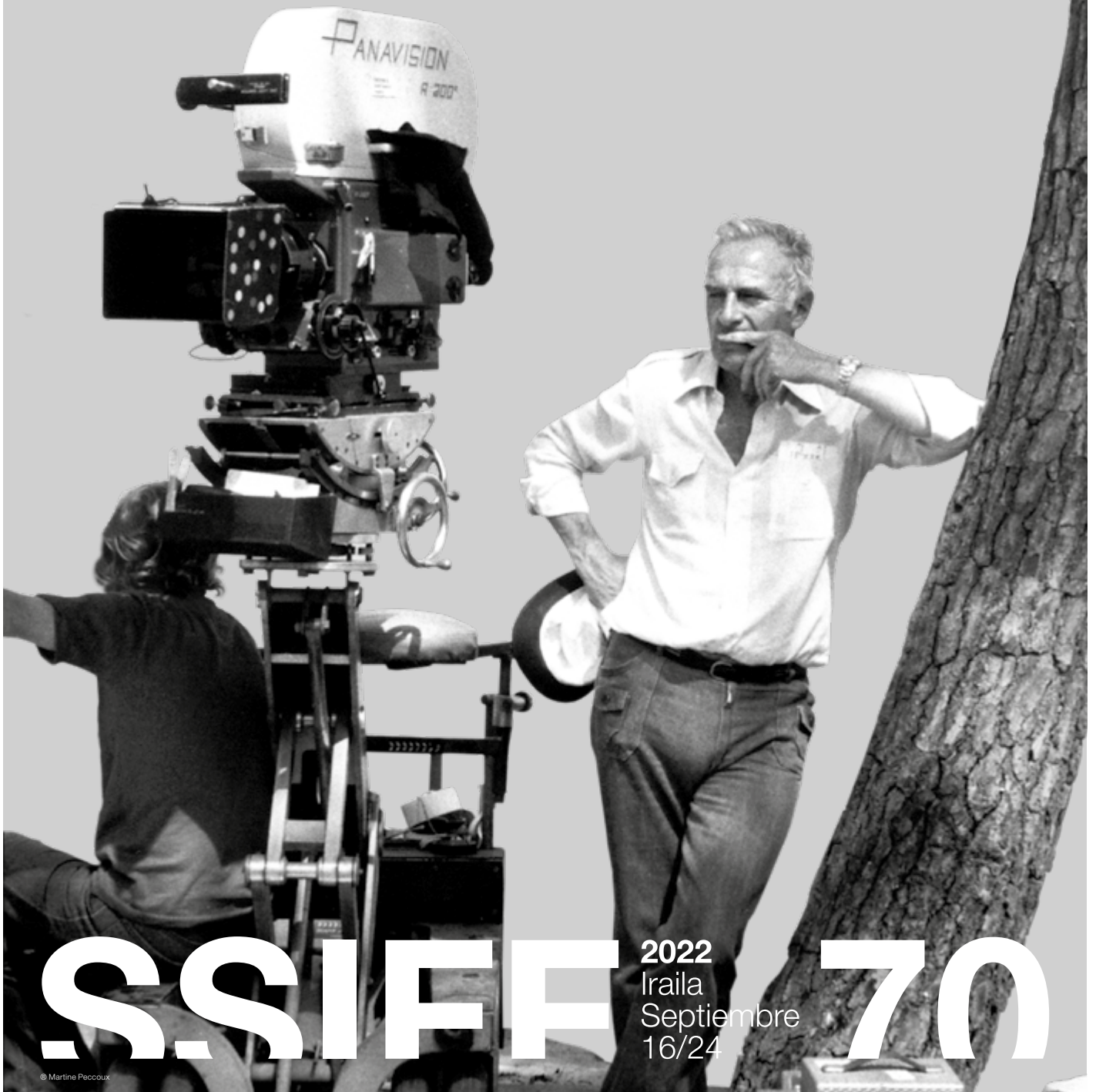
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EUSKADIKO FILMATEGIA
FILMOTECA VASCA
CINÉMATHEQUE BASQUE

Claude Sautet

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Retrospective: Claude Sautet

The San Sebastian Festival dedicated a retrospective to the French director and screenwriter Claude Sautet (1924-2000), author of highly acclaimed movies including *Classe tous risques* (*The Big Risk*, 1960), *Les choses de la vie* (*The Things of Life*, 1970) and *Max et les ferrailleurs* (*Max and the Junkmen*, 1971). Known for his collaborations with artists such as Romy Schneider, Michel Piccoli and Emmanuelle Béart, Sautet placed himself at a comparative crossroads in the history of French cinema: he belonged to neither the post-war generation of filmmakers nor the Nouvelle Vague.

The retrospective, organized in collaboration with the Basque Film Archive, was rounded off with the book *Conversaciones con Claude Sautet*, a translation of the volume of interviews with the director by Michel Boujut. The prefaces of the book are by Thierry Frémaux, director of the Cannes Festival and the Institut Lumière, and by the actor Daniel Auteuil, while the epilogue is signed by the filmmaker Bertrand Tavernier. A text by Quim Casas, film critic and member of the selection committee of the San Sebastian Film Festival, which contextualizes Sautet importance in Spain and at the Festival, has been added to the book.

- **Bonjour sourire! / Hello Smile!** (France, 1956)
- **L' arme à gauche / The Dictator's Guns** (France - Spain - Italy, 1965)
- **Les choses de la vie / The Things of Life** (France - Italy, 1970)
- **Max et les ferrailleurs / Max and the Junkmen** (France - Italy, 1971)
- **César et Rosalie / César & Rosalie** (France - Italy - Germany, 1972)
- **Vincent, François, Paul et les autres... / Vincent, François, Paul and the others** (France - Italy, 1974)
- **Mado** (France - Italy - Germany, 1976) / Claude Sautet (France)
- **Une histoire simple / A Simple Story** (France - Germany, 1978)
- **Un mauvais fils / A Bad Son** (France, 1980)
- **Garçon! / Waiter!** (France, 1983)
- **Quelques jours avec moi / A Few Days with Me** (France, 1988)
- **Un coeur en hiver / A Heart in Winter** (France, 1992)
- **Nelly et Mr. Arnaud / Nelly & Monsieur Arnaud** (France - Italy - Germany, 1995)



Klasikoak



Klasikoak

Klasikoak, the section that rescues old and modern classics from the history of universal cinema, was created in 2018, a year after the memorable presentation of *Lumière! L'aventure commence*, which featured a commented screening by the director of the Festival de Cannes and the Lumière Institute, Thierry Frémaux. In this section held in the Tabakalera cinema, restored versions are screened for the enjoyment of all-time classic movie lovers.

- **Dans la nuit / Into the Night** (France, 1929) / Charles Vanel (France)*
- **Érase una vez...** (Spain, 1950) / Josep Escobar (Spain), Alexandre Cirici Pellicer (Spain)
- **Nueve cartas a Berta / Nine Letters to Berta** (Spain, 1966) / Basilio Martín Patino (Spain)
- **Pirveli mertskhali / The First Swallow** (Georgia, 1975) / Nana Mchedlidze (Georgia)
- **Tampopo / Dandelion** (Japan, 1985) / Juzo Itami (Japan)

(*) The silent film *Dans la nuit* (1930) was accompanied by live piano music performed by Joserra Senperena.



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Galas



Donostia Award Screenings



Donostia Award Screenings

The San Sebastian Festival created in 1986 the Donostia Award. It recognizes outstanding contributions to the film world of great names who will be part of cinema history forever.

The first one was given to Gregory Peck (1986), followed by award-winners Glenn Ford (1987), Vittorio Gassman (1988), Bette Davis (1989), Claudette Colbert (1990), Anthony Perkins (1991), Lauren Bacall (1992), Robert Mitchum (1993), Lana Turner (1994), Susan Sarandon and Catherine Deneuve (1995), Al Pacino (1996), Michael Douglas, Jeremy Irons and Jeanne Moreau (1997), John Malkovich and Anthony Hopkins (1998), Fernando Fernán-Gómez, Vanessa Redgrave and Anjelica Huston (1999), Michael Caine and Robert de Niro (2000), Julie Andrews, Warren Beatty and Francisco Rabal (2001), Jessica Lange, Bob Hoskins, Dennis Hopper and Francis Ford Coppola (2002), Isabelle Huppert, Sean Penn and Robert Duvall (2003), Woody Allen, Annette Bening and Jeff Bridges (2004), Ben Gazzara and Willem Dafoe (2005), Max von Sydow and Matt Dillon (2006), Richard Gere and Liv Ullmann (2007), Antonio Banderas and Meryl Streep (2008), Ian McKellen (2009), Julia Roberts (2010), Glenn Close (2011), John Travolta, Oliver Stone, Ewan McGregor, Tommy Lee Jones and Dustin Hoffman (2012), Carmen Maura and Hugh Jackman (2013), Denzel Washington and Benicio del Toro (2014), Emily Watson (2015), Ethan Hawke and Sigourney Weaver (2016), Ricardo Darín, Agnès Varda and Monica Bellucci (2017), Judi Dench, Hirokazu Koreeda and Danny DeVito (2018), Penélope Cruz, Costa-Gavras and Donald Sutherland (2019), Viggo Mortensen (2020), Marion Cotillard and Johnny Depp (2021).

In 2022 the following persons received the Donostia Award:

- Juliette Binoche, actress
- David Cronenberg, filmmaker

- **Avec amour et acharnement / Both Sides of the Blade** (France) / Claire Denis (France)
- **Crimes of the Future** (Canada - Greece) / David Cronenberg (Canada)



Juliette Binoche dedicated the Donostia Award to silence, "a faithful travelling companion".



David Cronenberg received the award as "an encouragement" to make more films..



RTVE Galas

rtve

RTVE Galas

RTVE presented at the San Sebastián Film Festival its galas, the last works by Carlos Saura and Cesc Gay. *Las paredes hablan / Walls can talk*, a documentary by Carlos Saura about the world of art, was screened at the Kursaal 2 on Wednesday September 21 and *Historias para no contar / Stories Not to Be Told*, by Cesc Gay, was presented at the Gala which took place at the Victoria Eugenia Theatre on Thursday 22.

- **Historias para no contar / Stories Not to Be Told** (Spain) / Cesc Gay (Spain)
- **Las paredes hablan / Walls Can Talk** (Spain) / Carlos Saura (Spain)



Several members of the cast of *Historias para no contar* attended the presentation of the film.



The director Carlos Saura was unable to attend the premiere of his documentary in San Sebastian due to having suffered a fall at the last minute.



Basque Cinema Gala





Basque Cinema Gala

The Basque Cinema Gala hosted the premiere of *Gelditasuna ekaitzean* / *Stillness in the Storm*, the debut film by Alberto Gastesi, a love story starring Loreto Mauleón and Iñigo Gastesi.

- **Gelditasuna ekaitzean / Stillness in the Storm** (Spain) / Alberto Gastesi (Spain)



The director Alberto Gastesi, on the right, together with the crew of *Gelditasuna ekaitzean*.



Movistar Plus+ Gala





Movistar Plus+ Gala

Fácil / Simple, an original Movistar Plus+ series in collaboration with Destrucción y Salvación, was presented at the 70th edition of the San Sebastian Festival on Tuesday September 20 at the Movistar Plus+ Gala held at Kursaal 2. The series, created by Anna R. Costa and produced by Sandra Hermida stars Natalia de Molina, Anna Castillo, Anna Marchessi and Coria Castillo.

In the context of its partnership with the San Sebastian Festival, Movistar Plus+, the Festival's Media Partner, relaunched Movistar Plus+ Virtual Cinema, which offered spectators in Spain and Andorra films of the Horizontes Latinos, Zabaltegi-Tabakalera and Culinary Zinema sections.

- **Fácil / Simple** (Spain) / Anna R. Costa (Spain)
TV Series (Complete. 5 episodes)



Anna Marchessi Riera, Anna Castillo, Natalia de Molina, Coria Castillo and Anna R. Costa, at the photocall of *Fácil / Simple*.



Gala EiTB



Gala EITB

The EITB Gala included the presentation of *Junkera berpiztu / Kepa Junkera Come to Life Again*, a long feature documentary film around the legacy and the recovery process of this musician from Bilbao, who had a stroke in 2018, directed by Fermin Aio.

- **Kepa Junkera berpiztu / Kepa Junkera Come to Life Again** (Spain) / Fermin Aio (Spain)



The Mayor of San Sebastián, Eneko Goia, takes centre place in the family snapshot taken before the EITB Gala.



Discovering Canary Islands Gala



Discovering Canary Islands Gala

The *Discovering Canary Islands* adventure reality show, a Rakuten TV original, produced with the support of Turismo de Canarias and with the collaboration of Initiative and Atlantia, screened at the San Sebastian International Film Festival on September 19 at a special gala in the Victoria Eugenia Theatre.

The show, hosted by Pilar Rubio, was part of the event's 70th edition, coinciding with the first anniversary of the volcanic eruption on the island of La Palma.

Discovering Canary Islands explores the most incredible and surprising myths of the Canary Islands while its 8 competitors, from 8 different European countries, will learn more about the local culture and traditions. A voyage of discovery, devised and co-produced by Atlantia Media and Initiative/Mediabrands Content Studio (strategic partners of Turismo de Canarias) which, over 6 episodes, are packed with trials and enigmas revealing the charms of the region to its spectators. *Discovering Canary Islands* broadcasts in homes from October 13, exclusively on Rakuten TV.

With this show, Turismo de Canarias uses a hitherto unseen formula to reveal the attractions of its islands and the lesser-known aspects of the territory. Lanzarote, La Graciosa, Fuerteventura, Gran Canaria, Tenerife, La Palma, El Hierro and La Gomera are not the only isles in the archipelago. Between reality and folklore, history and fiction, there is a ninth island going by the name of San Borondón, also known as Whale Island for the way it appears and disappears, rising and falling beneath the waters of the Atlantic Ocean. A territory which originates at Canarian culture and imagery dating back to the Middle Ages, when numerous sailors claimed to have caught sight of the island at the far west of the Canaries. To get there, the competitors will embark on an adventure to find all of the necessary clues.

- **Discovering Canary Islands - San Borondón** (Spain) / Cristina Jiménez (Spain)
(Episodes 1 and 2)



Presentation of the adventure reality show *Discovering Canary Islands*.



Fipresci Grand Prix



Fipresci Grand Prix

Drive My Car, directed by Ryusuke Hamaguchi, obtained the FIPRESCI Grand Prix 2022 after having been voted best film of the year by the members of the International Federation of Film Critics, FIPRESCI. Participating in the vote were 646 critics from all over the world, who have chosen this Japanese production from all of the films released after 1st July 2021.

- **Drive My Car** (Japan) / Ryusuke Hamaguchi (Japan)



On behalf of FIPRESCI, the critic Andoni Iturbe announces the Grand Prix going to *Drive My Car* during the Festival opening gala.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films-to-Be



Films-to-Be

The 70th edition of the San Sebastian Film Festival meant a return to normality after two years marked by the pandemic. In terms of Industry activities, this implied the recovery of emblematic venues such as the San Telmo Church for the Co-Production Forum and a record number of accredited professionals.

The number of **industry accredited professionals** was the highest in the Festival's history, with 2,026 accredited professionals, a 16% increase over 2019 and 25% over 2021. They represented 1,353 companies from 64 countries. 1,960 of them visited the festival and 66 attended online.

One of the great novelties this year was the **Spanish Screenings: Financing & Tech** initiative, one of the four pillars of Spanish Screenings XXL, which hosted two events in San Sebastian: the Creative Investors Meeting, attended by 37 top-level international investors, to which 10 Spanish projects in the development stage were presented and at which a series of film talks and round tables were organized, and a specific competition for Spanish projects and entrepreneurs as part of Zinemaldia Startup Challenge.

The 11th edition of the **Europe-Latin America Co-Production Forum** hosted 648 meetings at the San Telmo Museum where 14 projects were presented, alongside the 6 projects from Ikusmira Berriak.

In addition, for the first time, two projects from the Forum (*Bajo el mismo sol* and *Se queman de la misma forma*) could also participate in the Platino Industry Co-Production Forum within the framework of **Iberseries & Platino Industria** (Madrid).

The Príncipe Cinemas once again hosted the screenings of **WIP Europa and WIP Latam** selected films, a selection of 4 European and 6 Latin American films. The works, at post-production stage, were presented to an audience of producers, distributors, sales agents and programmers, and were also available online at the Festival's Film Library.

2,026
accredited industry professionals
66 online industry delegates
(2021: 1,625 accredited industry professionals, 140 online)

1,353
companies
(2021: 1,097)

64
countries
(2021: 60)

Meetings
Co-Production Forum: 648
(2021: 584)

Attendees **Spanish Screenings: Financing & Tech:** 256

Attendees **Zinemaldia Startup Challenge:** 78

Attendees **WIP Latam:** 187

Attendees **WIP Europa:** 84



Films-to-Be

The **Focus on** initiative was dedicated this year to **Serbia**, and a delegation of six producers from this country traveled to San Sebastian to learn first-hand about the Festival's activities and present the country's tax incentive programme to the audiovisual industry, also awarding the Film Center Serbia Award to one of the Co-Production Forum selected projects: Niles Atallah's *La muñeca de fuego / The Fire Doll*.

This was not the only novelty of the Industry awards: this year, the awards for best Spanish project and best European project were given in the frame of **Zinemaldia Startup Challenge**, as well as the award for Best Project launched by an entrepreneurial team. The WIP Paradiso Awards have also been maintained, this time with first and second prizes for works with a Brazilian majority production (*Estranho caminho / A Strange Path* and *Casa no campo / A House in the Country*, respectively).

The **round tables** of this edition dealt with topics such as series, European production, public financing, LGBTIQA+ cinema in Latin America, distribution in Europe, innovation and new technologies and the metaverse.



Films-to-Be: Projects

Spanish Screenings: Financing & Tech

The initiative 'Spanish Screenings XXL. An international market for Spanish audiovisual production' is part of the Recovery, Transformation and Resilience Plan (RTRP) to boost Spain's role as a European audiovisual hub and is promoted by the Ministry of Culture and Sport through the ICAA and the Ministry of Economic Affairs and Digital Transformation through ICEX, the Malaga Festival and the San Sebastian Festival.

The San Sebastian Festival organized 'Spanish Screenings: Financing & Tech', and hosted two events:

- The extension of the Zinemaldia Startup Challenge activity with the selection of 5 Spanish projects (Tech).
- A meeting between international creative investors and Spanish producers (Financing).

Moreover, in the frame of the Creative Investors' conference, the event "Meet the Talents" was organized. Spanish film schools' students and Ikusmira Berriak residents could pitch their projects to the international investors.

Selected projects from Spanish production companies

- **Azahar Baby** (Spain)
Swel Nourzy Cazorla (Morocco)
Production: Two Flavours Productions
- **Baleazaleak / Whalemen (At The Ends Of The Earth)** (Spain - Iceland - UK)
Baltasar Kormákur (Iceland)
Production: Euskadi Movie A.I.E
- **El secreto de los Reyes Magos / The Secret of The Magi** (Spain)
Javier Dampierre, Nacho Sánchez (Spain)
Production: Arcadia Motion Pictures
- **Evolution** (Spain)
Julio Soto (Spain)
Production: The Thinklab Media
- **Karmele** (Spain - France)
Asier Altuna (Spain)
Production: Txintxua Films
- **La monstrua / Monsters** (Spain)
Lluís Danés Roca (Spain)
Production: Castelao Pictures (Filmmax)
- **Oh Nora** (Spain)
Aina Clotet (Spain)
Production: Ikiru Films S.L.
- **Raqa / Raqqa** (Spain - Belgium)
Gerardo Herrero (Spain)
Production: Tornasol S.L.
- **Rock Bottom** (Spain - Poland)
María Trénor (Spain)
Production: Alba Sotorra S.L.
- **Una ballena / A Whale** (Spain - Italy)
Pablo Hernando (Spain)
Production: Señor y Señora S.L.



Films-to-Be: Projects

Spanish Screenings: Financing & Tech

Programme of activities (Tabakalera Patio)

19/09/2022

09:30 - 10:00 WELCOME COFFEE

10:00 - 10:15 **OUTLINE OF THE DAY** by Wendy Mitchell (San Sebastian Film Festival).

10:15 - 11:00 **OPENING KEYNOTE INTERVIEW** Roeg Sutherland (CAA Media Finance) y Vincent Maraval (Wild Bunch International).

11:15 - 12:15 **STORYTELLING'S NEW HORIZONS**

Speakers: Phil Hunt (Head Gear Films / Bankside Films / Bohemia Media), Karin Chien (Louverture Films / dGenerate), Diana Williams (Kinetic Energy Entertainment).

Moderated by: Wendy Mitchell (San Sebastian Film Festival).

12:30 - 13:30 **INSIDE THE SPANISH MARKET: HOW MAJOR TALENTS ARE EMBRACING PLATFORMS**

Speakers: Domingo Corral (Movistar Plus+), Fran Araujo (Movistar Plus+) y los directores Rodrigo Sorogoyen, Isa Campo e Isaki Lacuesta.

Moderated by: John Hopewell (Variety).

16:00 - 17:00 **PANEL: CROSSING BORDERS**

Speakers: Mike Goodridge (Good Chaos), Claudia Bluemhuber (Silver Reel), Katrin Pors (Snowglobe).

Moderated by: Benjamin Kramer (CAA Media Finance).

17:00 - 18:15 **PANEL: NAVIGATING FINANCE IN 2022 AND BEYOND**

Speakers: Cécile Gaget (Wild Bunch International), Trevor Groth (30WEST), Vania Schlogel (Atwater Capital).

Moderated by: Wendy Mitchell (San Sebastian Film Festival).

18:15 - 19:30 DRINKS RECEPTION

20/09/2022

09:00 - 09:30 WELCOME COFFEE

09:30 - 10:15 **OUTLINE OF THE DAY** by Wendy Mitchell (San Sebastian Film Festival).

PRESENTATION: **INSIDE THE SPANISH MARKET: SPAIN'S A/V BOOM**

Speakers: Cristina Morales (State Secretariat for Telecommunications), Teresa Azcona (Spain Film Commission), Elisa Grande (ICEX – Invest in Spain), Camilo Vázquez (ICAA).

10:30 - 11:45 **ON THE HORIZON: HOT NEW PROJECTS FROM SPAIN**

Pitches from teams behind 10 of the hottest upcoming Spanish feature films. Meet the talents and preview visual material.

Moderated by: Wendy Mitchell (San Sebastian Film Festival).

12:30 - 13:30 **CONNECTING WITH EMERGING TALENTS**

Speakers: Kim Magnusson (Scandinavian Film Distribution y Scandinavian Film Funds), Jonathan Rutter (Premier PR), Gabrielle Tana (Brouhaha Entertainment).

Moderated by: Sarah Schweitzman (CAA).

15:00 - 16:00 **INSIDE THE SPANISH MARKET: THE PRODUCERS' VIEW**

Speakers: Javier Méndez (MediaPro), Maria Zamora (Elástica Films).

Moderated by: Elisabet Cabeza (Screen International).

16:15 - 16:45 **CLOSING KEYNOTE INTERVIEW WITH JOHN SLOSS AND CHRISTINE VACHON**

Speakers: John Sloss (Cinetic Media), Christine Vachon (Killer Films).

Moderated by: Wendy Mitchell (San Sebastian Film Festival).

17:00 - 20:00 **MEET THE TALENTS:**

Meetings between emerging talents from Spanish Film Schools and investors.

Networking cocktail with the talents.



Films-to-Be: Projects

Spanish Screenings: Financing & Tech

Attending professionals:

- Trevor Groth, 30WEST (USA)
- Robert Walak, ANONYMOUS CONTENT (USA)
- Nick Shumaker, ANONYMOUS CONTENT (USA)
- Dawn Olmstead, ANONYMOUS CONTENT (USA)
- David Davoli, ANONYMOUS CONTENT (USA)
- Gabrielle Tana, BROUHAHA ENTERTAINMENT (United Kingdom)
- John Sloss, CINETIC MEDIA, LLC (USA)
- Roeg Sutherland, CREATIVE ARTISTS AGENCY - CAA (USA)
- Sarah Schweitzman, CREATIVE ARTISTS AGENCY - CAA (USA)
- Benjamin Kramer, CREATIVE ARTISTS AGENCY - CAA (USA)
- Katherine Moncrief, CREATIVE ARTISTS AGENCY - CAA (USA)
- Jacqueline de Cröy, DEAR GAIA FILMS (United Kingdom)
- Danny Perkins, ELYSIAN FIM GROUP (United Kingdom)
- Susan Newman-Baudais, EURIMAGES - COUNCIL OF EUROPE (France)
- Kiska Higgs, FOCUS FEATURES (USA)
- Mike Goodridge, GOOD CHAOS (United Kingdom)
- Phil Hunt, HEAD GEAR FILMS (United Kingdom)
- Elisa Alvares, JACARANDA CONSULTANTS (United Kingdom)
- Christine Vachon, KILLER FILMS (USA)
- Diana Williams, KINETIC ENERGY ENTERTAINMENT (USA)
- Karin Chien, LOUVERTURE FILMS (USA)
- Bobby Allen, MUBI (United Kingdom)
- Tom Quinn, NEON (USA)
- Teresa Moneo, NETFLIX, INC (United Kingdom)
- Rob Williams, PARTICIPANT MEDIA (USA)
- Patrick Wachsberger, PICTURE PERFECT FEDERATION (USA)
- Nick Bower, RIVERSTONE PICTURES (United Kingdom)
- Kim Magnusson, SCANDINAVIAN FILM DISTRIBUTION (Denmark)
- Claudia Blumhuber, SILVER REEL (Switzerland)
- Karl Spoerri, SPG3 ENTERTAINMENT AG (Switzerland)
- Viviana Vezzani, SPG3 ENTERTAINMENT AG (Switzerland)
- David Arroyo, SUMA CAPITAL (Spain)
- Manuel Cebrián, SUMA CAPITAL (Spain)
- Whitney Sudler-Smith, VAINGLORIOUS PRODUCTIONS (USA)
- David Flynn, WIIP (USA)
- Cécile Gaget, WILD BUNCH INTERNATIONAL (France)
- Vincent Maraval, WILD BUNCH INTERNATIONAL (France)



Films-to-Be: Projects

Europe-Latin America Co-Production Forum

Registered projects:
194 from **23** countries
(200 in 2021)

Selected projects:
14 from **8** countries

One to one meeting:
531 one to one meetings
(509 in 2021)

The Foro is a platform for the presentation of **projects in development** (from Europe and Latin America) that includes a pre-recorded **pitching** and **one to one** meetings between the representatives of the projects, and professionals potentially interested in them.

This year, the Co-Production Forum has returned to its usual venue at the San Telmo Museum and on Wednesday 21st, the online accredited professionals had the opportunity to have meetings with the selected projects through Zoom.

El suplente / The Substitute by Diego Lerman and selected at the VIII edition of the Forum with the name *El maestro de literatura / Literature Teacher*, competed at the Official Section this year. Moreover, *Dos estaciones* by Juan Pablo González, which also took part at the Forum and was selected at this year's Sundance's World Cinema Dramatic Competition, was presented at Horizontes Latinos. *La hija de todas las rabias / Daughter of Rage*, by Laura Baumeister, which won the VIII Co-Production Forum Best Project Award and WIP Latam Industry Award, premiered at New Directors.

Moreover, throughout the eleven years of the Foro, projects such as Pablo Agüero's *Akelarre*, winner of five awards at the Goya Awards 2021, Maite Alberdi's *El agente topo / The Mole Agent*, nominated for an Oscar in 2021 in the Best Documentary category, and Jayro Bustamante's *La llorona*, nominated for Foreign Language Best Picture at the Golden Globes, were selected at the initiative. In addition, Clara Roquet's debut feature, *Libertad*, was selected for the Cannes Critics' Week 2021 and won last year's Goya for Best New Director; *Dos Estaciones*, which also screened at WIP Latam 2021, had its world premiere at the last Sundance Film Festival and *Anhell69* was selected for the International Critics' Week at the Venice Film Festival.

Selected projects

- **Bajo el mismo sol** (Dominican Republic)
Ulises Porra (Spain)
Production: Wooden Boat Productions
- **Inspección en la tierra / Inspection on Earth** (Argentina)
Mariano Luque (Argentina)
Production: El Carro
- **La hija del general / The General's Daughter** (Mexico)
Rodrigo Ruiz Patterson (Mexico)
Production: La corriente del Golfo México, S.A.
- **La muñeca de fuego / The Fire Doll** (Chile - France)
Niles Atallah (USA)
Production: Globo Rojo Films
- **Leche condensada / Condensed Milk** (Argentina)
Anahí Berneri (Argentina)
Production: Dukkah Producciones
- **Lovers Go Home!** (Colombia - France)
Juan Sebastián Mesa (Colombia)
Production: Rhayuela Films
- **Madre pájaro** (Costa Rica - Argentina)
Sofía Quirós Ubeda (Costa Rica)
Production: Sputnik Films S.A.
- **Morir de pie / To Die on Your Feet** (Chile - Argentina)
María Paz González (Chile)
Production: Audiovisual Don Quijote Films LTDA



Films-to-Be: Projects

Europe-Latin America Co-Production Forum

- **Nosotros / Us** (Spain)
Helena Taberna (Spain)
Production: Lamia Producciones Audiovisuales, SL
- **Rona** (Argentina - Italy)
Emiliano Torres (Argentina)
Production: Gaman Cine
- **Se queman de la misma forma / They Burn in the Same Way** (Argentina)
Clarisa Navas (Argentina)
Production: Gentil Cine
- **Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building** (Mexico)
Bruno Santamaría Razo (Mexico)
Production: Ojo de Vaca
- **Todo el mundo** (Argentina)
Agustina San Martín (Argentina)
Production: Gualicho Cine
- **Voo do flamingo / The Blue Flamingo** (Brazil - France)
Beatriz Seigner (Brazil)
Production: Abrolhos Filmes

Awards

Europe-Latin America Co-Production Forum Best Project Award

- **Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building**, Bruno Santamaría (Mexico) and produced by Ojo de Vaca (Mexico)

Jury: Pau Brunet (Spain), Claudia Calviño (Cuba), Katrin Pors (Denmark)

DALE! Award (Development Latin America-Europe)

- **Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building**, Bruno Santamaría (Mexico) and produced by Ojo de Vaca (Mexico)

Jury: Neil Peplow (UK) Marianna Vargas Gurilieva (Dominican Republic), Ainhoa González (Spain)

ArteKino International Prize

- **Madre Pájaro**, Sofía Quirós (Costa Rica) and produced by Sputnik Films (Costa Rica - Argentina)

Jury: Annamaria Lodato

Film Center Serbia Award

- **La muñeca de fuego / The Fire Doll**, Niles Atallah (USA) and produced by Globo Rojo Films (Chile - France)

Jury: Serbian professionals of the *Focus on Serbia* delegation: Milos Ivanovic, Marko Jovic, Filip Martinovic, Miroslav Mogorovic, Marija Stojanovic, Nikolina Vucetic.

Proyecta

The European producer participating in Proyecta 2022 is **Iker Ganuza** from Lamia Producciones Audiovisuales (Spain) with *Nosotros*.

Collaborators

The Europe-Latin America Co-Production Forum is possible thanks to the collaboration of the Basque Government's Department of Economic Development, Sustainability and Environment and Creative Europe MEDIA.

Moreover, it has the support of other institutions and associations: EFAD (European Film Agency Directors association), CAACI (Conference of Cinema and Audiovisual Authorities from Ibero-America), the Producers Network of Marché du Film-Festival de Cannes, Ventana Sur, ArteKino International, EGEDA (Audiovisual Producers' Rights Management Association), EPE-APV (Basque Producers Association), Instituto Vasco Etxepare, Europa Creativa Desk MEDIA Euskadi, Europa Distribution, IBAIA (Association of Independent Production Companies of the Basque Country), LatAm Cinema and Zineuskadi.

Films-to-Be: Projects

VIII Ikusmira berriak

One to one meetings:
117 one to one meetings
(75 in 2021)

Ikusmira Berriak is a programme of residencies and project development designed to support and promote emerging talent and audiovisual creation. The programme is co-organised by Tabakalera, the San Sebastian Festival and, since 2018, the Elías Querejeta Zine Eskola.

The aim of the residency is to offer space, context, time and resources, articulating its programme around two areas: training and development.

Ikusmira Berriak includes an annual programme of residencies for the development of projects and an aid plan for the production of innovative audiovisual works.

Participants have eight weeks to refine their projects, during which they take part in activities tailored to their work. Various workshops are scheduled depending on the selected projects and they receive advice from industry professionals.

Ikusmira Berriak has been at the genesis of films including *Pornomelancolía* by Manuel Abramovich and *Suro* by Mikel Gurrea, selected at this year's Official Selection, *918 Gau / 918 Nights* by Arantza Santesteban, selected at Zinemira, and *El Agua / The Water* by Elena López Riera, selected at Zabaltegi- Tabakalera.

Selected projects

- **Anekumen** (Spain)
Irati Gorostidi Agirretxe (Spain)
- **Bandeira** (Brazil - France)
João Paulo Miranda Maria (Brazil)
- **Estrany riu / Strange River** (Spain)
Jaume Claret Muxart (Spain)
- **Frankenstein** (Argentina)
Maximiliano Schonfeld (Argentina)
- **La hiedra / The Ivy** (Ecuador)
Ana Cristina Barragán (Ecuador)
- **Lejos de los árboles / Far from Trees** (Spain)
Meritxell Colell Aparicio (Spain)

Award

Irusoin Post-Production Award

The Irusoin Post-Production Award consists of audio post-production (design, mixing and editing), colour post-production, graphic design work and a DCP Master.

- **Bandeira** (Brazil - France)
João Paulo Miranda Maria (Brazil)

Project funded by:

European Union (NextGenerationEU), Recovery, Transformation and Resilience Plan, ICAA (Ministry of Culture and Sport).



Films-to-Be: Projects

Zinemaldia & Technology - Zinemaldia Startup Challenge

78 attendees

Zinemaldia & Technology is a strategic point for the San Sebastian Film Festival, which wants to position itself as a hub for reflection on technology and the audiovisual industry. With this aim, in 2019, the Festival launched Zinemaldia Startup Challenge, an initiative promoted by the Basque Government, through the Department of Economic Development, Sustainability and Environment and SPRI, aiming to foster the generation of new entrepreneurial European projects based on new technologies and aimed at the audiovisual field.

This year, for the first time, a specific competition has been designed for Spanish entrepreneurs and startups, as part of the activity 'Spanish Screenings: Financing & Tech'. In addition, this call put special emphasis on entrepreneurship. The ten selected projects were eligible for the Zinemaldia Startup Challenge Awards (Best Spanish Project, Best European Project and Best Entrepreneurial Project) and the participants in the competition also had the possibility of free access to an incubation space during the first year of their stay in one of the BICs located in the Basque Technology Park Network and access to financing of up to 500.000 euros.

Selected projects

(55 mitted projects from 10 European countries)

- **IZI Record** (Spain)
- **kino_GreenToken** (Spain) - **Best Entrepreneurial Project**
- **Mine S** (Italy) - **Best European Project**
- **Motmo.Pro** (Spain) - **Best Spanish Project**
- **PentoPix** (UK)
- **Quantic Brains Technologies** (Spain)
- **SMASH** (UK)
- **The Video Network** (Spain)
- **Violette by Copenhagen Industries** (Denmark)
- **Watchers** (UK)

Collaborators

The activity is organized by the Festival together with Tecnalia and Tabakalera (through its audiovisual laboratory in basque 2deo) and has the support of the search applied centre Vicomtech and ALÍA Alianza Industria Audiovisual.



Films-to-Be: Works in Progress

WIP Latam

Films submitted:
175 films (2021: 161)

159 attendees and **28** online attendees

The aim of this activity is to facilitate the completion of Latin American feature films, which face difficulties in the post-production stage and their subsequent release in cinemas. A programme of unfinished Latin American films is presented exclusively to professionals - producers, distributors and exhibitors, sales agents, television companies, technical industries, funds, institutions and festivals - who can contribute to bringing these works to the public.

WIP Latam has enabled the completion of films including *Pornomelancolía* by Manuel Abramovich (Official Selection in 2022), *La hija de todas las rabias / Daughter of Rage* by Laura Baumeister (New Directors in 2022) and four films selected for the Horizontes Latinos section: *Dos estaciones* by Juan Pablo González, *Un varón / A male* by Fabián Hernández, *Vicenta B.* by Carlos Lechuga and *La piel pulpo / Octopus Skin* by Ana Cristina Barragán.

WIP Latam has the support of the Ibermedia Programme and the companies that participate in the Industry Award.

Selected films

- **Casa no campo / A House in the Country** (Brazil - France - Argentina). Davi Pretto (Brazil)
- **El castillo / The Castle** (Argentina - France) Martín Benchimol (Argentina)
- **Estranho caminho / A Strange Path** (Brazil - Portugal). Guto Parente (Brazil)
- **Penal Cordillera** (Chile - Brazil) Felipe Carmona (Chile)
- **Sandra** (Colombia - Chile) Yennifer Uribe Alzate (Colombia)
- **Sueño mexicano / Mexican Dream** (Mexico - UK). Laura Plancarte (Mexico)

Awards

WIP Latam Industry Award, granted by the companies Best Digital, Deluxe Content Services Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones, No problem Sonido and Sherlock Films. The award consists of the post-production of a film until obtaining a DCP subtitled in English and its distribution in Spain:

- **El castillo / The Castle**, Martín Benchimol (Argentina) and produced by Gema Films (Argentina - France)

EGEDA Platino Industria Award, Award for the best WIP Latam, coming with 30,000 euros gross, goes to the majority producer of the winning film:

- **El castillo / The Castle**, Martín Benchimol (Argentina) and produced by Gema Films (Argentina - France)

WIP Paradiso Awards. A first prize of USD 10,000 and a second one of USD 5,000, which are awarded to the fiction films with majority Brazilian production selected in this section

WIP Paradiso First Prize

- **Estranho Caminho / A Strange Path**, Guto Parente (Brazil) and produced by Tardo Filmes (Brazil - Portugal)

WIP Paradiso Second Prize

- **Casa no Campo / A House in the Country**, Davi Pretto (Brazil) and produced by Vulcana Cinema (Brazil - France - Argentina)

Collaborators

WIP Latam has the support of the following companies and institutions: Best Digital, Deluxe Content Services Spain, Dolby Iberia, EGEDA, Laserfilm Cine y Video, Nephilim producciones, No Problem Sonido, Programa Ibermedia, Projeto Paradiso and Sherlock Films.



Films-to-Be: Works in Progress

WIP Europa

Films submitted:
52 films (2021: 49)

71 attendees and **13** online attendees

Intended for films with majority European production, WIP Europa is open to all European films at the post-production stage. This year four films in post-production stage were screened to an audience of producers, distributors, sales agents and programmers, among other professionals, who can contribute to their completion and international circulation.

The films selected for WIP Europa compete for the WIP Europa Industry Award and for the WIP Europa Award going to the winning film of the Industry Award.

With WIP Europa, the Festival strengthens its commitment to creation and to the industry, lending shape with WIP Latam and the Europe-Latin America Co-Production Forum to a benchmark platform for the coming together between both film industries.

WIP Europa has enabled the completion of films including *İki Şafak Arasında / Between Two Dawns* by Selman Nacar (New Directors 2021 and Best Film Award in Torino); *CARBON* by İon Borş, which has competed in New Directors in 2022, and *918 Gau / 918 Nights*, by Arantza Santesteban, selected in Zinemira.

Films selected

- **Klopka / The Trap** (Bulgaria - Germany)
Nadejda Koseva (Bulgaria)
- **Tereddüt çizgisi / Hesitation Wound** (Turkey - France - Romania)
Selman Nacar (Turkey)
- **Ty mene lyubysh? / Do You Love Me?** (Ukraine)
Tonia Noyabrova (Ukraine)
- **Varvara** (Republic of Moldova - Romania)
Anatol Durbala (Republic of Moldova)

Awards

WIP Europa Industry Award granted by the companies Best Digital, BTeam Pictures, Deluxe Content Services Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No problem Sonido. The award consists of the post-production of a film until obtaining a DCP subtitled in English and Spanish, and its distribution in Spain.

WIP Europa Award coming with a 10,000 euro-award for the main producer of the film winning the WIP Europa Industry Award.

- **Tereddüt çizgisi / Hesitation Wound**, Selman Nacar (Turkey) and produced by Kuyu Film (Turkey - France - Romania)

Collaborators

WIP Europa has the support of the following companies and institutions: Best Digital, BTeam Pictures, Deluxe Content Services Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No Problem Sonido.



Films-to-Be: Resources and meetings

Industria Online and Festival Film Library

From September, the 1st, accredited industry delegates, whether or not they are physically attending the Festival, can visit the **Industria Online area** through the Festival website. It is the space where all Industry activities take place, the virtual meeting point.

In this section the accredited industry delegates can:

- Discover the films selected for WIP Latam and WIP Europa.
- Arrange one-to-one meetings with the projects selected for the Europe-Latin America Co-Production Forum, Ikusmira Berriak and Spanish Screenings: Financing& Tech.
- Take a look at the Professional Agenda for all events related to the industry and their access requirements.
- Find details of Accredited Industry delegates and carry out advanced searches by dates of stay, activity and country, particularly concentrating on the initiatives Focus on Serbia and Meet Them!, thanks to which film industry professionals come to San Sebastian to discover the Festival first hand.
- See contacts for the films selected for the Festival and, among them, those which have no sales or distribution agents in Spain.
- Access the Thought and Discussion activities (round tables, film talks, master classes...) and the pitches made by the projects selected for the Industry activities, as well as the Pitching Korner, containing the pitches of the projects selected for 2deo seriak and Noka mentoring initiatives, with which the Festival collaborates.
- Consult the Industry Activity Guide which this year, in line with the Festival's commitment to being more sustainable, has been produced exclusively in digital format.

The **Festival Film Library** offers accredited industry professionals a streaming service for registered films, available for up to one month after the end of the event. This tool offers these professionals the opportunity to see films that they have not been able to see in person and thus promote possible agreements.

The Festival Film Library is a service provided by CinandoVL, the platform for film industry professionals created by the Marché du Film - Festival de Cannes.

The films included are:

- Films selected for all the Festival sections which authorize their inclusion in the platform.
- Earlier full-length films by directors who have a selected project in the Europe-Latin America Co-Production Forum or a film selected in WIP Latam or WIP Europa 2021.
- A second film (of the year) from the sales agents' catalogue for each selected film registered in the platform.

The most viewed film in the Video Library was **As Bestas** by Rodrigo Sorogoyen.

132 films available (96 in 2021)

1,128 viewings during the 9 days of the Festival (744 in 2021)

2,649 viewings during the period September 16 - October 24 (2,071 in 2021)



Films-to-Be: Resources and meetings

Other activities in partnership

Proyecta – Ventana Sur (Buenos Aires, Argentina)

Proyecta is a presentation of projects looking for international partners, co-producers and sales agents. This initiative, created in 2018 to promote co-productions in Latin America and with Europe, is organized jointly by Ventana Sur, Marché du Film - Festival de Cannes and San Sebastian Film Festival.

New this year, Proyecta has launched an open call to receive film projects in development from Europe and Latin America. The project requirements are:

- Projects of fiction or non-fiction from Europe or Latin America. European projects must have a direct link with Latin America: involvement of a Latin American producer, shooting locations, actors in the leading roles or subject in the script.
- Projects must be directors' first or second feature films.
- Projects of a minimum duration of 60 minutes.
- 20% of financing assured.

The selection was made up of twelve Latin American projects from Argentina, Chile, Colombia, Costa Rica, Ecuador, Guatemala, Honduras, Mexico, Peru, and Venezuela, and three European: two with French and Portuguese production and a third Spanish project, *Nosotros / Us*, shown in the Europe-Latin America Co-Production Forum at the San Sebastian Festival. The pre-selection was made by Agustina Chiarino (Mutante Cine & Bocacha Films), Paulo Roberto de Carvalho (Autentika Films) and Esperanza Luffiego (San Sebastian Festival). As a novelty this year, a prize of €5,000 will be awarded to one project.

Proyecta is part of Ventana Sur, the leading Latin-American film market organised jointly by the Instituto Nacional de Cine y Artes Audiovisuales de Argentina (INCAA) and the Marché du Film – Festival de Cannes and has the support of Creative Europe MEDIA. The 2022 edition will run from November 28 to December 2.

XVIII Documentary Co-Production Forum Lau Haizetara

Organised by IBAIA (Association of Independent Audiovisual Producers of the Basque Country) and the Industry Department of the San Sebastian Film Festival, this forum is a space to present documentary projects to potential funders and experts from the audiovisual and cinema sectors. It is also a meeting point for professionals from the audiovisual sector linked to the documentary genre.

Films selected

- **Carapirú: El Superviviente** (Spain - France)
Aner Etxebarria y Pablo Vidal
Production: Federation España
- **El hombre bueno de Pachalum** (Spain - Guatemala)
Renato Borraro
Production: Curuxa Cinema SL / Cronopio Cinema
- **El Principito, nacimiento de una estrella** (Spain - France)
Vincent Nguyen
Production: Barnabe Productions / Les Films d'Ici
- **El silencio de las hormigas** (Spain)
Francisco Montoro
Production: Apnea Films
- **Fake Lies** (Spain - Slovenia)
Anna M. Bofarull
Production: Kaboga Art & Films / Cvinger Film
- **Flying Hands** (Spain)
Marta Gómez y Paula Iglesias
Production: Al Borde Films
- **If You Wish To Make An Apple Pie** (Spain)
Nagore Eceiza
Production: Izar Films / El Santo Films
- **Lionel** (Spain - France)
Carlos Saiz
Production: Blur Films / Iconica Films / La Termita Films / Promenades Films
- **Papamama** (Spain)
Lorena Ros
Production: Novena Nube / Audiovisual Prod



Films-to-Be: Resources and meetings

Other activities in partnership

- **Rotacismo** (Ecuador - Italy)
Ricardo Ruales
Production: Incubadora / Small Boss
- **Special Recreation Zone (Secret Project)** (Germany)
N.N. (Secret Identity)
Production: Doppelplusultra Filmproduktion GmbH
- **The Cursed Jump** (Spain)
Toni Comas y Oriol Gispert
Production: La Lupa Produccions / Whatabout Films / Minifilms Tv
- **The Floating World** (Spain - USA - Japan)
Fernando Souza
Production: Rake Films
- **Upside Down** (Spain - Germany - Portugal)
Monica Dovarch
Production: Apnea Films / Latteplus Ug / Wondr
- **Y Punto** (Spain). Javier Tolentino
Production: Ínsula Sur / Mirokutana

Awards

El silencio de las hormigas, by Francisco Montoro, is the project selected to participate in the next edition of the FIPADOC Biarritz

El Principito, Nacimiento de una estrella, by Vincent Nguyen, is the projected selected to participate in the next edition of DocsBarcelona.

Premio IBAIA-Bilibin Circular, new award consists in environmental consultancy:

Carapirú: El Superviviente, Aner Etxebarria (Spain), Pablo Vidal (Spain) and produced by Federation Spain (Spain - France).

Distribution and Festival Consultancy Treeline Award:

El silencio de las hormigas, Francisco Montoro (Spain) and produced by Apnea Films (Spain).

IBAIA-Elkargi Award, coming with 5,000 euros::

El silencio de las hormigas, Francisco Montoro (Spain) and produced by Apnea Films (Spain).

Internationalisation Consultancy for Basque Projects

Once again, this year, Europa Creativa Desk MEDIA Euskadi organised, in collaboration with the Festival and Tabakalera, the consultancy services for film projects with an internationalisation prospect. This initiative is aimed at producers with feature film projects in the development and/or shooting phase, providing them with a solid starting point for the internationalisation of their projects and the search for new partners during the Festival.

This year, the consultancy was carried out by María Zamora of Elástica Films (Spain), who for 20 years has produced some of the most outstanding talents on the film scene at Avalon PC, where she was a founding partner and executive producer. From her new production company, Elástica Films, she has produced Carla Simón's second feature film, *Alcarràs*, winner of the Golden Bear at the Berlinale.

The mentoring for producers took place from 19-21 June, with the aim of finding new partners during the Festival. Its purpose was to guide the selected professionals towards the internationalisation of their projects, as well as in the search for partners and funding during the Festival.

The Basque participants were:

- **Iban del Campo** - Limbus Filmak
- **Marian Fernández** - Txintxua Films
- **Igor Garcia** - Platanobolígrafo
- **Susana García-Parra** - Punto y Aparte
- **Iñaki Sagastume** - Zazpi T'ardi

They were provided with a free industry accreditation and were able to use the Industry Club space in the Kursaal to hold their meetings with professionals whose contacts were accessible through Industria Online.



Films-to-Be: Resources and meetings

Other activities in partnership

Meeting of Ibero-American LGBTIQA+ Festivals

Since 2015, through the Sebastiane Award, Gehitu (the Basque Association of Gays, Lesbians, Transexuals and Bisexuals) and the San Sebastian Festival have joined forces to organise the **Meeting of Ibero-American LGBTIQA+ Festivals**, which runs on the same dates than the industry activities and has a clear vocation to provide a framework for reflection and networking.

In 2022, following two years of pandemic, participants gathered again face to face at the Meeting, although online participation was possible. Twenty-five programmers from 17 festivals (12 from Spain and 5 from Latin America) from 6 countries took part in it.

The Meeting has a double goal: on the one hand, to reflect on the trends and challenges facing the audiovisual sector in the field of LGBTIQA+ rights by means of round tables and case studies and, on the other, to open the Meeting to accredited industry guests during the Festival.

In addition, Gehitu gives two awards at the San Sebastian Festival: the Sebastiane Award going to a film selected at the Festival which best reflects the reality, freedom and social progress achieved by the LGBTIQA+ community; and the Sebastiane Latino Award going to a Latin American film of the year on the same subject.

The following activities have been organised within the framework of the Meeting:

In collaboration with Sebastiane Awards - Gehitu and Mugen Gainetik

LGBTIQA+ Cinema in Latin America: Approaches for an Inclusive Industry Tuesday, September 20 – Function Hall, San Telmo Museum

Moderated by: Salima Jirari, expert in diversity

Speakers: Albertina Carri (*Las hijas del fuego, Cuatrerros*); Bianca Gaytán (*Cuórum Morelia*); Eugenia Campos Guevara (*Se queman de la misma forma, Las hijas del fuego*)

Conversation: Masculinities in Latin American Cinema Tuesday, September 20 – Function Hall, San Telmo Museum

Pau Brunet (*Amplitud*) and Mariano Biasin (Director of *Sublime*)

Case studies: from LABs at LGBTIQA+ festivals to non-specialised festivals Tuesday, September 20 – Kutxa Kultur Kluba, Tabakalera

Moderated by: Jorge Vañó (FIRE!!)

Speakers: Adrián Silvestre, (*Mi vacío y yo*); Zaida Carmona, (*La amiga de mi amiga*); Bianca Gaytán (*Cuórum Morelia Festival*)



Films-to-Be: Resources and meetings

Other activities

- Round Table: Public-private sponsorships in the cultural sector. A look from the film festivals
- Presentation of the first edition of Spanish Screenings On Tour
- Presentation: Basque Country, Navarre and Nouvelle Aquitaine: why come to shoot here?
- Progress Report MIA 2022 + Selected MIANIMA 2022
- Ventana CineMad
- Let's Celebrate Catalan Cinema
- All You Need Is Aragón (Aragón Film Commission)
- The importance of weather forecasting and climate change in filming (Atmosphere Weather Forecast)
- Transformations and challenges in contemporary industry
- Focus in the Canary Islands (presentation + cocktail)
- Algo se cuece en Madrid (Community of Madrid and City Council of Madrid / Film Madrid / Madrid Film Office)
- Gure Zinema
- Anual Assembly Meeting (Zineuskadi)
- La Ciudad de La Luz: We Are Back
- New opportunities for audiovisual collaboration between Spain and Latin America (Spain Film Commission)
- Round Table: New voices of film criticism
- AnimaciON 2D-3D-VR (2deo Tabakalera, Europa Creativa MEDIA Desk Euskadi)



Films-to-Be: Resources and meetings

Round tables and Networking

Focus on Serbia

The Industry Department of the San Sebastian Festival has been organising its **Focus on** since 2014. Under the initiative, a group of professionals from a country, region or territory comes to the San Sebastian Festival to expand its contact network and participate in the industry activities.

This year, thanks to the collaboration with Film Center Serbia, six Serbian producers will have the opportunity to meet partners for their projects in San Sebastian and to increase their co-production opportunities with other European and Latin American regions and countries.

6 producers made up the Serbian delegation: Milos Ivanovic, Marko Jovic, Filip Martinovic, Miroslav Mogorovic, Marija Stojanovic y Nikolina Vucetic.

In addition, during the festival, Miroljub Vuckovic, head of international relations and promotion at the Film Center Serbia, made a presentation on their tax incentive programme.

Public Funding for Cultural Industries, fostered by the Ministry of Culture and Sports; Ministry of Industry, Commerce and Tourism; Crea SGR; Ministry of Economic Affairs and Digital Transformation; ENISA and the Basque Government.

Moderated by: Camilo Vázquez (ICAA).

Speakers:

First panel: Carlo Penna (Ministry of Culture and Sports); Cristina Morales (Ministry of Economic Affairs and Digital Transformation); Jordi Llinares (Ministry of Industry, Commerce and Tourism); Aitziber Atorrasagasti (Basque Government).

Second panel: Rafael Lambea (Crea SGR); Fabia Buenaventura (ICEX España Exportación e Inversiones); Carmen Cuesta (ENISA).

The purpose of this activity was to bring together different representatives of the public sector who are currently offering grants for the development of the audiovisual industry in Spain.



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Juries



Official Jury



Hlynur Pálmason, Matías Mosteirín, Tea Lindeburg, Lemohang Jeremiah Mosese, Antoinette Boulat and Rosa Montero made up the Jury.

The Official Selection Jury has the obligation to grant six awards: Golden Shell for best film (for the producer), Silver Shell for best direction, Silver Shell for best leading performance, Silver Shell for best supporting performance, Jury Prize for best screenplay and Jury Prize for best cinematography. It can also give a Special Jury Prize.

- Matías Mosteirín, producer, Argentina (PRESIDENT)
- Antoinette Boulat, casting director and filmmaker, France
- Tea Lindeburg, director and screenwriter, Denmark
- Rosa Montero, writer and journalist, Spain
- Lemohang Jeremiah Mosese, director and visual artist, Lesotho
- Hlynur Pálmason, director and screenwriter, Iceland



Kutxabank-New Directors Award Jury

- Alina Grigore, director, screenwriter and actress, Romania (PRESIDENT)
- Selva Almada, writer and screenwriter, Argentina
- Ashmita Guha, director and screenwriter, India
- Paolo Moretti, programmer, Italy
- Paula Arantzazu Ruiz, journalist and film critic, Spain

Horizontes Award Jury

- Giovanni Pompili, producer, Italy (PRESIDENT)
- Tatiana Huezo, director, El Salvador
- Júlia Olmo, film and literary critic, Spain

Zabaltegi-Tabakalera Award Jury

- Albertina Carri, director, screenwriter and producer, Argentina (PRESIDENT)
- Manuel Calvo, producer and director, Spain
- Vanja Kaludjercic, director of the Rotterdam Film Festival, Croatia

Nest Award Jury

- Andrés Di Tella, director and screenwriter, Argentina (PRESIDENT)
- André Di Franco, Elías Querejeta Zine Eskola - EQZE (Spain)
- Julian Egger, HEAD Genève (Switzerland)
- Carlos Andrés Hurtado, Universidad Central (Colombia)
- Lysa Lamorisse, Università di Corsica Pasquale Paoli (France)
- Kinwa Liu, Academy of Film Hkbu (China)
- Gustavo Maan, Universidade Federal do Rio de Janeiro (Brazil)
- Nikoloz Mamatsashvili, HFBK Academy of Fine Arts Hamburg (Germany)
- Luisa Niederschuh, IFS Internationale Filmschule Köln (Germany)
- Ane Martínez Juez, Facultad de Ciencias Sociales y de la Comunicación EHU/UPV (Spain)
- Aitziber Olaskoaga, California Institute of the Arts (CalArts) (USA)
- Daniel Peñaranda Restrepo, Le Fresnoy- Studio National des Arts Contemporains (France)
- Mariana Saffon, Columbia University School of the Arts (USA)
- Aulona Selmani, Zurich University of the Arts (Switzerland)

Irizar Basque Film Award Jury

- Ander Izagirre, journalist and writer (PRESIDENT)
 - Nerea Kortabitarte, communicator and writer
 - Txema Muñoz, programmer
-

Europe-Latin America Co-production Forum Best Project Award Jury

- Pau Brunet, from the production company Amplitud, Spain
 - Claudia Calviño, producer, Cuba
 - Katrin Pors, producer, Denmark
-

RTVE-Another Look Award Jury

- Salima Jirari El Kouaihi, expert in diversity
 - Maite López Pisonero, Deputy Director of Film at RTVE
 - Alauda Ruiz de Azúa, director and screenwriter of Cinco lobitos / Lullaby
-

Cooperación Española Award Jury

- Elena González, Head of the Department of Cultural Cooperation and Promotion at AECID, Spain (PRESIDENT)
 - Miren Gutiérrez, researcher at Universidad de Deusto
 - Miren Albistur, advisor of the Province of Gipuzkoa Council Department of Culture, Cooperation, Youth and Sport
-

Euskadi Basque Country Agenda 2030 Jury

- Edurne Ormazabal, Tabakalera General Director
 - Rosa Zufia, journalist
 - Asier Aranbarri Urzelai, Basque Government, director of Social Innovation
-

Dunia Ayaso Award Jury

- Ainhoa Rodríguez, director (PRESIDENT)
- Lara Izagirre, director
- Maider Oleaga, director



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Awards



Official Awards - FIAPF

Golden Shell for Best Film

Los reyes del mundo / The Kings of the World (Colombia - Luxembourg - France - Mexico - Norway) / Laura Mora (Colombia)



Laura Mora, winner of the Golden Shell at the 70th edition with *Los reyes del mundo / The Kings of the World*.

Silver Shell for Best Leading Performance (ex aequo)

Paul Kircher (France), *Le lycéen / Winter Boy* (France)
Carla Quílez (Spain), *La Maternal* (Spain)



Quílez and Kircher, Best Leading Performance.

Special Jury Prize

Runner (USA - Germany - France) / Marian Mathias (USA)

Silver Shell for Best Director

Genki Kawamura (Japan), *Hyakka / A Hundred Flowers* (Japan)



Genki Kawamura, Silver Shell for Best Director..

Silver Shell for Best Supporting Performance

Renata Lerman (Argentina), *El suplente / The Substitute* (Argentina - Spain - Italy - Mexico - France)

Jury Prize for Best Screenplay

Dong Yun Zhou, Wang Chao (China), *Kong Xiu / A Woman* (China)

Jury Prize for Best Cinematography

Manuel Abramovich (Argentina), *Pornomelancolía* (Argentina - France - Brazil - Mexico)



Other official awards

Kutxabank-New Directors Award

Coming with 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

Fifi / Spare Keys (France) / Jeanne Aslan (Turkey), Paul Saintillan (France)

Special Mention

Pokhar ke dunu paar / On Either Sides of the Pond (India) / Parth Saurabh (India)



The tandem formed by Saintillan and Aslan were the winners of the day in New Directors.

Horizontes Award

Coming with 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

Tengo sueños eléctricos (Belgium - France - Costa Rica) / Valentina Maurel (Costa Rica)

Zabaltegi-Tabakalera Award

Coming with 20,000 euros shared between the director (6,000 euros) and distributor of the film in Spain (14,000 euros).

Godland (Denmark - Iceland - France - Sweden) / Hlynur Pálmason (Iceland)

Nest Award

Coming with 10,000 euros, going to the director of the winning work.

Montaña azul / Blue Mountain (Colombia) / Sofía Salinas, Juan David Bohórquez (Colombia) / Universidad Central (Colombia)

Special Mention

Anabase (Switzerland) / Benjamin Goubet (France) / HEAD – Genève (Switzerland)

City of Donostia / San Sebastian Audience Award

Decided by the audience at the first public screening of each film in the Perlak Section. The City of Donostia/San Sebastian Audience Award is divided into two prizes: the best film award, coming with 50,000 euros, and the best European film award, coming with 20,000 euros, going to the distributors of the films in Spain.

Argentina, 1985 (Argentina - USA) / Santiago Mitre (Argentina)

City of Donostia / San Sebastian Audience Award Award for Best European Film

As bestas / The Beasts (Spain -France) / Rodrigo Sorogoyen (Spain)

Irizar Basque Film Award

Coming with 20,000 euros for the producer or producers of the winning film.

Suro (Spain) / Mikel Gurrea (Spain)

Special Mention

A los libros y a las mujeres canto / To Books and Women I Sing (Spain) / Maria Elorza (Spain)

TCM Youth Award

A los libros y a las mujeres canto / To Books and Women I Sing (Spain) / Maria Elorza (Spain)



Industria awards



Family snapshot of the winners with their Industry awards at the 70th edition.

WIP Latam Awards

WIP Latam Industry Award

The companies Best Digital, Deluxe Content Services Spain, Dolby Iberia, Laserfilm Cine y Vídeo, Nephilim producciones, No Problem Sonido and Sherlock Films, assume the post-production of a film up to DCP with subtitles in English and its distribution in Spain.

El castillo / The Castle, Martín Benchimol (Argentina) and produced by Gema Films (Argentina - France)

EGEDA Platino Industria Award for the best WIP Latam

Coming with 30,000 euros for the majority producer of the winning film.

El castillo / The Castle, Martín Benchimol (Argentina) and produced by Gema Films (Argentina - France)

WIP Paradiso Awards. Coming with a first prize of USD 10,000 and a second one of USD 5,000, which will be awarded to fiction films with majority Brazilian production selected in this section.

WIP Paradiso First Prize

Coming with 10,000 dollars.

Estranho Caminho / A Strange Path, Guto Parente (Brazil) and produced by Tardo Filmes (Brazil - Portugal)

WIP Paradiso Second Prize

Coming with 5,000 dollars.

Casa no campo / A House in the Country, Davi Pretto (Brazil) and produced by Vulcana Cinema (Brazil - France - Argentina)

WIP Europa Awards

WIP Europa Industry Award

The companies Best Digital, BTeam Pictures, Deluxe Content Services Spain, Dolby Iberia, Laserfilm Cine y Vídeo, Nephilim producciones and No Problem Sonido assume the post-production of a film until obtaining a DCP (Digital Cinema Package) subtitled in English and Spanish.

The film receiving this prize also carries off the WIP Europa Award. (Coming with 10,000 euros for the majority producer of the film winning the WIP Europa Industry Award.

Tereddüt çizgisi / Hesitation Wound, Selman Nacar (Turkey) and produced by Kuyu Film (Turkey - France - Romania)



Industria awards

Europe-Latin America Co-Production Forum Awards

Europe-Latin America Co-Production Forum Best Project Award

Given by the Festival, coming with 10,000 euros for the majority producer of the winning project.

Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building, Bruno Santamaría Razo (Mexico), produced by Ojo de Vaca (Mexico)

DALE! Award (Development Latin America-Europe)

DALE! AWARD, given by the European Film Agency Directors Association (EFAD) and the Conference of Ibero-American Audiovisual and Cinematographic Authorities (CAACI), coming with 20,000 euros for the majority producer of the winning project.

Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building, Bruno Santamaría Razo (Mexico), produced by Ojo de Vaca (Mexico)

ArteKino International Prize

Coming with 6,000 euros for the majority producer of the winning project.

Madre pájaro, Sofía Quirós Ubeda (Costa Rica), produced by Sputnik Films (Costa Rica - Argentina)

Film Center Serbia Award

Coming with 3,000 euros for the majority producer of the winning project

La muñeca de fuego / The Fire Doll, Niles Atallah (USA), produced by Globo Rojo Films (Chile - France)

Ikusmira Berriak Award

Irusoin Post-Production Award

The prize consists of audio post-production (design, mixing and editing), colour post-production, graphic design work and a DCP Master.

Bandeira, João Paulo Miranda Maria (Brazil), produced by Les Valseurs (Brazil - France)

Zinemaldia Startup Challenge Awards

Best European Project

Coming with 10,000 euros.

Mine S / Riccardo Belingheri - Massimiliano Moioli (Italy)

Best Spanish Project

Coming with 10,000 euros.

Motmo.pro / Bruno de Zabala - Janire Vázquez (Spain)

Best Entrepreneurial Project

Coming with 3,000 euros.

kino_greentoken / Teresa Benítez Martínez - Francisco Benítez Martínez (Spain)

In addition, the 10 finalist projects will also have the possibility of free access to an incubation space during the first year of their visit, at one of the BICs belonging to the Basque Technology Park Network.

Other Industria awards

XVIII Lau Haizetara Documentary Co-Production Forum Awards

Ibaia-Bilibin Circular Award

Carapirú: el superviviente, Aner Etxebarria (Spain), Pablo Vidal (Spain), produced by Federation Spain (Spain - France)

Distribution and Festival Consultancy Treeline Award

El silencio de las hormigas, Francisco Montoro (Spain), produced by Apnea Films (Spain)

Ibaia-Elkargi Award

El silencio de las hormigas, Francisco Montoro (Spain), produced by Apnea Films (Spain)



Other awards

RTVE – Another Look Award

El sostre groc (Spain) / Isabel Coixet (Spain)

Special Mention

Corsage (Austria - France - Germany - Luxembourg) / Marie Kreutzer (Austria)



El sostre groc, by Isabel Coixet, won the RTVE-Otra Mirada Award and landed a Special Mention from the Dunia Ayaso Award.

Cooperación Española Award

Coming with 10,000 euros for the producer of an Ibero-American film among those in the Official Selection, New Directors and Horizontes Latinos sections which makes the best contribution to human development, the eradication of poverty and the full exercise of human rights.

Ruido / Noise (Mexico) / Natalia Beristain (Mexico)

Agenda 2030 Euskadi Basque Country Award

Coming with 20,000 euros for the majority producer of the winning film.

Tori et Lokita / Tori and Lokit (Belgium - France) / Jean-Pierre Dardenne (Belgium), Luc Dardenne (Belgium)

Dunia Ayaso Award

Secaderos / Tobacco Barns (Spain - USA) / Rocío Mesa (Spain)

Special Mention

El sostre groc (Spain) / Isabel Coixet (Spain)

Parallel awards

FIPRESCI Award

Suro (Spain) / Mikel Gurrea (Spain)

Feroz Zinemaldia 2022 Award

Los reyes del mundo / The Kings of the World (Colombia - Luxembourg - France - Mexico - Norway) / Laura Mora (Colombia)

Euskal Gidoigileen Elkarteak Award

Mikel Gurrea, Francisco Kosterlitz (Spain), *Suro* (Spain)

Sebastiane 2022 Award

Something You Said Last Night (Canada - Switzerland) / Luis De Filippis (Canada)

Lurra - Greenpeace Award

Alcarràs (Spain - Italy) / Carla Simón (Spain)

Signis Award

Los reyes del mundo / The Kings of the World (Colombia - Luxembourg - France - Mexico - Norway) / Laura Mora (Colombia)

Special Mention

Runner (USA - Germany - France) / Marian Mathias (USA)



Honorary Awards

Juliette Binoche

Actress, [Donostia Award](#)



“I would like to thank a faithful travelling companion of mine: silence. Without silence, there is no spirit, and when that silence is shared with a director, an actress or an actor, or with the team of a film, a golden thread is woven that goes on to become a film. And all the meaning of my dreams of becoming an actress is personified in a living work”.



Honorary Awards

David Cronenberg

Director, [Donostia Award](#)



“I used to think that a lifetime achievement award was a message to me saying ‘It’s time to stop, you’ve made enough films’... A way of telling me: ‘Basta, stop’. But I have since come to realize and especially with an award like this, at a festival with so much history, given in such a beautiful city, that it really is an encouragement to me to make more films”.



Honorary Awards

Txema Areizaga

Gaffer, Zinemira Award



Eba Arrillaga, Txema Areizaga's widow: "Txemari, this award is for you because you deserve it. For your work, for your generosity, for your dedication and for your love of the cinema, which was your life and your passion".



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Thought and Discussion



Thought and Discussion

Thought and discussion is the transversal area of the Festival that seeks to respond to the challenges faced by international festivals and contemporary film culture through proposals that run throughout the year.

The San Sebastian Festival wishes to stress its function as a meeting place, a place to generate the transmission of knowledge through the Thought and Discussion area. In dialogue with the different Festival departments, this cross-cutting area focuses on identifying relevant subjects, formats and people with a view to leading the discussion and developing innovative responses around the main challenges and concerns facing contemporary cinematic culture and the international festival circuit.

To achieve its aims, four major strategic lines have been defined from which to question the ways in which the Festival relates to the field of creation (training programmes, project development and the support of new talents), the industry (production and distribution structures, new technologies, models of labour sustainability in the sector), the territory (relationship with the urban environment and architecture, on-site film exhibition models, the economic impact of festivals) and the community (gender identities and environmental sustainability).

These strategic lines materialise in two ways. On the one hand, as a permanent space of reflection and analysis, the Thought and Discussion area extends its activity throughout the year by means of its own programmes and initiatives, such as the gender report published since 2018, the environmental impact audit launched in 2021 which will enable the Festival to become a more sustainable festival, and different research projects to generate specific knowledge networks for each of the lines. Moreover, the area closely collaborates with the academic and research activities promoted by the Elías Querejeta Zine Eskola, such as the research projects *Zinemaldia 70: all possible stories* and the academic publication *Zine: film research series*, co-edited with EQZE and the Basque Film Archive.

On the other hand, the Thought and Discussion umbrella encompasses the different activities which, while the Festival is underway in September, promote dialogue on the cinema from the industrial, creative and training points of view, as well as the programmes that generate agreement and business opportunities in the fields of creation, production and distribution. Figuring in this scope are initiatives ranging from the master classes, open to the Festival accreditation holders and the public and activities especially addressed to film industry professionals and the specialised media, such as the film talks and round tables, among others.



Thought and Discussion

Zinemaldia 70: all possible stories

Research project created together with the research area of EQZE that works on the preservation, restoration, cataloguing and study of the Festival's historical archive, generating public programs such as conferences, screenings, exhibitions or courses.

How many stories do the seven decades of an international film festival have to tell? How can we retrieve the memory and the material traces of all of the cinematic, political, social and personal facets that have shaped the San Sebastian Festival since its foundation in 1953?

In 2018, San Sebastian Festival created, together with the research department of the Elías Querejeta Zine Eskola (EQZE), the project *Zinemaldia 70: all possible stories* with the aim of conserving, studying and opening to public consultation the Festival's historic archive, the source of a vast quantity of items (correspondence, photographs, posters, the press archive, magazines and books...) kept since its foundation in 1953. The first stage of the project ended in 2022, coinciding with the Festival 70th anniversary. The initiative enjoys the collaboration of Tabakalera International Centre for Contemporary Culture,

the Basque Film Archive and Kutxa Fundazioa and is sponsored by Loterías y Apuestas del Estado.

As its starting point, the project takes the move of the archive collection to the Tabakalera building to guarantee its proper correct conservation, condition and installation in the Basque Film Archive facilities. In 2022, the main archive funds are available for consultation, both on-site and online, through a selection of digitised and curated contents.

The main objective of the project is to generate a living archive: a space of reflection and discussion on the past, present and future of the Festival open to dialogues critical towards contemporary thought, research and creation. Thus, since the beginning of the project, different focal points of research have been defined, developed by teams of post-graduate students from the Elías Querejeta Zine Eskola directed by the researcher Pablo La Parra Pérez in collaboration with the different Festival departments. The focal points of the research place emphasis on somewhat unknown or unpublished aspects of the Festival history: film censorship under Franco,





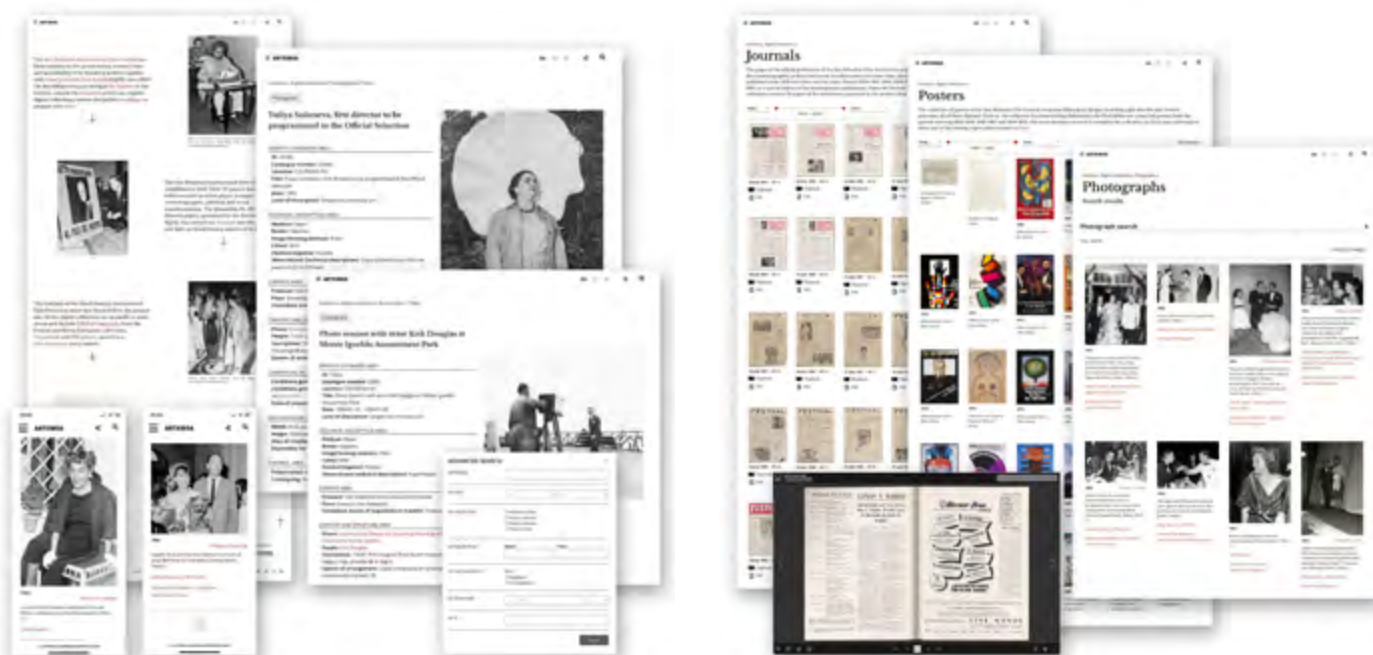
Thought and Discussion

Zinemaldia 70: all possible stories

its transformations and democratisation in the years of the Transition, a review, from a critical and feminist point of view, of the Festival's visual history through its photographic legacy, the participation of film students and schools participating in the event, from the first film school meeting in the 1960s until today's Nest or the video festival, celebrated between 1982 and 1985 in the frame of the festival. Since 2019, the project has presented its results in academic papers, congresses and specialized seminars, exhibitions, courses and seminars.

2022 marks the closing of the first phase of the project and the opening of the archive for public access, coinciding with the 70th anniversary of the festival. From December 13 2022, the archive is accessible through two channels. On one side, the new site which is the main public window of the archive. It includes different open access tools to navigate through the programming history of the Festival, essays which compile the research projects carried out to date by the research teams of EQZE, virtual photographs exhibitions and galleries of digitalized materials, most of them unpublished. The digital collections comprise about 711 official dailies

published by the Festival since 1954, more than 3.000 photographs from the Festival own collections and from the Kutxateka collection, as well as the complete collection of posters that have been preserved (about 350). Likewise, the website provides access to more than 27,000 catalogued entries that make it possible to locate the materials available for on-site consultation, with tens of thousands of documentation files and documented photographs. The on-site consultation of the archive, in the Filmoteca Vasca, is aimed at researchers. Beyond this milestone, the Festival will continue to work on the recovery, preservation and enhancement of its archive from 2023.





Thought and Discussion

Zinemaldia 70: all possible stories





Thought and Discussion

Film talks and Master classes

Consolidating the path opened two years ago, the film talks proposed two meetings to delve into the work processes and creative universes of contemporary artists. The talks were open to festival delegates and public. One more year, in line with the strategic commitment of the San Sebastian Festival and Tabakalera to identify, train and promote new talent, the Nest programme included meetings with filmmakers and film industry professionals.

On the one hand, film talks with experts from the sector that promote dialogue on film from an industrial, creative and education perspective were organized, to help to analyse different areas of the profession from specific case studies.

On the other hand, the students attended the master classes given by filmmakers who participate in the different sections of the Festival, which include screenings of the selected works and Q&A. All these activities, specially designed for Nest students, are also open to the public and Festival delegates.



Giovanni Pompili and Ariadna Dot, who participated in the production of *Alcarràs* discussed environmental sustainability in film shoots.

Film talks: Giovanni Pompili & Ariadna Dot

Tuesday 20, Tabakalera cinema

Film talk on environmental sustainability of film shootings and productions based on the case study of *Alcarràs* (Carla Simón, 2022).

Giovanni Pompili (producer): “The most sustainable film is one that’s not made. The film industry has quite a strong impact on local communities. At our production company we have always worked towards achieving low environmental impact and high social impact”.

Ariadna Dot (producer): “The values of *Alcarràs* were already established in the screenplay. As a person, it comes to you naturally: if you recycle at home, why wouldn’t you recycle on the set of a film? You can do it in all sorts of ways, adapting to the needs of each production. There are always ways and we must share them”.

Nest



Thought and Discussion

Film talks and Master classes



Jean-Baptiste de Laubier, at the film talk moderated by composer Aránzazu Calleja.

Film talks: Jean-Baptiste de Laubier

Tuesday 22, Tabakalera cinema

Film talk on sound creation for cinema, moderated by Aránzazu Calleja.

Jean-Baptiste de Laubier (composer): “For a long time I didn’t think of myself as being a musician, I’ve always had impostor syndrome because I’m self-taught. I come from a family of musicians; I may be the least musician of all, but in the end, ironically, I’m the only one who makes a living from it. I’ve always felt like an outsider, I think that’s a good place to start from, it’s a position that has helped me to come up with new ideas. When you’re developing an idea, you have to be like a child: you have to rediscover your work. So maybe the impostor syndrome finally has its use”.



Elena López Riera, director of *El agua / The Water* (Zabaltegi-Tabakalera), gave one of the master class at the 70th edition.

Master Class: Elena López Riera

Monday 19, Tabakalera cinema

Elena López Riera (director): “Cinema, historically, traditionally, at least in Spain, has always been practiced by largely privileged people; they are the ones who tell the stories and make the films. However, luckily the system sometimes has flaws. People like myself are starting to arrive, middle-class, from villages, from social groups who weren’t initially destined to tell stories; I think that’s a flaw in the system and that even so we’re privileged compared to other people who have bigger problems. There’s a matter of horizon: the problem is when you don’t project yourself, when you have no horizon to strive for. We are making progress, but there’s still work to be done”.



Nest



Thought and Discussion

Film talks and Master classes



Ruth Beckermann, author of *Mutzenbacher* (Zabaltegi-Tabakalera), during her master class.

Master class: Ruth Beckermann

Wednesday 21, Tabakalera cinema

Ruth Beckermann (director): “The change of roles was very important right from the beginning. Myself in the place of the director, men as the casting hopefuls. Usually, it is young women who are sitting on the couch, trying to captivate the director. In this case it was the men who had to try and dazzle me”.

Nest



Natalia López Gallardo, director of *Manto de gemas / Robe of Gems* (Zabaltegi-Tabakalera), gave the last master class.

Master class: Natalia López Gallardo

Friday 23, Tabakalera cinema

Natalia López Gallardo (director, screenwriter and editor): “During the interviews we held for investigation purposes, the ones who touched me deepest were the women with disappeared children. I felt completely useless, because I felt that their pain was too great and that I was going to be unable to transmit what I had seen”.

“We don’t always hear what we see. Generally speaking, while the mind is constantly alert, in fact we’re hearing something else. We have limited vision, but we hear in all directions. Sound was the most important companion of the form (in the film *Manto de gemas / Robe of Gems*). Mystery can’t be trapped; it has to be evoked. Reality itself, if you think about it, is the same. When things happen to us in life, nothing has an obvious meaning, it all has some kind of a random pattern that we don’t fully understand”.

Nest



Thought and Discussion

Film talks and Master classes



Isabel Coixet, who participated in the Official Selection out of competition – Special Screenings with *El sostre groc*, also gave a talk in Tabakalera.

Film talks: Isabel Coixet

Monday 19, Tabakalera cinema

Isabel Coixet (director): “I’m a great believer in that old adage of love at first sight. With books you see something, or hear it with an actor’s voice, or you see a certain light, a camera movement, a way of telling the story that propels you into the mess of adapting a novel”.

“After *Demasiado viejo para morir joven / Too Old to Die Young* it took me eight years to make a film. That’s why I always say that *Cosas que nunca te dije / Things I Never Told You* is my second first movie. (...) Today it seems that if you’re a girl and you make a first film about teenagers and first-time mothers you’ll be fine, but what happens with the second one? What happens with the third? What happens with the big budgets?”

“I’ve always loved documentaries, particularly for their guerrilla slant. I love that adventurous side, because you learn from it. It means being where things happen, with no filters – although there is obviously always a filter, documentaries are not reality either. Until now I had made attempts, I had made medium-length movies, but I’d never made a feature-length documentary like this one”.

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The writer Selva Almada gave a film talk organized in collaboration with the Literaktum festival.

Film talks: Selva Almada

Monday 19, Okendo Cultural Centre

Selva Almada (writer): “I believe that the best thing that can happen to a book is for the film to betray it, for the director to take over those characters, that universe, that story, to make it their own so that they can do something different to what’s in the book”.

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Thought and Discussion

Round tables

The activities co-organised by Thought and Discussion and the Industry Department highlighted issues related to equality, gender diversity and sexual orientation from a cross-cutting point of view also encompassing other considerations such as functional diversity.

The Thought and Discussion round tables included the series meeting, the discussions related to the meeting of Ibero-American LGBTIQ+ Festivals, a talk on the transformations introduced to audiovisual production by the new digital media, a metaverse panel and a conversation on public-private sponsorship at film festivals.



Round table: New voices of film criticism

Tuesday 20, Press Club

This roundtable addressed issues ranging from the work of critics in digital media to the way in which different generations coexist in the profession. It also included reflections related to precariousness, parity, gender perspective and the work done on inclusive language.

Moderated by: Desirée de Fez

Speakers: Mariona Borrull, Elisa McCausland, Blanca Martínez, Júlia Olmo

Elisa McCausland: “The most revolutionary thing you can do on writing a review is to tell the truth; that’s why I think it’s interesting to talk about the death of critique”.

Júlia Olmo: “Being free is very closely linked to precariousness, if you don’t have decent conditions or can’t make a living from your work, independence is impossible”.

Blanca Martínez: “There are as many critiques with gender perspectives as there are feminist”.

Mariona Borrull: “What is useful is to be completely honest in the dialogue you establish with the film. The usefulness of the tools is decided by this preliminary exercise of unadulterated approach that is missing from the contemporary maelstrom”.

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Thought and Discussion

Round tables



Round table: Transformations and challenges in contemporary industry

Tuesday 20, San Telmo Museum, Function Hall.

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The emergence of new online viewing and distribution models via platforms has brought a profound transformation to the conditions in which the industry professionals go about their work. One director, one producer and one screenwriter experienced in working with the big platforms, reflected on the transformations introduced to traditional audiovisual production processes by the new digital media.

Moderated by: Elena Neira

Speakers:

- Roger Gual
- Marisa Fernández Armenteros
- Ander Sagardoy

Roger Gual (director): “The process of *Siete años* with Netflix was very similar to my first three films, but it all went much faster. The advantage is that a project made in the same way, carefully crafted, with the same team, went from being something that could be seen in Spain and at festivals to being seen all over the world; from 200,000 people to millions”.

Ander Sagardoy (producer): “The Netflix strategy of buying up everything there is morphing into ‘my wardrobe’s full and now I can start to create to fit in with the things that interest me’. The value of that window for independent productions is in danger”.

Marisa Fernández Armenteros (producer): “The platforms have gradually changed strategies. The most exciting part of these seven years is that nobody has absolute control of the direction audiovisuals are taking and that paves the way for the cracks or fissures through which miracles sometimes slip”.



Thought and Discussion

Round tables



Series conference: To be continued ... What happens after a successful first season?

In collaboration with



Saturday 17, Press Club.

Round table

Some of the recent series to have enjoyed the greatest national audience and critical acclaim are either currently producing their second season or their directors are working on other projects. What are the challenges involved in producing these series? How is the production addressed? Do the platforms go out and look for these stories or is it their creators who have approached the platforms? How should a second season be tackled when public and critical acclaim of the first one has been so overwhelming?

Moderated by: Marta Medina (El Confidencial)

Speakers:

Ana Rujas (*Cardo*)

Anna R. Costa (*Fácil*)

Anna R. Costa (screenwriter and director): “I think that now we can tell stories, vindication is implicit but it is not the driving force, the driving force lies in narrating a different, feminine universe, with other voices”.

Ana Rujas (screenwriter and director): “I don’t think the audience has changed, I think we’d thought that the audience wasn’t ready to receive certain things, but the audience was already ripe for change”.

Anna R. Costa (screenwriter and director): “The offices have witnessed the enormous *boom* of series with things we had never seen before. If the moment lasts, the future of fiction lies with women, because we’re moving towards a new society”.

Conversation

Based on the experience of an actress with functional diversity, an exploration was made, on the one hand, of the challenges faced by the people who play these kinds of characters and, on the other, of how collectives who are rarely represented in the plots of the series or films in which they participate.

Conversation between Jorge Gonzalo (President of the Observatorio de la Diversidad en los Medios Audiovisuales) and Anna Marchessi (*Fácil*).

Jorge Gonzalo (president of ODA): “One problem in audiovisuals is polarisation: with those formulas of seeking the target audience, diversity is used to segment the target audience. What we are achieving with that is prolongation of the polarisation while making it stronger”.

Anna Marchessi (screenwriter, playwright and director): “The plot for people with disabilities is often about disability itself. So, we have to move up to the next step where the plot of diverse characters is not related to that circumstance, but to the human aspect of the person: their working life, their sex life, their friends...”.



Thought and Discussion

Round tables



LGBTIQA+ Cinema in Latin America: approaches for an inclusive industry

In collaboration with Sebastiane Awards -Gehitu and Mugen Gainetik

Tuesday 20, San Telmo Museum, Function Hall.

Round table

In recent years, the programmes on diversity and inclusion running at several Latin American festivals have been placing emphasis on diversity beyond gender and sexual orientation. Taking an intersectional approach, they lend consideration to groups rarely represented in the cinema, either because of the place they live in, of their social class or their origins and/or of the language they speak. What are the challenges facing Latin American cinema at level of both production and distribution when it comes to introducing LGBTIQA+ characters who belong to groups that are rarely represented? The aim of this meeting was to address strategies, from an industrial and creative point of view, enabling us to imagine a more inclusive and diverse audiovisual industry.

Moderated by: Salima Jirari (expert in diversity)

Speakers:

Albertina Carri, directora (*Las hijas del fuego*, *Cuatreros*)

Bianca Gaytán (Cuorum Morelia Festival)

Eugenia Campos Guevara, productora (*Se queman de la misma forma*, *Las hijas del fuego*)

Albertina Carri (director): “We continue to live in a profoundly patriarchal and heterosexually regulated society, where it is still necessary to continue having other forms of life, other ways of life, other manners of inhabiting territories”.

Eugenia Campos Guevara (producer): “I think it’s undeniable that there are many more films with LGBTIQA+ characters. That said, if we think of how they are represented and the questions they raise on dissidence, I would say that we are nowhere near to living in a less hostile world”.

Bianca Gaytán (festival programmer): “From Cuórum Morelia we go to the spaces where violence reigns in Mexico, where we know there is no LGBTIQA+ programme. Our activist work lies in taking that type of programme and promoting independent cinema. We are going to far-right spaces, and surprisingly we always find an audience”.

Conversation

Several of the films selected for this edition of the Festival prompt reflection on the critical exploration of masculinity in Latin American cinema, from the construction of manliness during adolescence (*Sublime*) to brutality in Colombia’s marginal neighbourhoods (*Un varón*).

Moderated by: Pau Brunet (production company Amplitud)

Speaker: Mariano Biasin, director (*Sublime*)

Mariano Biasin (director): “We have to take a step forward in Latin America to make this type of cinema interesting for a general audience and not just for niches, which is the case today with the LGBTIQA+ community”.



Thought and Discussion

Round tables



Round table: Embracing innovation

Wednesday 21, San Telmo Museum, Function Hall

Experts with a variety of profiles in the film world discussed the future of the audiovisual industry and the new technologies and strategies we need to get there.

Moderated by: Wendy Mitchell (San Sebastian Festival)

Speakers:

- Diana Williams (Kinetic Energy Entertainment)
- Elisa Alvares (Jacaranda Consultants)
- Anna Germanidi (Modern Films)

Diana Williams (producer and consultant): “The definitions of certain technologies, such as the metaverse, are still very open, meaning that each company uses a different road and a different definition depending on the business model they want to introduce”.

Elisa Alvares (investor and consultant): “Today there is a great deal of potential in entertainment technology and investors are highly interested in it. However, it is difficult to predict where each technology will end up”.

Anna Germanidi (distributor): “Technology became a key tool in overcoming the effects of the pandemic in our sector. We created a platform that works directly in collaboration with cinemas and which nests an option to watch the films at home in the cinema website”.



Round table: Reconstruction: How to create the spark to reignite the passion of audiences for diverse, exciting, and risk-taking European cinema

Fostered by Europa Distribution

Monday 19, San Telmo Museum, Function Hall

In recent years, the daily work of film professionals has been greatly impacted by the changes brought by two years of pandemic and the consequent cinema closures. Producers and distributors have kept adapting to new realities and releasing films, both in theatres and online. This flexibility remains a key asset, as the way consumers are watching films is evolving. This is paving the way for innovative and creative marketing, and distribution strategies designed to increase the audience reach both in cinemas and across additional platforms.

This panel was a occasion to discuss and dissect the new trends in film marketing and promotion, focusing on how professionals in different territories implement and define strategies to reach out to audiences and get them to embrace the rich diversity of films on offer.

Moderated by: Michael Gubbins (Sampomedia)

- Speakers:** Andrei Agudaru, (Transilvania Film), Ben Johnson, (GRUVI), Katarzyna Orysiak-Marrison, (Gutek), Anne Vierhout (Cinema Delicatessen)

Katarzyna Orysiak-Marrison (distributor): “It is important to reach the youngest audience using social media”.

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Thought and Discussion

Round tables



Round table: Crisis in the SVOD market and the consequences for the film industry

Fostered by European Producers Club

Monday 19, San Telmo Museum, Function Hall

The challenges for theatrical distribution, arising from Covid and from the success of the streamers, continues to be debated. Since May 2022 the challenges facing the streamers - falling subscriber numbers and new business models based on advertising -, have also become hot topics. What will be the consequences in the SVOD market?

Moderated by: Alexandra Lebrel (European Producers Club)

Speakers:

- Pilar Benito (Morena Films)
- Gudny Hummelvoll (Hummel Film)
- Marco Chimenz (Cattleya)

Gudny Hummelvoll (producer): “With the arrival of advertising, platforms can drop their prices and attract more subscribers”.

Pilar Benito (producer): “We are witnessing a change of model and an economic crisis that directly affects the SVoD market. In order not to lose subscribers, platforms are taking fewer risks with respect to content and are offering content similar to the programmes we are accustomed to watching on regular television. With advertisers in the equation, they need to produce content to attract the brands to invest in the platforms. This means we will eventually have SVoD platforms very similar to the linear television we currently have in Spain and Europe”.

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Thought and Discussion

Round tables



Round table: Zinemaldia & Technology: AnimaciON 2D-3D-VR

September 22, Tabakalera 2deo

Tabakalera's 2DEO audiovisual laboratory, in collaboration with Creative Europe MEDIA Desk Euskadi and San Sebastian Festival, brought together animation professionals in a session that promoted reflection on the current situation of this genre and allowed the audience to delve into the creative processes of various animation projects:

Isabel Herguera on *El sueño de la sultana*

Iván Miñambres on *Unicorn Wars*

James A. Castillo on *Madrid Noir*

In addition, on September 22 and 23, there was the option to visit Isabel Herguera's work studio and watch the virtual reality film *Madrid Noir* at Tabakalera.

Isabel Herguera (director): "I studied Fine Arts and started doing films many years later. In film I am almost more interested in the creative process than in the final result, and I have had to learn over the years that without a final result, nothing exists in film. That's why, for me, *El sueño de la sultana* has been a difficult project because we had to work within an industrial framework, but always maintaining the analogue part of the painting, because the backgrounds are handmade".

Iván Miñambres (producer): "To define a war between teddies and unicorns and for people to believe it, you need to create a universe. In this task, it is very important that there is a very close relationship between direction, art and production, because there are decisions that are simple but can increase a budget a lot: for example, painting the sole of a boot and the boot a different colour, or designing a necklace with a line or with little balls. These are decisions that may seem trivial, but when animating frame by frame, production times are very long".

James A. Castillo (director): "*Madrid noir* is a 45 or 50-minute film, depending on who is playing... It's a bit strange to talk about virtual reality because you never know if they are players or spectators. It's a kind of hybrid. When you are in this world, there are little moments of complicity with the character that generate a direct emotional bond. Virtual reality has the power to make the immersion and the complicity with the characters much more direct".



Thought and Discussion

Round tables



Round table: Zinemaldia & Technology: Metaverse from three points of view

September 22, Tabakalera Patio

The development of metaverse is one of the main technological trends redesigning the contemporary audiovisual landscape. This round table assembled experts with different profiles who discussed the possibilities and challenges posed by this field of technology from the legal, creative and investment point of view.

Moderated by: AC Coppens (The Catalysts)

Speakers:

Maitane Valdecantos (Audens)

Beatriz de Vargas (RTVE Play)

Kim Magnusson (Scandinavian Film Distribution)

Kim Magnusson: “The metaverse is the next step in something that was already here”.

Maitane Valdecantos: “The metaverse doesn’t exist, but rather countries”.

Beatriz Pérez de Vargas: “Humans have been telling stories for 20,000 years in the endeavour to create emotion; with the arrival of the metaverse, the most important factor is that we will make the shift from storytelling to storyliving”.



Pensamiento y Debate

Round tables



Round table: Public-private sponsorships in the cultural sector. Seen from the perspective of film festivals

Saturday 17, Press Club

This round table aimed to reflect on the importance of sponsorship in carrying out a film festival. It also sought to take a closer look at the challenges that this type of agreements entails for the companies.

Moderated by: Juan Antonio Vigar (Director of the Malaga Festival)

Speakers:

Inés Monguillot Lasso de la Vega (Director of Marketing and Advertising at Kutxabank)

Jesús Huerta (President of Loterías y Apuestas del Estado)

Asier Aranbarri (Director of Social Innovation of the 2030 Agenda)

Asier Aranbarri: “We realise that everyone is talking about the 2030 Agenda, but it is still largely an unknown quantity; 50% only relate it with sustainability. We need a partner to improve knowledge of the subject, a local partner with international reach, and in the Festival we have a first division partner with which to educate people, on a road that we hope will lead into the future together with the transformative capacity of culture and, particularly, the audiovisual culture”.

Inés Monguillot: “For us it is essential to support a Festival that positions San Sebastian, Gipuzkoa and the Basque Country in the world, in order to create loyalty and offer our clients an emotional experience; this is something we do for them”.

Jesús Huerta: “Equality is a leitmotiv at Loterías and we have been working for four years on a highly specific Festival project: to recover its entire historical archive so that, through its website, any person, in any part of the world, even if they can’t come to San Sebastian, can access the Festival’s history and all of the culture it generates”.

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SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

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Z365, A Festival all year round



Z365, A Festival all year round

A Festival running for 365 days

The San Sebastian Festival is a collective celebration of the world of cinema which takes place intensively in San Sebastian over nine days in September. It is also an institution that works 365 days of the year to promote training and knowledge transfer in the field of cinema, accompany the development of film projects and foster research and dissemination.

Traditionally, since their birth in the '30s of last century, film festivals have been linked to a physical space, to a specific duration and to physical attendance, as a meeting point. In recent years these three vectors are no longer as clear-cut or obvious: travelling and online festivals have proliferated.

Although the San Sebastian Festival has extended its activity to other countries through collaborations with other festivals, and although its programme already includes digital content related with professional activities, the characteristic of the historic definition of a film festival that it seeks to challenge most is its duration.

We are convinced that the festivals of the future or, at least, the future of the San Sebastian Festival depends on its activity, involvement and influence continuing throughout the year. This idea has been intensely reinforced over the last five years: added to the usual 12 months' work of selection and collaboration with festivals and programmes, we have added, in chronological order, impetus to the Ikusmira Berriak audiovisual development residencies; the programme on the public screen in Tabakalera, which takes the shape of the annual Zinemaldia Plus + programme; foundation of the Elías Querejeta Zine Eskola (EQZE), which has not only represented an opportunity for the Festival but has also forced it to rethink itself, and the resulting creation of the Festival's Thought and Discussion area, and the setting in motion of work to preserve and catalogue the event's historical archive through the project *Zinemaldia 70: all possible stories*.

With the partnerships between institutions and participation in cinematic programmes running all year long, the Festival seeks to fulfil a double objective. On the one hand, it aims to become a hothouse for cultivating cinematic talent throughout the year; a talent which later blossoms and becomes visible during the actual nine days of the event. On the other, it wants to be a festival that thinks about itself. And that also thinks about the

place held by film festivals in today's world, film industry and creation.

To understand this strategic commitment, we have to look at the context of the San Sebastian Festival: housed in the building of the Centre for Contemporary Culture, Tabakalera, home to its offices, and to the institutions which are its travelling companions in this initiative: the Tabakalera cultural programme, the Basque Film Archive, and the self-same EQZE.

Within this context of the Festival all year round, we started to realise just how much potential for growth the Tabakalera ecosystem had to offer: nowhere else in the world does a centre for contemporary culture and art (Tabakalera), a school on cinematic creation, thought and research (Elías Querejeta Zine Eskola), a film archive (Basque Film Archive) and a film festival (that of San Sebastian) converge on shared projects.

Based on this diagnosis and taking account of the partner institutions sharing the main training objectives, the search for new talent, the work to develop projects, cinematic research and dissemination, a series of shared projects were devised thanks to which the Festival now runs throughout the year.

Amongst the training projects is the Elías Querejeta Zine Eskola itself, a project shared since its conceptualisation and in which the Festival participates in very different ways: from participation in its the academic management and having its own subject going by the name of 'Festival under Construction', to tutoring and accompanying many of the students' projects. Several of the films produced at the Zine Eskola have also participated in a number of the Festival sections: Nest, Zabaltegi-Tabakalera, WIP Europa and WIP Latam.

The second training project, in collaboration with the Koldo Mitxelena Kulturunea, is 'Filmmakers' Dialogues', an initiative laying the way for a more relaxed look back at the Basque and Spanish films of the year together with their protagonists and bringing them closer to the locals through a training course. The course, which this year welcomed filmmakers including Carla Simón, Iciar Bollain, Jonás Trueba, Lara Izagirre and Rodrigo Sorogoyen, started its second edition in November. Estibaliz Urresola, Irati Gorostidi, Maider Fernández Iriarte, Albert Serra, Ariadna Ribas, Artur Tort, Mikel Gurrea and Laura Rubirola took part in it.

Z365, A Festival all year round

A Festival running for 365 days



Director Lara Izagirre (centre) and composer Paula Olaz (left) at one of the sessions of the Filmmakers' Dialogues.

Amongst the mixed programmes on training and the search for new talents is the Nest section, co-organised by the Festival and Tabakalera, and taking the shape of a competition for graduation projects by film students from all over the world. This section also has a strong training component thanks to the organisation of ad hoc master classes for its participants.

The most important project development programme is Ikusmira Berriak, which celebrated its 8th edition in 2022. It is co-organised by the Festival, Tabakalera and the Elías Querejeta Zine Eskola and it is one of the international residencies programmes most highly considered by filmmakers thanks to the resources and advisory services it offers. As well as this programme, other specific residencies are now in place such as the one offered jointly with Tabakalera to the winner of the Golden Shell, Dea Kulumbegashvili, and which has also led to her participation in the exhibition *Vive le cinéma* at Tabakalera. Added to these are the

Festival's collaboration with Tabakalera's mentoring programmes, the first of which was dedicated to the feature film projects of women directors living in the Basque Autonomous Community (Noka) and the series development lab (2deo Serieak).

Particularly worthy of note amongst the research programmes is *Z70: all possible stories*, created to study the Festival's historic archive and under which run specific yearly research projects, public programmes and exhibitions.

Finally, amongst the dissemination programmes are the Festival's participation in the Zinemaldia + Plus on Tabakalera's shared screen with a monthly programme of films and strategic projects corresponding to the 'Festival all year round' lines of work, as well as co-organisation and participation in the Editorial Board of *Zine*, the academic journal of Basque film studies.



Z365, A Festival all year round

A Festival running for 365 days

After several years of joint work, today we can say that these synergies and collaborative endeavours are now bearing fruit. In the last two years, many of the movies finished by the directors who have completed the round of the training and development programmes organised by the 'Festival all year round' have been screened in the different Festival sections.

In the field of research and dissemination, the mutual exchanges between shared projects and programmes are also a reality. In the last two years, in the framework of the *Z70: all possible stories project*, the Festival and the EQZE have organised in the Kutxa Kultur Plaza two photography exhibitions featuring unseen material from the Festival archives, looking back at its visual history and placing the focus outside the field of action. Meanwhile, in conjunction with the Zinemaldia + Plus focus, the Hungarian film *Sziget a szarazfoldon / The Lady from Constantinople* (1969) by Judit Elek has been recovered and screened. Elek was the third woman director to compete for the Festival's Golden Shell.

The third recently published issue of the academic journal *Zine* concentrates on the films by Koldo Izagirre and the bio-filmography of Antxon Eceiza. The deposit in the Basque Film Archive of Antxon Eceiza's personal collection has enabled the publication of a dossier coordinated by Maialen Beloki and Irati Crespo, from the Z365 area, with a collection of hitherto unseen material and including letters, handwritten memoirs and photographs.

In March this year, the 'Festival all year round' launched a series of networking meetings seeking to combine and interweave the threads of a community which is starting to grow exponentially and which needs an extensive network of professional monitoring, care and accompaniment.

The first event brought together the current residents of Ikusmira Berriak, the residents of the Noka programme and alumni from the fourth year of students to graduate from the Elías Querejeta Zine Eskola, together with former students from previous years who have established San Sebastian as the base camp for developing their future projects. In September, in the framework of the Festival and making the most of the dates on which the majority of industry members congregate in the city, the second event took place, focused on the community of the Ikusmira Berriak and Noka residents, former and current students of the EQZE, residents of the Madrid Film School's (ECAM) La Incubadora lab and several

industry professionals. Amongst the latter were the heads of training and development programmes at other international festivals, who were joined by representatives of the three organising institutions. This meeting took place on Sunday 18 at Dabadaba.

It is the perfect setting for the carefully planted and nurtured seeds to show their results in the shape of thriving talent, where directors, producers, screenwriters and researchers will interconnect to harvest the fruit of the works created by a wide-ranging and diverse community.

Z365, A Festival all year round

Zinemaldia + Plus Programme



The director Elena López Riera, during the presentation of her short films at Zinemaldia + Plus.

The Festival created in October 2020 Zinemaldia + Plus: the annual focus with which the event participates in Tabakalera's shared public screen. The focus, running monthly, places emphasis on how the event relates with film creation and the audiovisual industry, the territory and the community of which it is a part, something it does extensively in its calendar and format by programming screenings, round tables, conferences, dialogues with exhibitions, etc.

Among other sessions Zinemaldia + Plus hosts the Festival's interactions with its 'Festival all year round' (Z365) programmes through activities related to training and new talents (First Steps, Elías Querejeta Zine Eskola and Nest), to the development of projects (Ikusmira Berriak) and to research and dissemination (*Zinemaldia 70: All Possible Stories*).

Programme 2021-2022

October 9. First part of the Nest 20 anniversary series.

- **Greenland** (Israel, 2014) / Oren Gerner (Israel) - Short film
- **El enemigo / The Enemy** (Cuba, 2015) / Aldemar Matías (Cuba) - Short film
- **Pude ver un puma / Could See a Puma** (Argentina, 2011) / Teddy Williams (Argentina) - Short film
- **Volando voy / I'll fly higher** (Netherlands, 2015) / Isabel Lamberti (Germany) - Short film
- **O noapte în Tokoriki / A Night in Tokoriki** (Romania, 2016) / Roxana Stroe (Romania) - Short film



Z365, A Festival all year round

Zinemaldia + Plus Programme

November 6. Second part of the Nest 20 anniversary series.

- **Les Oiseaux-tonnerre / Thunderbirds** (France, 2014) / Léa Mysius (France) - Short film
- **Nueva vida / New Life** (Argentina - Bolivia, 2015) / Kiro Russo (Bolivia) - Short film
- **Find Fix Finish** (Germany, 2017) / Sylvain Cruiziat (UK), Mila Zhluktenko (Ukraine) - Short film
- **Atención al cliente / Customer Service** (Spain, 2007) / Marcos Valín (Spain), David Alonso (Spain) - Short film
- **Filipiñana** (UK - Filipinas, 2020) / Rafael Manuel (Filipinas) - Short film

December 4. Screening of the public event of the research project *Zinemaldia 70: all possible stories*.

- **Kilenc hónap / Nine Months (Nueve meses)** (Hungary, 1976) / Márta Mészáros (Hungary)

January 15. Screening part of the exhibition *A Festival in Transition. San Sebastian Festival in the years of change. (1976-1985)*.

- **Ocaña, retrat intermitent / Ocana, an Intermittent Portrait** (Spain, 1978) / Ventura Pons (Spain)

February 12. Nest: Award winning short films.

- **Notas sobre Nest** (Spain, 2021) / Paula Gonzalez García (Spain) - Making of
- **U šumi / In the Woods** (Croatia, 2020) / Sara Grgurić (Croatia) - Short film
- **Podul de piatră / Pont de pedra (Puente de Piedra)** (Spain, 2020) / Artur-Pol Camprubí (Spain) - Short film

March 12. First Steps: Radu Jude.

- **Cea mai fericită fată din lume / The Happiest Girl in the World (La chica más feliz del mundo)** (Romania, 2009) / Radu Jude (Romania - Netherlands)

April 9. Selection of short and medium-length films directed by the 2022 residents of Ikusmira Berriak.

- **Esnorquel** (Argentina, 2005) / Maximiliano Schonfeld (Argentina) - Short film
- **Manuscrit a la ciutat / Manuscript to the City** (Spain, 2006) / Meritxell Colell (Spain) - Medium-length Film
- **Domingo violeta / Violet Sunday** (Ecuador, 2009) / Ana Cristina Barragán (Ecuador) - Short film
- **A moça que dançou com o diabo / The Girl Who Danced with the Devil** (Brazil, 2016) / João Paulo Miranda (Brazil) - Short film
- **Ella i jo / Her and I** (Spain, 2020) / Jaume Claret (Spain) - Short film
- **Unicornio** (Spain, 2021) / Irati Gorostidi (Spain) - Short film

May 14. Screening of the film by Afghan director Shahrbanoo Sadat, who gave a master class at the Festival's 69 edition.

- **Parwareshgah / The Orphanage** (Denmark - Germany - France - Luxembourg - Afghanistan - Qatar, 2019) / Shahrbanoo Sadat (Iran)

June 11. Short films by Elena López Riera (Ikusmira Berriak 2018 and Zabaltegi-Tabakalera 2022)

- **Pueblo** (Spain - Switzerland, 2015) - Short film
- **Las vísceras** (Spain - France, 2016) - Short film
- **Los que desean** (Spain - Switzerland, 2018) - Short film

September 2. Tribute to the Donostia Awards: Juliette Binoche.

- **Mauvais sang (Mala sangre)** (France, 1986) / Leos Carax (France)

September 3. Tribute to the Donostia Awards: David Cronenberg.

- **Crash** (Canada - UK, 1996) / David Cronenberg (Canada)

Z365, A Festival all year round

Elías Querejeta Zine Eskola

Created and funded by the Provincial Council of Gipuzkoa, the Elías Querejeta Zine Eskola (EQZE) was born in 2017 with an exciting and regenerative spirit: its ultimate purpose was not to provide technical qualifications along the lines of the traditional and standardised models, but to stimulate the appearance of filmmakers taking a comprehensive approach to the cinema, capable of generating new filmmaking realities (labour-related, conceptual, creative, professional).

The San Sebastian Festival was a member of the work team that came up with the actual concept of the school together with the Basque Film Archive and the Tabakalera cultural project. The participation of a film festival in the creation of a school represented, from the outset, a double thrust. On the one hand, the Elías Querejeta Zine Eskola would permit a slower speed, more academic, thanks to which the Festival would become a study case from which it would start to rethink itself in the context of festival studies. On the other hand, participation in the school aimed to continue looking closely at projects which the Festival had previously set in motion and which reflected the mission of supporting and accompanying filmmakers on their road to entering the professional world, with sections such as Nest, the Ikusmira Berriak project development programme and New Directors, one of the Festival's most relevant sections, which selects the first and second films by their directors.

Today the Festival is part of its academic management together with Tabakalera, the Basque Film Archive and the Provincial Council of Gipuzkoa. It also has its own subject, Festival Under Construction, the aim of which, also tied in with the research project *Zinemaldia 70: All Possible Stories*, coordinated between both institutions, is to provide a collective answer, together with the teachers, students and professionals present at the school, to the question: "What was and what is the San Sebastian Festival and where is it going to?"

Thus, several of the Festival's professionals tutor specific projects by students of the Film Curating department and participate in committees to evaluate the students' final hypotheses. The Festival also offers to the Elías Querejeta Zine Eskola students two training sessions prior to the beginning of the Festival, whose goals are to analyse film festivals as an object of study, to present the Festival's new edition and examine in detail its programme.

Lastly, the Festival also sees itself as a space in which students from the school can participate and enjoy their first professional contact thanks to twelve paid internship positions in five of its departments: Communication, Web&IT, Industry, Training (Nest), Technical, Z365 (Thought and Discussion) and Z365 (Archive).



Presentation of the fourth graduation class from the Elías Querejeta Zine Eskola.



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70th anniversary



70th anniversary

Twelve months to celebrate seven decades



Composers Maite Arroitauregi, known as Mursego, and Aránzazu Calleja, at the launch of the San Sebastian Festival's new theme tune.

On its 70th anniversary, the San Sebastian Festival led a number of initiatives to celebrate its seven decades of existence and, above all, to pay homage to the people and institutions who have made it possible. Faithful to its condition of festival all year round, the events have run throughout all twelve months of the year. Thanks to the Nosferatu season, some 37 films have screened on Wednesdays from January to December in the Tabakalera cinema. February saw presentation of the anthology book *1953-2022. Singularidades del Festival de Donostia / San Sebastián*, coordinated by Quim Casas, analysing the identifying features that make the San Sebastian Festival different. In July, the exhibition *Imagine a Film Festival* opened in Tabakalera where, for three months, its audiovisual installations explained the ties that connect the Festival to the film industry, the media, the city and, very specially, the audience without whom it would never

have enjoyed the same success. During its nine days in September, the Festival unveiled a new theme tune, created by the composers Aránzazu Calleja and Maite Arroitauregi. Katixa Agirre's book *Zinema festa bat da* was published in November and in December the *Zinemaldia 70: all possible stories* website, the result of a 4-year research project and its critical analysis of the Festival archives, was presented.



70th anniversary

Exhibition *Imagine a Film Festival*

The San Sebastian Festival and Tabakalera-International Centre for Contemporary Culture have organised the exhibition *Imagine a Film Festival* in collaboration with San Sebastian City Council and Gipuzkoa Provincial Council to celebrate the event's 70th anniversary. Curated by the studio Morgancrea, it was constructed as a homage to the film industry, the media, the city itself and, it goes without saying, to the audience, central to the Festival success during these seven decades.

Alfred Hitchcock presenting *Vertigo* at the Victoria Eugenia Theatre (1958), Harrison Ford and Carrie Fisher at the European premiere of *Star Wars* (1977), John Travolta taking a stroll on the Concha Beach (1983), Bette Davis at her extraordinary press conference (1989), U2's Bono presenting the Donostia Award to Penélope Cruz by surprise in 2019... These are just some of the iconic moments that are part of the Festival's imaginary and that, along with many others, were part of an exhibition with a strong audiovisual component.

To recall its main milestones, the exhibition used some of the signs of identity of the event, so that the center was dotted with elements that evoked the most festive aspects of the event, such as the photocall, the Festival Diary, the movie theatres or the red carpet.

Coming into the ground floor from Nestor Basterretxea Square, the first installation in the visit had eight screens dedicated to the Public. On the one hand, the exhibition suggested following the ambience of the red carpet and the cinemas at different periods of the Festival and on the other, showing the selection of photographs expressly sent in by the locals in response to a call from the event: snapshots and selfies identified with names and surnames and taken in their day by Festival aficionados alongside different stars and personalities.

On the first floor visitors could find the Media installation dedicated to the role of those who have contributed to spreading news of the Festival worldwide and to preserving its memory thanks to their articles, interviews, photographs and audiovisuals. Like a huge book or newspaper, two large-sized vertical screens reproduced a selection of images, headlines and statements by some of the most interesting personalities to have visited San Sebastian in these 70 years.

Continuing on the first floor, a long corridor was turned into a Photocall, presided over by a giant screen of 24 x

4 metres showing images screened simultaneously by five projectors. Visitors could walk along the red carpet while enjoying shots of more than 800 celebrities who have visited the Festival in its seven decades. The content of this time tunnel was shown at a certain distance and chronologically, meaning that the public could simultaneously view moving images of Gloria Swanson, Kirk Douglas, Audrey Hepburn, Robin Williams and Brad Pitt, among many others.

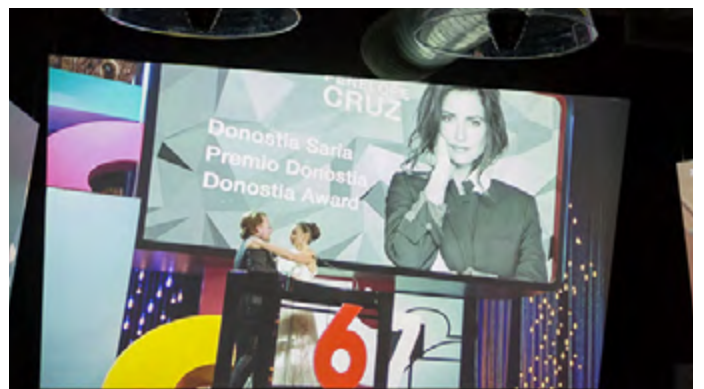
Finally, at the end of the corridor, a curtain led into the last room, going by the name of Zinea and taking the shape of an enormous film theatre where visitors could recall some of the most iconic moments in the Festival's history on a series of synchronised screens. On one hand, to the left, were three large screens randomly displaying unforgettable moments: from the crowds who gathered to welcome Sophia Loren, Liz Taylor, Denzel Washington and Bradley Cooper, the premieres of *Star Wars* and *The Mask of Zorro*, or Penélope Cruz's surprise before receiving her Donostia Award from Bono (U2). On the other, two cubes suspended in the middle of the room made a nod to Rafael Moneo's Kursaal, displaying on their different sides images related to eight themes including the city's cinemas, the Festival juries, their awards, the organisation and new talents. Finally, two screenings showed the evolution experienced by the concha shell, the event's main graphic trademark, together with an animation of the official posters corresponding to these 70 editions and a media library on two tactile screens enabling visitors to browse the Festival's history, discovering or remembering filmed reports, interviews, awards ceremonies, celebrities and movies.

More than 30,000 people visited and discovered the *Imagine a Film Festival's* display of screens and digital devices. In addition, a thousand people and families enjoyed the programs of guided tours and children's workshops designed around the exhibition.



70th anniversary

Exhibition Imagine a Film Festival





70th anniversary

Nosferatu Zinemaldia 70 Season

Zinemaldia 70, the Nosferatu season, organised by Donostia Kultura, the Basque Film Archive and the San Sebastian Festival, with the collaboration of Tabalakera and the Institut Valencià de Cultura-Filmoteca de la Generalitat valenciana, was dedicated to San Sebastian Festival's seven decades of life. As an approach to the Festival history, around 37 films to have featured on the Festival's programme were screened between January and December 2022. The movies were chosen mainly from the official sections and those dedicated to first films.

The retrospective aimed to give a first idea of the Festival's history in as varied a fashion as possible, including the filmmakers and movies to have marked the last 70 years of film history. Screening among others in these first three months are films by Douglas Sirk, Jean Cocteau, Howard Hawks, Volker Schlöndorff, Margarethe von Trotta, Ingmar Bergman, Josefina Molina, Tsai Ming-Liang, Nicolas Winding Refn and Pablo Larraín.

January 5

- **Casque d'Or / Golden Marie**, Jacques Becker, 1952

January 12

- **20,000 Leagues Under the Sea**, Richard Fleischer, 1954

January 19

- **A Time to Love and a Time to Die**, Douglas Sirk, 1958

January 26

- **Le Testament d'Orphée**, Jean Cocteau, 1960

February 2

- **America, America**, Elia Kazan, 1963

February 9

- **Gamlet**, Grigori Kozintsev, 1964

February 16

- **El Dorado**, Howard Hawks, 1966

February 23

- **They Shoot Horses, Don't They?**, Sydney Pollack, 1969

March 2

- **Beröringen / The Touch**, Ingmar Bergman, 1971

March 9

- **Vera, un cuento cruel**, Josefina Molina, 1973

March 16

- **El desencanto / The Disenchantment**, Jaime Chávarri, 1976

March 23

- **Die Verlorene Ehre Der Katharina Blum / The Lost Honor Of Katharina Blum**, Volker Schlöndorff, Margarethe Von Trotta, 1975

March 30

- **Olyan, Mint Otthon / Just Like At Home**, Márta Mészáros, 1978

April 6

- **Pepi, Luci, Bom y otras chicas del montón**, Pedro Almodóvar, 1980

April 13

- **Storie di ordinaria follia / Tales of Ordinary Madness**, Marco Ferreri, 1981

April 20

- **Fitzcarraldo**, Werner Herzog, 1982

April 27

- **Coup de foudre (Entre nosotras)**, Diane Kurys, 1983

May 4

- **Rumble Fish (La ley de la calle)**, Francis Ford Coppola 1983

May 11

- **Krzyk, Barbara Sass**, 1983

May 18

- **La ciudad y los perros**, Francisco J. Lombardi, 1985

May 25

- **Désordre**, Olivier Assayas, 1986

June 1

- **High Season**, Clare Peploe, 1987

June 8

- **Il maestro**, Marion Hänsel, 1990

June 15

- **Kuroi ame**, Shohei Imamura, 1989

June 22

- **Miller's Crossing**, Joel Coen, 1990



70th anniversary

Nosferatu Zinemaldia 70 Season

June 29

- **Toto le héros**, Jaco van Dormael, 1991

October 5

- **Une histoire de vent**, Joris Ivens & Marceline Lorida, 1988

October 12

- **American Dream**, Barbara Kopple, 1990

October 19

- **Qing Shao Nian Nuo Zha / Rebels of The Neon God**, Tsai Ming-Liang, 1992

October 26

- **Beautiful Girls**, Ted Demme, 1996

November 2

- **Pusher**,
Nicolas Winding Refn, 1996

November 9

- **En construcción**, José Luis Guerín, 2001

November 16

- **Brick Lane**, Sarah Gavron, 2007

November 23

- **Passion**, Ryusuke Hamaguchi, 2008

November 30

- **Asbe Du-Pa / Two-Legged Horse**, Samira Makhmalbaf, 2008

December 7

- **Genpin**, Naomi Kawase, 2010

December 14

- **Post Mortem**, Pablo Larraín, 2010

70th anniversary

Books ‘Zinemaldia 1953-2022’ and ‘Zinema festa bat da’



To accompany the season dedicated to the Festival's 70th anniversary, the Nosferatu Collection published the book *Zinemaldia 1953-2022. Singularidades del Festival de Donostia / San Sebastian*, edited by Donostia Kultura, the Basque Film Archive, and the San Sebastian Film Festival and co-ordinated by Quim Casas. The aim of this publication, the 18th. of this collection, is not to narrate these seven decades in existence of the San Sebastian Festival, or to make an exhaustive analysis of its evolution. In the words of Quim Casas taken from his introduction to the book:

“The aim of this book is not to provide a rundown of the event, but to look at some of the singular occurrences to have taken place at a film festival always alert, open to change, to transformation and improvement; contradictory, of course, but in itself vivacious, still alive and kicking today. Devotees of the San Sebastian Festival, or those who know its history, even if they have been unable to visit every year, will yearn for aspects they consider to be of supreme interest, while they may find some of those revisited here less important. This is a selection of moments, of names, titles and trends that we consider to have been shrewdly made, although we do, needless to say, accept that not everybody shares our opinion. Our sole intention is to take a look back over its history based on what can generally be regarded as some of its milestones: the retrospectives to have made a splash and to have revealed missed or forgotten names; sections that have fashioned its personality; Golden Shell winners pointing us towards the many changes experienced by film language since the Festival left the starting post in 1953 with the presentation, among others, of *Casque d'Or / Golden Marie*, by Jacques Becker,

House of Wax, by André de Toth, *Thérèse Raquin*, by Marcel Carné and *Condemned to Hang*, by Ladislao Vajda”.

María Adell Carmona, Ricardo Aldarondo, Juan G. Andrés, Jesús Angulo, Paula Arantzazu Ruiz, Jordi Batlle Caminal, Maialen Beloki, Minerva Campos Rabadán, Quim Casas, Roberto Cueto, Desireé de Fez, Begoña del Teso, Carlos Elorza, Zigor Etxebeste, Joxean Fernández, Carlos F. Heredero, Eulàlia Iglesias, Víctor Iriarte, Violeta Kovacsics, Carlos Losilla, Miguel Marías, Javier Martín, Beatriz Martínez, Ruth Pérez de Anucita, Endika Rey, Sergi Sánchez, Amaia Serrulla, Aida Vallejo and Nuria Vidal complete the list of participants in the book.

The book is available in bookshops (20 euros) and is sold together with issue 10 of *Nosferatu Bilduma, Zinema festa bat da*, by writer and Audiovisual Communications doctor Katixa Agirre. The author of *Amek ez dute* builds a fiction around an impossible meeting at the Miramar Palace of all the deceased Donostia Awards.





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70 images of the 70th edition



Loreto Mauleón and Paco León presented the opening gala of San Sebastian Festival's 70th anniversary and invited the audience to blow out the candles.



Four Basque dantzaris (dancers) from the Goizalde group (Milagros Zatarain, Mariví Montest, María Arbizu aka Corpus and Mila de Salustiano), participants in the 1953 edition, provided the surprise at the opening gala.



Having taken place in the classroom for two years due to the pandemic, Ikastetxeak Belodromoan returned to its usual format, assembling more than 13,000 children in the Velodrome, where they had the opportunity to dance with Pepper the Social Robot.



Representatives of the Stop Desahucios (Stop Evictions) collective clapped as Penélope Cruz made her way along the red carpet with the crew of *En los márgenes / On the Fringe*, the directorial debut from actor Juan Diego Botto.



The director Alberto Rodríguez and the cast of the film that opened the Official Selection out of competition, *Modelo 77 / Prison 77*, came down the stairs of the Kursaal after the screening for the first time this edition, a tradition also recovered this year.



A group of Basque dancers welcomed the audience attending the screening of the Zinemira opening film, *El vasco / Dear Grandma*, directed by Jabi Elortegi.



Cuerdas / Chords, by Estibaliz Urresola, was one of the first shorts to screen in the Zabaltegi-Tabakalera section.



Jeong Ji-Hye, to the right of the image, opened *New Directors* with his *Jeong-Sun*.



The filmmaker François Ozon and the actress Hanna Schygulla received an ovation at the Victoria Eugenia Theatre for the screening of *Peter von Kant*, opening film of Perlak.



"Never stop protecting and taking care of our cinema because it is the sign of our identity and an important part of what makes us recognise and understand one another", said Penélope Cruz on accepting the National Cinematography Prize.



Hirokazu Koreeda returned to San Sebastian and signed autographs before the screening of *Broker* (Perlak).



Isaki Lacuesta, in the centre of the image, alongside several members of the cast of *Un año, una noche / One Year, One Night* (Perlak): Alba Guilerá, Noémie Merlant, Nahuel Pérez Biscayart and Natalia de Molina.



Olivia Wilde, director and actor of *Don't Worry Darling* (Perlak), on the red carpet.



The singer-songwriter Joaquín Sabina takes his bowler hat off to the audience at the Velodrome in the company of Fernando León de Aranoa, director of the documentary *Sintiéndolo mucho / Feeling It* (Velodrome), and his fellow musician, Leiva.



The debutante Marian Mathias is welcomed by the Festival director, José Luis Rebordinos, before the screening of *Runner* (Official Selection), winner of the Special Jury Prize.



The conductor Juanjo Ocón directed the Euskadiko Orkestra and the Andra Mari Abesbatza choir at the 'Concert & Screening', another activity that also returned to the Velodrome this year.



The director Jaime Rosales and Anna Castillo, Carolina Yuste and Manolo Solo, stars of *Girasoles silvestres / Wild Flowers* (Official Selection), after its screening in the Kursaal.



The filmmaker Diego Lerman, second from the left, with the cast of *El suplente / The Substitute* (Official Selection): Alfredo Castro, Bárbara Lennie, Renata Lerman (Silver Shell for Best Supporting Performance), Juan Minujín and María Merino.



The director of the Festival de Cannes and of the Institut Lumière in Lyon, Thierry Frémaux, with the director of the Filmoteca Vasca, Joxean Fernández, and with the member of the San Sebastian Selection Committee, Quim Casas, during the launch of the book about Claude Sautet, the subject of this year's retrospective.



The director Lur Olaizola, during the presentation of her short film *Hirugarren koadernoa / The Third Notebook* (Zabaltegi-Tabakalera) alongside its distributor Noemí Cuetos, its producer Sara Hernández and its editor Maddi Barber.



The director Claire Denis accompanied the actress Juliette Binoche at the gala where the latter received the Donostia Award before the screening of *Avec amour et acharnement / Both Sides of the Blade*.



Dora, the star of *Rainbow (Velodrome)*, greets the audience attending the screening of Paco León's latest movie.



The filmmaker Frelle Peterson and the actress Jette Sondergaard make their way to the premiere of *Resten af livet / Forever* (Official Selection).



Cristian Mungiu, director of *R.M.N. (Perlak)*, presented his film at the Victoria Eugenia Theatre.



Rodrigo Sorogoyen headed the large group accompanying his movie *As bestas /The Beasts* (Perlak), which won the City of Donostia / San Sebastián Audience Award for Best European Film.



Santiago Mitre, director of *Argentina, 1985* (Perlak), winner of the City of Donostia / San Sebastian Audience Award, with Peter Lanzani and Ricardo Darin, on the red carpet.



The producer Olmo Figueredo and the actress Ada Mar Lupiáñez accompany the director of *Secaderos /Tobacco Barns* (New Directors), Rocío Mesa, at the interview held in the Kafea space.



The director Roger Zanuy, escorted by Mr & Mrs Ishida, lead characters of the documentary *Mibu. La luna en un plato / Mibu. The Moon on a Dish* (Culinary Zinema).



Family snapshot of the students participating in Nest, San Sebastian Festival's international short film competition for film school students.



The director Carlota Pereda, on the right, with the actress Laura Galán, protagonist of *Cerdita / Piggy* (Zabaltegi-Tabakalera).



Press conference with the team of the film *Il Boemo* (Official Selection), directed by Petr Václav.



The producer Denis Robert, the director Yannick Kergoat and the screenwriter Bertrand Faivre, at the photocall for *La (très) grande évasion / Tax Me If You Can* (Official Selection-Special Screenings).



The actress Juliette Binoche with Paul Kircher (Silver Shell for Best Leading Performance) and Vincent Lacoste, cast members of *Le lycéen / Winter Boy*, by *Christophe Honoré*.



The filmmaker Mikel Gurrea, second from the left, accompanied by Pol López, Vicky Luengo and Ilyass El Ouahdani, members of the cast of *Suro* (Official Selection), winner of the Fipresci Award and the Irizar Basque Film Award.



Actress Noémie Merlant laughs as the actor and director of *L'innocent / The Innocent* (Perlak), Louis Garrel, jokes from his seat on the stage of the Victoria Eugenia Theatre.



Musicians Alejo Stivel and Ariel Rot come on stage to present the documentary about their band, *Tequila. Sexo, drogas y rock and roll / Tequila. Sex, Drugs and Rock and Roll (Made in Spain)*, directed by Álvaro Longoria.



Claudia Dalmau, one of the young actresses appearing in *La maternal* (Official Selection), the film by Pilar Palomero with which Carla Quilez bagged the Silver Shell for Best Leading Performance.



Genki Kawamura, winner of the Silver Shell for Best Director for *Hyakka / A Hundred Flowers* (Official Selection), with the actress Mieko Harada.



Director Manuel Abramovich, on the left, before the premiere of *Pornomelancolía*, for which he won the Jury Prize for Best Cinematography.



Roeg Sutherland, from CAA Media Finance, and Vincent Maraval, from Wild Bunch International, at the Creative Investors Meeting organised as part of Spanish Screenings: Financing & Tech.



Oliver Hermanus, director of *Living* (Perlak), with the producers (Elisabeth Karlsen and Stephen Woolley) and the author and screenwriter Kazuo Ishiguro.



Director Valentina Maurel and actress Daniela Marín Navarro, star of *Tengo sueños eléctricos* (Horizontes Latinos), winning movie of the Horizontes Award.



Joxean Fernández, director of the Basque Film Archive and member of the Festival's Selection and Management Committees, welcomes the director Mia Hansen-Love, who returned to San Sebastian with *Un beau matin / One Fine Morning* (Perlak).



Marie Kreutzer, director of *Corsage* (Perlak), and the actress Vicky Krieps.



The crew of *Los reyes del mundo / The Kings of the World* (Official Selection), directed by Laura Mora, receives an ovation at the Kursaal following the premiere of their film, which won the Golden Shell.



The actor Telmo Irueta heads the delegation of *La consagración de la primavera / The Rite of Spring* (Official Selection), a film by Fernando Franco in which Valèria Sorolla and Emma Suárez also feature in the cast.



David Cronenberg, who received the Donostia Award and presented *Crimes of the Future*, minutes before speaking to eager press reporters.

Zinemaldia Startup Challenge



Family photo of the winners of the new Spanish competition for startups at the Zinemaldia Startup Challenge, an initiative included in Spanish Screenings: Financing & Tech.



The filmmaker Isabel Coixet with the lead characters of her documentary *El sostre groc* (Official Selection-Special screenings).



The director Hong Sangsoo films the stars of his movie *Walk Up* (Official Selection) at the press conference.



Yet another year, the Plaza Okendo provided the setting for the screening of silent movies by Keler Zinema, including the films *El vasco / Dear Grandma* and *Handia / Giant*.



The Festival director, José Luis Rebordinos, and Javier Hurtado, Basque Minister of Tourism, Trade and Consumer Affairs, with the critics Carlos Boyero and Deborah Young, winners of the Mentions going to journalistic work.



The director of *The Wonder* (Official Selection) Sebastián Lelio, accompanied by the actress Kila Lord Cassidy and the composer Matthew Herbert.



The filmmaker Maria Elorza, on the right, together with the crew of her movie *A los libros y a las mujeres canto / To Books and Women I Sing* (New Directors), winner of the Youth Award and of a Irizar Basque Film Award special mention.



On the right, Luis De Filippis, director of *Something You Said Last Night* (New Directors), winner of the Sebastiane Award.



In the centre, in black, the filmmaker and artist Marina Palacio with several protagonists of the posters featuring in her exhibition [*Film Not Found_Try Again*], which could be visited on the second floor of Tabakalera.



The musician and filmmaker Fermin Muguruza brought a festive touch to the premiere of *Black is Beltza II: Ainhoa* (Velodrome).



The director Alejandro G. Iñárritu, second from the right, with Griselda Siciliani, Daniel Giménez Cacho and Andrés Almeida, stars of *BARDO, falsa crónica de unas cuantas verdades / BARDO, False Chronicle of a Handful of Truths*, (Perlak).



The (H)emen collective gathered a large group of women who work in the Basque film industry at the entrance to Tabakalera.



Jonan Fernández, Jean-Pierre Dardenne, the Basque President *Lehendakari* Iñigo Urkullu, Joely Mbandu, Luc Dardenne and José Luis Rebordinos, at the presentation of the first edition of the Euskadi Basque Country 2030 Agenda Award to the film *Tori et Lokita / Tori and Lokita* (Perlak).



Alberto Marini, Isaki Lacuesta, Isabel Peña, Rodrigo Sorogoyen, Alberto Rodríguez, Isa Campo and Fran Araújo, filmmakers and screenwriters from the team of *Apagón / Offworld* (Official Selection - Out of Competition).



The director Wang Chao, winner of the Jury Prize for Best Screenplay with *Kong Xiu / A Woman* (Official Selection), was unable to attend the Festival and appeared at the press conference by video conference.



José Luis Rebordinos, the Festival director, and Joxean Fernández, member of the Selection Committee, introduced the tribute to the deceased José Ángel Herrero-Velarde, to whom the 70th edition was dedicated together with Mariano Larrandia, Alfredo Knuchel and Tony Partearroyo.



The director Oriol Paulo, in black, beside Eduard Fernández, Bárbara Lennie and Loreto Mauleón, stars of *Los renglones torcidos de Dios / God's Crooked Lines* (Perlak).



Ana de Armas, in the photocall of *Blonde* (Surprise film).



The director Andrew Dominik and the actress Ana de Armas, star of *Blonde* (Surprise film).



The filmmaker Neil Jordan, accompanied by the actress Diane Kruger and the actor Liam Neeson, lead characters of the closing film, *Marlowe* (Official Selection-Out of competition).



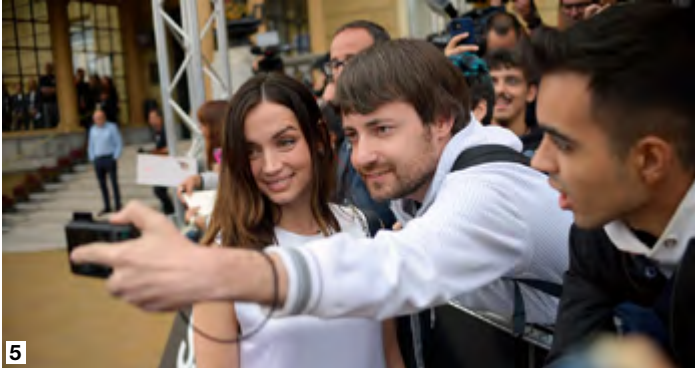
The closing ceremony was also shown at the Velodrome, followed by the screening of *Moonage Daydream* (Perlak) and *Marlowe* (Official Selection-Out of competition), with the presence of its crew.



Family snapshot of the award-winners at San Sebastian Festival's 70th edition, at the end of the closing gala in the Kursaal.



The director Laura Mora, winner of the Golden Shell, waves goodbye to the audience with the team of *Los reyes del mundo / The Kings of the World* (Official Selection), just before the curtains closed.



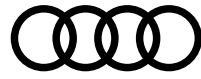
Selfies: Cristian Camilo David Mora y Cristian Campana (1), Paco León (2), Chino Darín (3), Penélope Cruz (4), Ana de Armas (5), Ariel Rot (6), Olivia Wilde (7), Natalia de Molina (8), Liam Neeson (9) and Noémie Merlant (10).

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