



Donostia-San Sebastián, Wednesday 22 September 2010

## **ELISA K**

**Judith Colell, Jordi Cadena. Spain**

*'(...) a miniature designed to hold something huge, incredibly huge.'*

E. Rodríguez Marchante ABC

*'A brave way of telling a very harsh story'*

Ainhoa Sarasola BERRIA

*'Taking an admirable risk, they have opted for a rigid structure with a literary twist, which they achieve through a very prominent voice-over'*

Gontzal Agote BERRIA

*'A daring film with a screenplay by Cadena, based on a novel with "a difficult and deeply literary language" that deals with a tough theme and could very easily have wallowed in the morbid aspects.'*

Josefa Fiestras EL DIARIO VASCO

*'(...) very conscious of its own form of narrative, at times it is guilty of seeming too cold, but it grips the audience and conveys a unique insight into the fragility of human beings and memory.'*

Mikel G. Gurpegui EL DIARIO VASCO

*'(...) daring and courageous'*

Olga Pereda EL PERIODICO DE CATALUNYA

*'(...) in their quest for avant-garde cinema, they blazon the authorial nature of this emphatic film from the rooftops(...).'*

Pedro Vallín LA VANGUARDIA

*'Description and lyricism, composition and order; rhythm and sorrow.'*

Juan Zapater NOTICIAS DE GIPUZKOA

*'(...) deliberately turns its back on the scandalous aspects in favour of risk and sincerity.'*

Sara Brito PUBLICO

## **CARANCHO**



**Pablo Trapero. Argentina-Chile-France-South Korea**

*'A reality that remains partially hidden, with a dark, harsh aesthetic, and a love story that provides the pretext for revealing that reality (...), an underlying social reality and a filmic story with extraordinary narrativity (...).'*

Gorka Erostarbe BERRIA

*'The sordid settings—hospitals, morgues, offices—paint a picture of a decaying country, although the director points out that this is not a social film, but an uncompromising urban intrigue'*

Oskar L Belategi EL DIARIO VASCO

**SMUKKE MENNESKER / NOTHING'S ALL BAD**

**Mikkel Munch-Fals. Denmark**

*'(...) shows us a raw picture of the emotional deprivations and fears of the middle classes'*

Beñat Eizagirre Indo BERRIA

*'A territory crafted out of magnificent static shots and emphatic sequence shots that explode in the amazing final scene (...).'*

B. T EL DIARIO VASCO

*'The well-known Mikkel Munch-Fals has tried to explore the dark, secret side of human beings in his debut film, turning his back on humour and comedy.'*

Beñat Eizagirre Indo BERRIA

**HOME FOR CHRISTMAS**

**Bent Hamer. Norway-Sweden-Germany**

*'(...) despite its cold setting, this feels as warm as a good blanket in winter.'*

Mikel G. Gurpegi EL DIARIO VASCO

*'The themes are the usual ones, but the way they are addressed, overflowing with original details, is extremely clever'*

Mikel Hernandez Abaitua EL DIARIO VASCO

*'(...) skilfully handled contrasts that enable him to create a seamless blend of happy and not-so-happy scenes, while his direction is never anything but flawless.'*

Mikel Insausti GARA

*'(...) the film overflows with good feelings that manage to point the erratic footsteps of human beings in the direction of harmony, forgiveness and salvation.'*



Juan Zapater NOTICIAS DE GIPUZKOA

## **POSTMORTEM**

**Pablo Larraín. Chile, Mexico, Germany.**

*'(...) leaves viewers breathless, dazed by the incredible degree of cinema it contains and the enormous sorrow it conveys.'*

## **GUEST**

**José Luis Guerin. Spain**

*'(...) at times viewers are afraid of falling prey (and yet long to do so) to the Stendhal syndrome, whose sufferers cannot look on beauty without succumbing to it.'*

B.T EL DIARIO VASCO

## **ARAL, EL MAR PERDIDO / ARAL, THE LOST SEA**

**Isabel Coixet. Spain**

*'The images are devastating. Hope, too.'*

Begoña del Teso EL DIARIO VASCO

## **LAS MARIMBAS DEL INFIERNO / MARIMBAS FROM HELL**

**Julio Hernández Cordón. Guatemala-France-Mexico**

*'(...) a fine example of the "guerrilla cinema" genre, where buckets of enthusiasm and a passion for telling a good story make up for the lack of means.'*

Koldo Landaluce GARA

## **THE OATH**

**Laura Poitras. USA**

*'(...) opts for a style in which the camera, dialogues and personal testimonies are never inquisitorial or partisan, which makes for a broader perspective of the theme it addresses (...).'*

Koldo Landaluce GARA