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.’
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.’

ARAL, EL MAR PERDIDO / ARAL, THE LOST SEA
Isabel Coixet. Spain
‘The images are devastating. Hope, too.’

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.’

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 (...)’