EL GRAN VÁZQUEZ
Óscar Aíbar. Spain
‘(…) funny, cynical, melancholic and surrealist portrayal of a person and a character’
E. Rodríguez Marchante. ABC

AMIGO
John Sayles. US-Philippines
‘(…) filmed with a degree of humility yet also with heart and with well-designed characters within the clichés, although some manage to steer clear of them (…)’
E. Rodríguez Marchante ABC

TUAN YUAN / APART TOGETHER
Wang Quan An. China
‘A poignant film that tells a simple and humble story, yet which completely engrosses the audience.’
Beñat Eizagirre Indo BERRIA

ELISA K
Judith Colell, Jordi Cadena. Spain
‘(…) a short yet intense sentimental, familiar chronicle.’
ABC

DEBEKATUTA DAGO OROITZEA / PROHIBIDO RECORDAR
Txaber Larreategi, Josu Martínez. Spain
‘(…) exquisite and accurate film writing with powerful documentation work, documentation used after with intelligent, impeccable filmmaking.’
Begoña del Teso EL DIARIO VASCO
AITA
José María de Orbe. Spain
‘(…) a noble and thought-provoking attempt to get closer to certain hidden aspects of the Basque character’. 
Gontzal Agote BERRIA

‘A brave gamble and taken to the extreme, which will open the doors to a world beyond the physical for that audience member that manages to get in on the game.’
Gontzal Agote BERRIA

‘Radical, closer to video art than a festival film, ‘Aita’ could prove to be hypnotic and enigmatic to a minority who will predict a ghost story and a reflection on memory with clear echoes of José Luis Guerín’s ‘Tren de sombras’.
Oskar L. Belategui EL CORREO ESPAÑOL

‘(…) a tribute to the memory of the first film.’
M. Monfort EL DIARIO VASCO

‘(…) has built an entirely silent and magical story’
Rocio García EL PAIS

‘(…) it is a radical approach that belongs to non-explicative cinema and is based on a traditional, non-industrial concept.’
O. P. EL PERIODICO DE CATALUNYA

‘(…) is recreated in the characters and the environment, making use of minimalist and artistic filming.’
A Kamio GARA

‘Those distorted images resemble Sistiaga’s painting on stills, along with a representation of empty space in line with the principles of Oteiza.’
Mikel Insausti GARA

‘(…) they are set outside the conventional cinematic narrative and oblige the audience member to carefully pay attention instead of simply watching.’
P. Vallín LA VANGUARDIA
‘(…) a private celebration about family inheritance, the father figure and the weight of history, art and memory.’
Juan Zapater NOTICIAS DE GIPUZKOA

‘(…) a cold and geometrically measured exercise leaving an extraordinary density to this light and far from improvised film.’
Juan Zapater. NOTICIAS DE GIPUZKOA

GESHER
Vahid Vakilifar. Iran
‘(…) a mindblowing cinematic landscape, showing aggressive beauty and, at times, impious.’
Begoña del Teso EL DIARIO VASCO

OCTUBRE
Daniel Vega, Diego Vega. Peru
‘(…) outrageous and sentimental, a turbulent series of scenes from life about a good number of folk and a city(…)’
Begoña del Teso EL DIARIO VASCO

BARNEY’S VERSION
Richard J. Lewis. Canada-Italy
‘(…) a sweet, wise story, filled with humour.’
GARA

CARANCHO
Pablo Trapero. Argentina-Chile-France-South Korea
‘(…) pure film noir, intoxicated with decadent sensuality and much fatalism and inhabited by two lovers condemned for what happens when the rest of the world sleeps.’
Nando Salvá EL PERIODICO DE CATALUNYA
‘(…) a punch straight in the gut for the audience.’
Xole Aramendi GARA

‘(…) it leaves the audience member astonished at his wisdom for the mise-en-scène, the putting together of plots and the creation of complex and tridimensional characters (…) ’
Juán Sardá EL CULTURAL

‘(…) a spiral of extreme situations told between urban tragedy and the dry, functional thriller’
Quim Casas EL PERIODICO DE CATALUNYA

CHRZEST / THE CHRISTENING
Marcin Prona. Poland

‘(…) committed to a film of the genre of the thriller and wraps it in an aura of drama that serves to highlight the most tragic elements (…)’
Koldo Landaluce GARA