



SARAJEVO REVIEW DAILY

COMPETITION



MEDIUM

VERDICT: With 'Medium', Greek filmmaker Christina Ioakeimidi adapts Giorgos Sibardis' novel about a 16-year-old girl coming of age across a scorching Athens summer.

Ben Nicholson, August 14, 2023

Familial tensions, a simmering attraction to an older man, and a strange connection to a medium all come to define a summer in the city for the teenage Eleftheria (Angeliki Beveratou).

She is sixteen and has come to Athens to visit her heavily pregnant sister. Nominally, she is there to help Alexandra (Katerina Zisoudi) in the final weeks and

months before the baby is born, but at a transitional age, she also begins to take her first tentative steps into womanhood. Adapted from Giorgos Sibardis's novel, Christina Ioakeimidi's *Medium* treads some familiar pathways through the coming-of-age drama, but is enlivened by a captivating performance from Beveratou, a

Continues next page

Kudos to Lynne Ramsay



The revered Scottish writer-director has carved a slender but unique body of work thanks to her uncompromising attitude and bold stylistic choices.

Stephen Dalton, August 14, 2023

We need to talk about Lynne Ramsay. One of Britain's most revered and original independent film-makers, the Glasgow-born writer-director is heading to Sarajevo film festival this week to receive an honorary Heart of Sarajevo award for her body of work. Ramsay's formidable reputation precedes her, with two BAFTAs, four major Cannes prizes, and at least a dozen festival awards to her name. Which is all the more impressive given her slender body of work, just four full-length features in a career spanning almost 30 years.

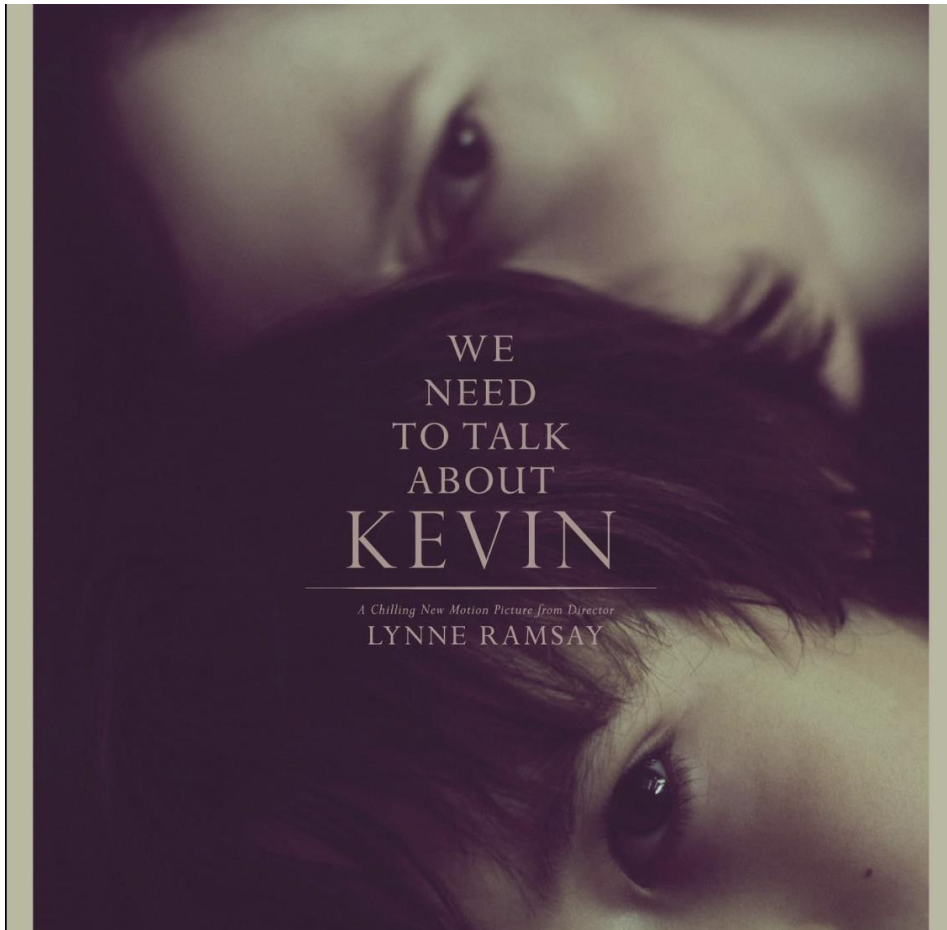
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LYNNE RAMSAY (Continued)



As a woman from a working-class background, major kudos is due to Ramsay for breaking multiple glass (and class) ceilings to become an internationally feted *auteur* film-maker. She remains a rare figure in the boys club of directors, who typically come into this very macho, competitive environment armed with more financial and social capital. In a 2020 interview with the UK film industry body BAFTA, Ramsay cited “being short” and “having a Glaswegian accent” as career obstacles.

That said, Ramsay looks back on her childhood in a poor district of Glasgow as both advantage and disadvantage. It certainly provided rich creative inspiration for her hauntingly lyrical debut feature *Ratcatcher* (1999), a unique fusion of social realism, painterly visuals and bittersweet nostalgia. “You make the best of your environment,” she told *Indiewire* in 2000. “It shapes you, but even if it’s a tough environment it doesn’t kill your imagination.”

[For Full Article, Click here](#)

MEDIUM (Continued)



beguiling atmosphere, and the ambiguities of some of its more off-beat moments.

In the film’s opening moments, it feels as though its languorous pace is being dictated by that of the characters, who are suffering in the heat and happy to wallow, prone, in the shade of their apartment. In fact, the rhythms employed by Iakovidis’s adapted screenplay are similar to this anyway – moments are allowed to linger, characters communicate without words both to one another and the audience, and things are left to be discerned for ourselves through subtle cues rather than laborious extant explanation. It’s a tempo that amplifies the lethargy of the hot summer days but also allows for smooth shifts into Eleftheria’s burgeoning explorations of a life beyond his sister’s four walls and the drift into an intoxicating sort-of-relationship with their handsome downstairs neighbour, Angelos (Nikolakis Zeginoglou).

[Full Review](#)



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THE PERMANENT PICTURE

VERDICT: An elegant, playful exploration of the consolatory but deceptive nature of image-making across generations, from Catalan director-to-watch Laura Ferres.

Carmen Gray, August 14, 2023

The Permanent Picture, the debut feature of Catalan director Laura Ferres, is a film about loss and the consolatory but deceptive nature of image-making, which can ultimately never reduce life's mysteries, as much as it is enlisted to ward off death. It explores the way in which reproducing and treasuring a person's likeness beyond their departure is a way to stem grief, creating a seductive illusion that connects people through space and time — as long as they can believe in what they are seeing. Screening at the Sarajevo Film Festival, after premiering at Locarno, the film is an enchanting and playful post-modern curio of elegant compositions and offbeat asides. Its bare-bones story feels more or less incidental; a mechanism to hold together its idiosyncratic and enigmatically couched musings on photographic reproduction and, by extension, cinema. Ferres channels, or rather nimbly interrogates, her own experience

as an advertising industry casting director, framing non-professional faces head-on in casting sessions for us to decipher what we can from them. The film, which taps into our time of heightened anxiety around AI and the questionable authenticity of what our eyes can read from a surface, signals her as a rising talent, with broader festival play sure to follow.

The Permanent Picture spans two periods of time, with fifty years between. The post-war rural south of Spain is a funereal world thick with shadows in which death hangs close, crucifixes hang over beds, and the Catholic Church dictates rigid self-control in female behaviour. From there, we shift northward, into the modern, urban realm of an advertising agency, where billboards are the new effigies, and the search is on for the perfect face to convince electoral voters.

A teenage mother leaves from her small town in the dead of night.

[Full Review](#)

TFV'S 100TH VERDICT SHORT REVIEW



Today TFV celebrates the publication of its 100th short film review. As the only major trade paper committed to following the short film scene, we take a moment to thank our writer Ben Nicholson, who has pioneered Verdict Shorts and written serious, high quality, full-length considerations of one hundred films, out of more than 1,100 reviews The Film Verdict has published since its inception in August 2021.

VERDICT: With 'Lost Children' Lola Cambourieu and Yann Berlier have created an aching, poignant and Keenly observed depiction of a dislocated father-daughter relationship.

Ben Nicholson
August 14th, 2023

In a similar vein as their excellent short, *Bachelorette Party*, the new film by Lola Cambourieu and Yann Berlier, *Lost Children*, shows them to be masters of understated but heart-rending drama.

Where their previous short concerned a weekend of affectionate sorority, their new film focuses on a single night in which a father is responsible for his young daughter for the first time. As in their previous work, the scenario is rife with currents of drama that ebb and flow beneath the surface, building to a supremely understated but quietly devastating denouement. *Lost Children* screens as part of the European Shorts programme in Sarajevo this week, having taken

the fiction award at Go Shorts earlier in the year.

Shot in an intimate style that is familiar from their prior work, the film opens with Nathan (Nathan Le Graciet) arriving to collect his infant daughter Anouk (Anouk Berlier Cambourieu) from her mother (co-director, Lola Cambourieu). The exchanges between mother and father are slightly awkward and it revealed that this will be the first time Anouk spends the night with her dad. His plan is to drive her to a local hotel, but it becomes evident that he has no car, no money, or place to take her, so they go on a hazy nocturnal perambulation. Later, the film jumps forward a couple of years, to how their relationship has developed since that night.

Cambourieu and Berlier's command of the tone and timbre of their film is exquisite managing to finely balance the borderline irresponsibility of Nathan's actions with his apprehension about doing right by his daughter. The sequence in which he takes her to a local bar to pass the hours, then walks the streetlight-flooded paths with her in his arms is almost dreamlike. The later scenes, in which she is a few years older, and Nathan has a new baby with another woman, are perfectly weighted to bring out the nu-ance in the almost imperceptible estrangement that occurs in such a situation. It makes for a deeply sad but beautifully calibrated family portrait, one in which the tragedy plays out in miniature instalments and the complexities of parental bonds are laid bare.

Credits, [click here](#)

SUMMER SCREENING



LA CHIMERA

VERDICT: The latest wondrous creation from Italian filmmaker Alice Rohrwacher casts Josh O'Connor as a grave robber in 1980s Etruria.

Boyd van Hoeij, May 26, 2023

A chimera is a beast from ancient folklore composed of the parts of several animals. Its most famous artistic iteration is an Etruscan bronze from Arezzo. And of course the word chimera is also used to refer to a pipe dream or something created by the imagination that doesn't exist. Both these meanings

can be glimpsed or at least felt in *La Chimera*, the latest film from the Italian and increasingly Impressionist filmmaker Alice Rohrwacher (*Happy as Lazaro*, *The Wonders*). It looks at an English *tombarolo*, or grave robber, who is released from prison in 1980s Italy and immediately starts digging again. He's played by *The Crown's* Josh O'Connor whose innate dignity and melancholy work well for the part of a man who has lost his girlfriend and hopes to find a door to the afterlife so he can see her again. The feature has a very loose-limbed structure, though with a title like this, it's hard to complain about the fact that it seems to be made of several different parts that don't quite fit together. (The lives of the characters aren't neat little trajectories either.) Finally, then, *La Chimera* is a beautifully moody piece work that shows a world we've not frequently seen on the big screen.


The idea to put together someone who is grieving and the world of the *tombaroli* in Etruria isn't new; Rome-based Dutch writer Rosita Steenbeek's second novel, from 1999, does exactly that. But it's still sufficiently rare for it to have a certain curiosity factor and in that sense, arthouse audiences might be intrigued by Rohrwacher's poetic proposition.

[Full Review](#)

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HUNGARY



Angelina Jolie is set to return to Hungary 13 years after she directed her Golden Globe nominated debut feature film *In The Land of Blood and Honey*.

This time she will be in front of the camera, portraying the legendary opera singer Maria Callas in Chilean director Pablo Larrain's movie titled *Maria*, about her last years spent in sad solitude in Paris. This will be Larrain's first film to be shot in the Hungarian capital.

Larrain's previous two biopics, *Spencer* starring Kristen Stewart as Princess Diana and *Jackie*, starring Natalie Portman, garnered Best Actress nominations for its two lead actresses. Before that, Larrain was known as the Chilean auteur behind *No*, *Neruda* and *The Club*. He plans to attend Venice Film Festival, with his latest film *El Conde* prior to shooting in October.

A vast number of films have used Budapest as a double for Paris. The Hungarian capital is full of historic districts and buildings have that special Parisian atmosphere of a grandiose and decadent city during the turn of the century.

The city has been used by Steven Spielberg, for the historic Paris scenes in *Munich*; along with films such as *Bel Ami*, *Atomic Blonde* and *Monte Carlo* to name a few.

Maria is an Apartment Pictures production in co-operation with the German Komplizen Films and the US Fremantle Media Company and is produced by Pablo Larrain & his brother Juan de Dios Larrain.

ITALY



While Netflix new film, *Heart of Stone* is shot throughout Europe, it opens with a dizzying sequence that begins in a glamorous casino and ends with Gal Gadot's special agent parachuting off a 3,000-foot cliff after a high-speed ski chase that was filmed at the Glacier Hotel Grawand in Senales, Italy.

Perched at an altitude of 10,538 feet, the Glacier Hotel Grawand is the highest elevation hotel in all of Europe — the only one in the Alps that looks down at the mountains rather than up. Extreme sports stunt coordinator J.T. Holmes helped construct the speed riding sequence there.

"We had huge challenges," Film Director, Tom Harper said. "It was freezing cold. We were working at high altitude. But we were fortunate enough to be able to work with some of the best speed flyers in the world — that's when you ski down a mountain with a parachute, and it was lit up with an LED. I don't think we've seen that in film before."

Other films shot in the Italian Alps include *Kingsman: The Golden Circle*; *On Her Majesty's Secret Service*. *The Agony and the Ecstasy* and *Night Ambush*.

Heart of Stone is a Netflix release of a Skydance, Mockingbird Pictures, Pilot Waves Motion Pictures production. Producers: David Ellison, Dana Goldberg, Don Granger, Jaron Varsano, Gal Gadot, Bonnie Curtis, Julie Lynn. Executive producers: Patricia Whitcher, Tom Harper, Greg Rucka.



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