

### Best Feature Nominees:

- **An Oscillating Shadow** (Una sombra oscilante)  
director: Celeste Rojas Mugica  
Chile/ Argentina/ France, 2024, 77 min.  
nominated by FIDMarseille

A father took photos during the Chilean dictatorship. His daughter plays with him in the darkroom, developing other images. "Una sombra oscilante" (An Oscillating Shadow) explores how the intimate and political weight of images can open spaces to reflect upon them as acts of resistance, either because they are made despite the horror of their context or because they offer an imaginary vanishing point that might just set us free.

- **Aurora**  
director: João Vieira Torres  
Brazil/ Portugal/ France, 2025, 129 min.  
nominated by Visions du Réel

Everything started with a dream in which I told my mother that I was going to search for the children brought to life by my paternal grandmother. She was a midwife and faith healer for more than forty years in the remote and arid Sertão Bahia in the northeast of Brazil. Her name was Aurora. The film follows the ghostly presence of Aurora still alive and becoming in their memories and landscapes. During this initiatory journey through this desert region where agribusiness and fundamentalist evangelism have gained much ground, I also encounter the women of my family who will evoke the stories of five other women, ancestors or descendants of Aurora, five ghosts of a family history made of migrations, colonialism, violence, complex racial and gender relations.

- **A Want in Her**  
director: Myrid Carten  
Ireland/ UK/ Netherlands, 2024, 81 min.  
nominated by Millennium Docs Against Gravity

When her mother goes missing somewhere in Ireland, artist Myrid Carten returns from London to find her. Her search takes her into a feuding family, a contested house; and a history that threatens to take everyone down, including herself. A Want In Her is an immersive, first person account of the cost of love, and how difficult it can be to escape.

- **Flophouse America**  
director: Monica Strømdahl  
Norway, 2025, 78 min.  
nominated by CPH:DOX

Because of the big housing problem in the US many people move into cheap, run down hotels, the so-called Flophouse hotels. The director, Monica Strømdahl has been travelling around the US documenting the housing situation and people's life in different flophouses. Four years ago

she met Mikal, one of many children growing up in a hotel. Now Mikal wants to be part of this documentary film, hoping to help others by sharing his story.

- **Grey Zone** (Šedá Zóna)  
director: Daniela Meressa Rusnoková  
Slovakia, 2024, 75 min.  
nominated by Ji.hlava IDFF

Some doctors refer to the situation of babies born long before term as a grey zone. At 24 weeks, the fetus is not yet legally perceived as a full human being and the pregnancy can be terminated prematurely. This introspective documentary puts us in the position of a mother inextricably linked to her child who, directly from birth, is given only slim chances of survival by the doctors. The film's tribute to mothers and families of premature babies stands out for the harrowing yet disarming honesty with which the director speaks of her own feelings of fear, humiliation, hopelessness, and hope as her son makes further progress.

- **Moria Six**  
director: Jennifer Mallmann  
Germany, 2024, 82 min.  
nominated by DOK Leipzig

After Camp Moria on Lesbos burned down in September 2020, six refugees were held responsible for its destruction in a questionable trial. The focus of the documentary is the exchange of letters between Hassan, one of the six convicted teenagers, and the director. In his letters, Hassan talks about his day-to-day life, his longings, and fears. The film uses the controversial conviction as a cause to shine a particular light on the new European refugee policy and the accompanying structural marginalisation.

- **The Shards** (Oskolky)  
director: Masha Chernaya  
Georgia/ Germany, 2024, 90 min.  
nominated by Doclisboa

In Spring 2022 Masha prepares to leave Russia — her homeland. It turns into a chain of unexpected farewells: her mom dies of cancer, her lover flees army conscription, everything including her own old self is falling apart. Her way to cope with the grief is to fixate everything with her camera. Her anger guides her to inner emigration to the local underground scene, which became an escape for youth. This kaleidoscope of shards chronicles not only spirit of the time, but the director's personality crumbling against the backdrop of global turmoil.

- **Volver a casa tan tarde**  
director: Celia Viada Caso  
Spain, 2025, 60 min.  
nominated by Punto de Vista

In 1970, the writer María Luisa Elío returned to Spain after three decades of exile in Mexico. She wanted to rediscover a past that might no longer exist. The director of this documentary explores, through 10 little stories, the separate pieces making up the life of this woman who was part of the most important artistic avant-gardes in the mid-20th century, and who wrote, appeared in and filmed “En el Balcón Vacío” [On the Empty Balcony], a film in which she explored her own wound as an exile.

#### Best Short Nominees:

- **23:23** (Život jedna báseň, není peříčko)  
director: Kateřina Dudová  
Czech Republic, 2024, 23 min.  
nominated by Ji.hlava IDFF

We all perceive poetry differently. For some, a poem is a rhyming text, for others a metaphysical experience. For director Kateřina Dudová, it is an experiment with three people who are close to her, whom she places in one room for three days, leaving them to their fate with the task of writing a poem. Sometimes the recording of real events is more poetic than the poem itself.

- **Bamssi**  
director: Mourad Ben Amor  
Belgium/ Tunisia, 2024, 26 min.  
nominated by Punto de Vista

The road, the house, the key, the animals, Bamssi. Images with the urgency of an Instagram story create a dialogue within the family across the sea: Mourad and Fairuz, Tunisia and abroad. You have to go to the roof to see something of the surroundings: the railway behind the house. Away from the house, away from home. Street dogs and cats in front of the house. Without a house, without a home. The sound of the train carries a disturbing longing. The image of the sea opens up a dangerous desire. To stay. To dream. Time passes both slowly and quickly when the possibility of new life disrupts the routine.

- **Can you hear me?** (Czy Ty mnie słyszysz?),  
director: Anastazja Naumenko  
Poland, 2025, 15 min.  
nominated by Millennium Docs Against Gravity

Nastia, who has lived abroad for years, starts to teach her mom how to use Internet services. Different perceptions of technology become the starting point for exposing intergenerational conflicts and long-forgotten family threads. Can an intimacy regained via zoom be a turning point for the future relationship between two adults?

- **Fear Fokol**  
director: Tuva Björk

Sweden, 2025, 15 min.  
nominated by CPH:DOX

There are over 550,000 active private security guards in South Africa, much more than the number of police and soldiers combined. Fear Fokol takes a nightly ride into the fears and anxieties of the city's prosperous inhabitants by following the work of the private security guards hired to protect them. The illusion of security slowly dissolves as we dig into a fragile climate of inequality, paranoia and masculinity in crisis.

- **Shuruuk**  
director: Amie Barouh  
France/ Germany, 2024, 36 min.  
nominated by FIDMarseille

"Shuruuk" literally means "rising in the east". Composed of fragments filmed over a period of five years, this dreamlike travelogue follows the arc of the sun, from Japan to Tunisia and from Palestine to France. Centred on the Roma community, Amie Barouh's film shines a light on an existence made up of perpetual, often violent, reconfiguration.

- **Sixty-Seven Milliseconds** (Soixante-sept millisecondes)  
director: Fleuryfontaine  
France, 2025, 15 min.  
nominated by Visions du Réel

Starting from the trail of a bullet captured on CCTV, *Soixante-sept millisecondes* follows the trajectory of the shot and those of its key protagonists. Through a reconstruction combining computer-generated images with surveillance footage and the story of a victim, the film forcefully questions the legitimacy and excesses of law enforcement in France.

- **Unstable Rocks** (Pedras Instáveis)  
directors: Ewelina Rosińska and Nuno Barroso  
Portugal/ Germany, 2024, 25 min.  
nominated by Doclisboa

Geology, animals and the human path flow into this subjective portrait of Portuguese landscapes. Between 2018 and 2023, I came across different regions and places in this country, either alone or with a group of artists and eco-activists. The footage was shot on the fringes of these groups' work and activities, reflecting and revealing themes such as nature conservation, ethnography, agriculture or actions against gentrification. The rhythm of the film is determined by the Bolex camera, but is rather slow and contemplative, aligning the film with the contemporary idea of slowing down.

- **We Had Fun Yesterday**  
director: Marion Guillard  
Belgium, 2024, 35 min.  
nominated by DOK Leipzig

When I was younger, I hated my body as much as I was obsessed by images of "Nature". On the one hand, I told myself they were sublime, and that's why they existed, and on the other, I felt that as a woman, if people didn't look at me, I'd disappear. The film runs around my character's experience. Initially fascinated by images, then by their bulimic production, my gaze changes, questioning myself and asking: Why I made images of nature ?  
A succession of sequences illustrating various forms of representation of nature, such as wildlife films, Natural parks and zoos, are set in motion around my personal experience as a wildlife filmmaker, visual artist, ornithologist, woman and body.

#### Jury Bios:

##### **Fernando Ganzo**

Fernando Ganzo is a Franco-Spanish journalist and film critic. Since 2020, he is serving as the Deputy Editor-in-Chief at Cahiers du cinéma. He has edited several books on notable filmmakers such as George Cukor, Jacques Tourneur, Leo McCarey, and on Black Cinema.

##### **Gerald Weber**

Gerald Weber, born in 1965 in Vienna, Austria, studied film, history, and geography. In 1996, he co-founded "projektor – discussion forum on film, video and new media." Since 1998, he has been involved with sixpackfilm, an international distribution and sales agency for independently produced Austrian art films and videos. He has served as deputy manager since 2004. In addition to his daily work in distribution and promotion, he curates film programs worldwide and occasionally gives lectures, participates in talks, and writes about film aesthetics and the world of film distribution.

##### **Caroline Kirberg**

Caroline Kirberg has been producing artistic films for over 15 years. Her first feature film, "The Sleeping Girl", premiered at the Berlinale in 2011. She pursues her interest in mixed forms between art and film as well as hybrids between documentary and fiction together with Alex Gerbaulet, Mareike Bernien, Merle Kröger and Philip Scheffner at pong film who produced, among others, the outstanding films "Havarie" and "Europe" by Kröger and Scheffner, "Sun Under Ground" by Gerbaulet and Bernien as well as "Purple Sea" by Amel Alzakout and Khaled Abdulwahed. With her label Kirberg Motors she supports artist filmmakers such as Dani Gal, Assaf Gruber, Volker Sattel and Clarissa Thieme and recently coproduced Clémentine Roy's hybrid "Arancia Bruciata" with French production collective Elinka Films.