



PRESS REVIEW



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MEDIA REPORT
The Mountain Won't Move directed by Petra Seliškar
Visions du Réel – Nyon, Switzerland

INTERNATIONAL MEDIA

UNITED STATES OF AMERICA

DEADLINE.COM

Film mentioned in the announcement of the festival selection by Zac Ntim
[Published on : March 12th 2025](#)

VARIETY.COM

Film mentioned in the announcement of the festival selection by Lise Pedersen
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MONTAGEREVIEW.COM

Good review of the film after the premiere by Elizabeth Lim-Zufferey
[Published on: April 5th 2025](#)

THEFILMVERDICT.COM

Good review of the film after the premiere by Carmen Gray
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MSN.COM

Reprise of the article from Deadline announcing the selection of the festival
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YAHOO NEWS.COM

Reprise of the article from Variety announcing the selection of the festival
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FERGPLACE.COM

Reprise of the article from Deadline announcing the selection of the festival
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CANADA

FILM-FEST-REPORT.COM

Positive review by Aurélie Geron after the premiere
[Published on: April 6th 2025](#)

UNITED KINGDOM

BUSINESSDOCEUROPE.COM

Movie mentioned in the announcement of the festival selection by Nick Cunningham

[Published on : March 12th 2025](#)

DOCUMENTARYWEEKLY.COM

Documentary mentioned as one of the ten screenings and events to attend at this year's edition of Visions du Réel by Benjamin Hollis

[Published on : April 1st 2025](#)

Instagram post mentioning the film as one of the ten screenings and events to attend at this year's edition of Visions du Réel

[Published on : April 1st 2025](#)

EYEFORFILM.CO.UK

Positive review on the documentary by Amber Wilkinson

[Published on : April 11th 2025](#)

Interview with Petra Seliškar by Amber Wilkinson

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BELGIUM

CINEUROPA.ORG

Film mentioned in the announcement of the festival selection by Muriel Del Don (French article)

[Published on : March 13th 2025](#)

Film mentioned in the announcement of the festival selection by Muriel Del Don (English article)

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Film mentioned in the announcement of the festival selection by Muriel Del Don (Spanish article)

[Published on : March 13th 2025](#)

Film mentioned in the announcement of the festival selection by Muriel Del Don (Italian article)

[Published on : March 13th 2025](#)

Positive review by Marko Stojiljković in English

[Published on : April 8th 2025](#)

Positive review by Marko Stojiljković in French

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Positive review by Marko Stojiljković in Spanish

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Positive review by Marko Stojiljković in Italian

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FRANCE

LEPOLYESTER.COM

Documentary mentioned in the announcement of the festival selection

[Published on : March 12th 2025](#)

DICODOC.BLOG

Movie mentioned in the announcement of the festival selection by Jean-Pierre Carrier

[Published on : March 2025](#)

GERMANY

BLICKPUNKTFILM.DE

Presentation of the film in the announcement of the selection

[Published on: April 4th 2025](#)

POLAND

FILMNEWSEUROPE.COM

Documentary mentioned as the representant of Slovenia at the festival

[Published on : March 27th 2025](#)

NORWAY

MODERNTIMESREVIEW.COM

Positive review of the film after the premiere by Astra Zoldnere

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ARGENTINA

OTROSCINES.COM

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SOUTH AFRICA

FILMEFIKO.COM

Film mentioned in the announcement of the festival selection

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SLOVENIAN PRESS

DIGITAL MEDIA

RTVSLO.SI

Announcement of the selection of the film at the festival and interview with Petra Seliškar

[Published on : March 25th 2025](#)

SMARTCLUB.SI

Announcement of the selection of the film at the festival

[Published on : March 25th 2025](#)

STA.SI

Announcement of the selection of the documentary at the festival

[Published on : March 25th 2025](#)

MEGAFON.SI

Announcement of the selection of the documentary at the festival

[Published on : March 25th 2025](#)

RADIO

ARS.RTVSLO.SI

Podcast and interview with Petra
Seliškar about the documentary
[Published on : April 4th 2025](#)

Podcast and interview with Petra
Seliškar about the documentary
published on Youtube
[Published on : April 4th 2025](#)

Podcast and interview with Petra
Seliškar about the documentary (long
version)
[Published on : April 4th 2025](#)

INTERNATIONAL MEDIA

**UNITED STATES OF
AMERICA**

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Visions Du Réel: Eliza Hittman, Athiná-Rachél Tsangári & Asif Kapadia Set For Fest — Full Lineup



By [Zac Ntim](#)
March 12, 2025 3:29am



Asif Kapadia
Andreas Rentz/Getty Images

Switzerland's Visions du Réel documentary festival will screen 14 films, 13 of which will be world premieres, as part of its official competition strand at this year's festival, which runs from April 4-13.

The festival launched its full lineup this morning. The official competition jury will feature Hama Haruka, director of the Yamagata International Documentary Film Festival, American filmmaker Eliza Hittman (*Never, Rarely, Sometimes, Always*), and Greek filmmaker Athiná-Rachél Tsangári (*Harvest*).

Competition titles include *Anamocot* by French artist Marie Voignier (*NA China*), Julien Elie (*Shifting Baselines*), and *Little, Big and Far* by Jem Cohen (Museum Hours). Scroll down for the full lineup.

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As previously announced, Raoul Peck will be the festival's guest of honor and will receive the Prix d'Honneur on Monday 7 April, with a tribute by IDFA festival director and producer Orwa Nyrabia, before a screening of his latest film *Ernest Cole: Lost and Found*. He will also give a masterclass alongside French journalist Elisabeth Lequeret. A retrospective of his documentary and hybrid work will also be screened at the festival.

Elsewhere, British filmmaker and producer Asif Kapadia will feature as part of the VdR-Industry days with a masterclass. He will also screen his film *Amy* (2015). Hittman, Tsangári, Georgian filmmaker Elene Naveriani, and Berlinale programmer Michael Stütz will also give industry masterclasses.

International Feature Film Competition:

- *Anamocot* by **Marie Voignier**, Cameroon/France, 2025, 91', World premiere
- *Aurora* by **João Vieira Torres**, Brazil/Portugal/France, 2025, 129', World premiere
- *Iron Winter* by **Kasimir Burgess**, Australia/Mongolia, 2025, 90', World premiere
- *Little, Big, and Far* by **Jem Cohen**, Austria/USA, 2025, 122', International premiere
- *La Montagne d'or* by **Roland Edzard**, Belgium/France, 2025, 85', World premiere
- *Niñxs* by **Kani Lapuerta**, Mexico/Germany, 2025, 86', World premiere

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- *Obscure Night – “Ain't I a Child”* by **Sylvain George**, Switzerland/France, 2025, 164', World premiere
- *Shifting Baselines* by **Julien Elie**, Canada, 2025, 101', World premiere
- *Soldiers of Light* by **Julian Vogel** and **Johannes Büttner**, Germany, 2025, 108', World premiere
- *The Attachment* by **Mamadou Kouma Gueye**, Senegal/Belgium/France, 2025, 76', World premiere
- *The Mountain Won't Move* by **Petra Seliškar**, Slovenia/North Macedonia/France, 2025, 94', World premiere
- *The Prince Of Nanawa* by **Clarisa Navas**, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere
- *To Use a Mountain* by **Casey Carter**, USA, 2025, 99', World premiere
- *Where Two Oceans Meet* by **Lulu Scott**, France/Belgium/South Africa, 2025, 75', World premiere

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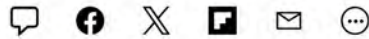


Home > Film > Global

Mar 12, 2025 3:00am PT

Documentary Festival Visions du Réel Expands Global Reach With Record-Breaking Lineup

By Lise Pedersen ▾



"Shifting Baselines" (Courtesy of Visions du Reel)

Visions du Réel, one of Europe's foremost documentary festivals, returns for a 56th edition with its most diverse lineup to date, featuring some 154 films from a record 57 countries.

Spanning the globe, from Mongolia to Australia, Cameroon to Lebanon, the selection underscores the festival's rising stature as a truly international platform for documentary cinema and a key meeting point for industry professionals.

It features an impressive 88 world premieres by both newcomers and veterans, highlighting the festival's commitment to discovery and diversity. First-time filmmakers also hold a strong presence, with 58 debut films.

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"Little, Big and Far"

Courtesy of Visions du Reel

"We are proud that our selection once again reflects an openness to the world," said artistic director Emilie Bujès, adding that she was impressed by the record-breaking 3,437 entries.

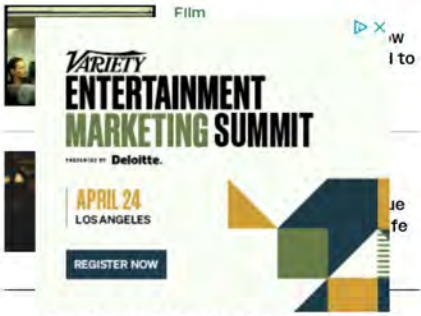
The International Feature Film Competition will see 14 films, including four debut features, vying for the festival's top honor. VdR veterans return to competition, including Marie Voignier (who was at the festival in 2020 with "Na China") with "Anamocot," an enigmatic journey into a zoologist's quest for the legendary Mokélé-Mbembé; and Julien Elie ("Dark Suns") with "Shifting Baselines" (which was a work-in-progress at VdR—Industry in 2024) a dramatic black and white doc set in



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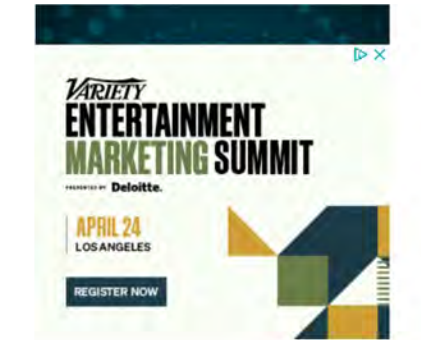


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Errol Flynn "When You're a Star"



industry in 2027, a dramatic black and white doc set in the village of Boca Chica, home to Elon Musk's SpaceX rocket launch base.

Other influential figures whose works have been selected include U.S. director Jem Cohen ("Museum Hours") with "Little, Big and Far," a poetic meditation on astronomy, and Brazil's João Vieira Torres ("The Birds Are Busy") with "Aurora," a surrealist diary with a queer political manifesto that explores the structural history of violence against women. Swiss co-production "Nuit obscure – Ain't I a Child?" by Sylvain George concludes his trilogy on migration, offering a stark, nocturnal portrait of unaccompanied minors in Paris.

Geopolitical themes run through the selection, with films like Mamadou Kouma Gueye's "The Attachment," which scrutinizes the gentrification of a Dakar neighborhood, and Casey Carter's "To Use a Mountain," a deep dive into the impact of nuclear waste disposal on Indigenous communities. Meanwhile, Julian Vogel and Johannes Büttner's "Soldiers of Light" turns its lens on the rise of far-right spiritual movements in Germany.

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Trouve la programmation parfaite et réserve-la : une incroyable t'attend

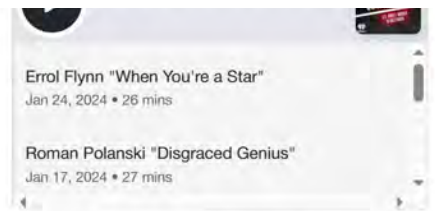
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Emilie Bujès

Courtesy of Nikita the Voz

Speaking to *Variety*, Bujès was keen to point out the rich and diverse selections in the festival's other categories, notably in the more adventurous Burning Lights competition, featuring an impressive 15 world



A Variety and iHeartRadio Podcast

premieres.

These include works by established filmmakers like exiled Iranian director Bani Khoshnoudi with “The Vanishing Point,” which intertwines her personal history with that of her country’s, Poland’s Tomasz Wolski, who once again delves into archives in this Cold War espionage documentary, and U.S. director Curtis Miller with “A Brief History of Chasing Storms,” which presents a history of the tornado as both a destructive weather event and an American icon.

Asked about the selection, Bujès said, “What makes it also very precious to us is how these films compose another image together. Today, we are so used to swiping away when we don’t like something, so it’s about trying to create — within each section — a spectrum that’s as wide as possible, as inviting as possible, so people stay and even watch some other titles. That’s our job: each section has to compose an image of what cinema can look like in 2025.”

The festival will also welcome an impressive lineup of guests, led by Haitian filmmaker Raoul Peck, who will receive the festival’s Honorary Award and present a retrospective of his work, including his latest award-winning film “Ernest Cole: Lost and Found.”

Romanian director Corneliu Porumboiu and Portuguese filmmaker Cláudia Varejão are also set to give masterclasses. Other prominent names include Oscar-winning British director Asif Kapadia (“Amy”), who will open the festival’s industry section, and jury members like Eliza Hittman, the acclaimed director of “Never Rarely Sometimes Always” and “Beach Rats,” and Berlinale programmer Michael Stütz.

Visions du Réel will open with the world premiere of “Blame,” the latest work by Swiss filmmaker Christian Frei (“War Photographer”), which follows the destiny of three scientists during the COVID-19 epidemic — far more than “a film about bats and viruses, it is relevant to today’s world, where opinions are polarizing and feeding into a frenzy without being based on any facts,” said Frei.

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Grande musique d'ensemble

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Trouve la programmation parfaite et réserve-la : un incroyable t'attend

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The 2025 National Competition showcases 12 world premieres, including eight feature debuts. Open to feature-length and medium-length films produced or co-produced in Switzerland, the selection highlights the vitality of Swiss non-fiction filmmaking.

Beyond its three flagship competitions, VdR offers a diverse mix of formats, from the International Medium Length and Short Film Competition, to the Wide Angle section, featuring films that have already or are expected to make a splash on the festival circuit.

The non-competitive Highlights and Special Screenings sections showcase, respectively, must-see feature films selected by the curation committee, and works in unconventional formats, jury members' films, series and special tributes.

Visions du Réel runs in Nyon, Switzerland from April 4 to 14, with its industry event taking place April 6 to 9.

Find the International Feature Film, Burning Lights and National Competition titles below:

International Feature Film Competition

"Anamocot" by Marie Voignier, Cameroon/France, 2025, 91', World premiere

"Aurora" by João Vieira Torres, Brazil/Portugal/France, 2025, 129', World premiere

"Iron Winter" by Kasimir Burgess, Australia/Mongolia, 2025, 90', World premiere

"Little, Big, and Far" by Jem Cohen, Austria/U.S., 2025, 122', International premiere

"La Montagne d'or" by Roland Edzard, Belgium/France, 2025, 85', World premiere

"Niñxs" by Kani Lapuerta, Mexico/Germany, 2025, 86', World premiere

"Obscure Night – Ain't I a Child" by Sylvain George, Switzerland/France, 2025, 164', World premiere

"Shifting Baselines" by Julien Elie, Canada, 2025, 101', World premiere

"Soldiers of Light" by Julian Vogel and Johannes Büttner, Germany, 2025, 108', World premiere

"The Attachment" by Mamadou Khouma Gueye, Senegal/Belgium/France, 2025, 76', World premiere

"The Mountain Won't Move" by Petra Seliskar, Slovenia/North Macedonia/France, 2025, 94', World premiere

"The Prince of Nanawa" by Clarisa Navas, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere

2020, 212', World premiere

"To Use a Mountain" by Casey Carter, U.S., 2025, 99',
World premiere

"Where Two Oceans Meet" by Lulu Scott,
France/Belgium/South Africa, 2025, 75',
World premiere

Burning Lights Competition

"A Brief History of Chasing Storms" by Curtis Miller, U.S.,
2025, 70', World premiere

"And the Fish Fly Above our Heads" by Dima El-Horr,
Lebanon/France/Saudi Arabia,
2025, 70', World premiere

"Chasing the Sun" by Ruosong Huang, France/China,
2025, 112', World premiere

"Croma" by Manuel Abramovich,
Argentina/Germany/Austria, 2025, 70', World
premiere

"Fierté nationale: de Jéricho vers Gaza" by Sven
Augustijnen, Belgium, 2025, 93',
World premiere

"J'ai perdu de vue le paysage" by Sophie Bédard
Marcotte, Canada, 2025, 85', World
premiere

"Je n'embrasse pas les images" by Pascal Hamant,
France, 2025, 76', World premiere

"The Other World" by Callisto McNulty,
Switzerland/France, 2025, 65', World premiere

"Les Recommencements" by Vivianne Perelmuter and
Isabelle Ingold,
Belgium/France, 2025, 87', World premiere

"Say Goodbye" by Paloma López Carrillo, Mexico, 2025,
104', World premiere

"The Big Chief" by Tomasz Wolski,
Poland/Netherlands/France, 2025, 86', World
premiere

"The Vanishing Point" by Bani Khoshnoudi,
Iran/U.S./France, 2025, 103', World
premiere

"The World Upside Down" by Agostina Di Luciano and
Leon Schwitter,
Argentina/Switzerland, 2025, 77', World premiere

"To the West, in Zapata" by David Bim, Cuba/Spain,
2025, 75', World premiere

"Yrupé" by Candela Sotos, Spain, 2025, 79', World
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National Competition

"Colostrum" by Sayaka Mizuno, Switzerland, 2025, 75',
World premiere

"Fitting in" by Fabienne Steiner, Switzerland, 2025, 85',
World premiere

"Fortune et Kevine" by Sarah Imsand, Switzerland, 62',
World premiere

"Les Papas by David Maye," Switzerland, 73', World
premiere

"Les Vies d'Andrès" by Baptiste Janon and Rémi Pons,
Belgium/Switzerland, 92',
World premiere

"Lettres au Docteur L" by Laurence Favre, Switzerland,
60', World premiere

"Only Ghosts In the Waves" by Alexander Tank and
Tobias Scharnagl, Switzerland,
69', World premiere

"Sediments" by Laura Coppens, Switzerland, 81', World
premiere

"Song of Breath" by Simona Canonica, Italy/Switzerland,
110', World premiere

"Sons of Icarus" by Daniel Jonas Kemény, Switzerland,
90', World premiere
110', World premiere

"Sons of Icarus" by Daniel Jonas Kemény, Switzerland,
90', World premiere

"Toute ma vie" by Matias Carlier, Switzerland, 2025, 69',
World premiere

"Wider Than the Sky" by Valerio Jalongo,
Italy/Switzerland, 83', World premiere

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Vision du Réel 2025: “The Mountain Won’t Move” by Petra Seliškar – World Premiere, Competition

Montage Review EIC

April 5, 2025 2 minutes

all, documentaries, festival circuit

What does a boy who cries alone in the middle of a mountain desire? A friend, a girlfriend, the ability to rest without worrying about cows, goats, sheep and dogs; reprieve from loneliness.

AUTHOR



Written by

Montage Review EIC

In the documentary *The Mountain Won't Move*, which is in the international competition of the Visions du Réel film festival in Switzerland, Petra Seliškar explores the work of a family (specifically brothers) who managed a large herd of animals in Macedonia.

Seliškar is a documentarian who is not one to hide any aspect of their reality, whether it's killing an animal to feed others, whipping herds so that they will move towards the gate, or dogs that both whimper and bark violently over food.

Seliškar thus utilizes one of the most respected approaches to documentary filmmaking, allowing her subjects to reveal themselves with minimal interference, judgment, or manipulation—naturally capturing their hard work as well as the hardships they endure.

They sleep on bed frames made of wooden blocks; tables are unstable because they are not commercially bought but rather constructed from sticks and other materials found nearby. Plastic from rain shoes is cut and repurposed to hold a door in place for easy opening and closing.

Their remote location and lifestyle serve as a stark reminder of how convenient it is for us to order random parts online, while these men must create makeshift objects to survive.

When they are not working, they are often exhausted. Joy is found in smoking a cigarette, watching videos on their phones despite having limited funds for making calls, and contemplating what it takes to attract a girlfriend, including a nice car costing a certain number of euros, though, they are also happy with their local equivalent: a donkey.



The Mountain Won't Move

The film left audiences both in awe of the difficulties captured on screen and intrigued by the bond that many audience members felt with those filmed. There are indeed both shocking and endearing elements captured in the documentary, including the expressions of the animals.

The film is not for the lighthearted, nor is the life of these brothers. This clearly reflects the profound respect that Seliškar has, first and foremost, for the men she films; consequently, she naturally garners the respect of the audience. Bravo.



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Visions du Réel 2025: "Shifting Baselines" by Julien Elie, World Premiere, Competition

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Visions du Réel 2025: "The Mountain Won't Move" by Petra Seliškar – World Premiere, Competition

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Visions du Réel 2025: "Blame" by Oscar-nominated Documentarian Christian Frei – World Premiere

Contributing Writer



Screenplay: Petra Seliškar Tancrede Rivière
Photography: Brand Ferro
Editing: Laureline Delom
Sashko Potter Micevski
Sound: Jules Valeur
Music: Iztok Koren
Production: Sara Ferro, PFPF, Victor Ede, Cinephage, Petra Seliškar, Petra Pan Film's
<https://www.visionsdureel.ch/en/film/2025/the-mountain-wont-move/>

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The Mountain Won't Move

The Mountain Won't Move



Cinephage

VERDICT: Brothers in North Macedonia's mountains question the shepherding life in Petra Seliskar's empathetic and earthy observational doc.

Carmen Gray

April 6th, 2025

Slovenian documentarian Petra Seliskar's *The Mountain Won't Move*, which had its world premiere in the International Feature Film Competition at Visions du Réel in Nyon, invites us into the daily rhythms and close-knit dynamics of a group of brothers aged between eight and twenty working as shepherds high in the Sar Mountains in North Macedonia.

They live a physically demanding but straightforward existence tending sheep, cattle and goats away from the rest of their family below, helped by huge

Karabash dogs bred to guard against roving wolves. Their way of life has through generations seemed as inevitable and unavoidable as the rain, but now the brothers are questioning their future on the mountain, as a more urbanised, digitally connected world made immediate by smartphones presents distractions and alternatives.

Seliskar's sixth feature-length documentary is less rawly personal than her previous *Body* (2023), about a close friend battling an auto-immune disease, but it is a film of generous and unhurried observation that is still anchored in a great sensitivity to human and animal protagonists alike. With an endearing, earthy honesty and gentle eye for ironic humour, the director is able to bring a freshness to the timeworn theme of the clash between tradition and a rapidly changing global reality, as she invites us into a lesser-known corner of Southeast Europe. Amid work routines that are slow and unyielding in their repetition, D.O.P. Brand Ferro captures the rugged beauty of this rocky landscape in sun, storm and night – an atmospheric drama of the elements that is captivating in its own right. A folk-tinged soundtrack by Slovenian musician Iztok Koren blends unobtrusively with the livestock bells and wind.

Farm labour is not a chosen profession here so much as a way of life men are born into, putting in hours of labour in the pastures not much after they've mastered their first steps. Basri, who is eight, has headed up to the stone cottage to help with the flocks. Led by Zekir who, at twenty, is the eldest, the more seasoned brothers impart know-how on herding, rolling cigarettes, preparing cheese, and even tips on women – though sexual relationships are a mere fantasy and a frustration at altitude in this exclusively male domain (a sister pays a visit, during time off school, but shepherding seems to have never been a duty or option for her.)

Zarif, sixteen and the second-oldest, feels a special affinity with the Karabash dogs, and considers them a part of the family, so much so that when his favourite, Belichka, is lent out to a breeder who breaks his promise to return her as puppies are a lucrative business, it becomes a simmering point of contention in the family. Loss is unavoidable in this harsh environment, where even the wind can feel like an adversary, and dogs die frequently from accidents, snake bites or attacks on each other, but human greed and deception hits Zarif's sensibility differently. A few of the canines have, amusingly, been named after former dictators, but this outpost feels largely forgotten by the oversight of government, and the brothers note that politicians are more inclined to line their own pockets than extend a road up to them, or improve mobile reception.

The laddish brothers are taciturn, but Seliskar is not one for moralising assumptions or overexplaining. At times this can leave us wishing for more backstory or cultural contextualisation, but as her open and calm eye simply allows this world to unfold through small incidents and moments of connection, we develop a sense of its rhythms, free of the gloss of pastoral idealisation or a forced story arc, but alive with the sensory thrill of sudden thunderstorms or free-spirited play. Zarif's desire to go abroad becomes the main hook of narrative tension, a plan that Zekir does not oppose, but is aware would leave even more toil for him to shoulder – and larger doubts over the sustainability of shepherding on the mountain, as fewer men remain.

Director: Petra Seliskar

Screenwriters: Petra Seliskar, Tancrede Riviere

Editing: Laureline Delom, Sashko Potter Micevski

Producers: Sarah Ferro, Victor Ede, Petra Seliskar

Cinematographer: Brand Ferro

Sound: Vladimir Rakic

Music: Iztok Koren

Production companies: PPFP (North Macedonia), Cinephage (France), Petra Pan Films (Slovenia)

Sales: Cinephage

Venue: Visions du Réel (International Feature Film Competition)

In Albanian, Macedonian

94 minutes



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Visions Du Réel: Eliza Hittman, Athina-Rachél Tsangári & Asif

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Visions Du Réel: Eliza Hittman, Athina-Rachél Tsangári & Asif Kapadia Set For Fest - Full Lineup

Switzerland's Visions du Réel documentary festival will screen 14 films, 13 of which will be world premieres, as part of its official competition strand at this year's festival, which runs from April 4-13.

The festival launched its full lineup this morning. The official competition jury will feature Hama Haruka, director of the Yamagata International Documentary Film Festival. American filmmaker Eliza Athina-Rachél Tsangári (*Harvest*).

Competition titles include *Anamocot* by French artist Marie Voignier (*NA China*), Julien Elie (*Shifting Baselines*), and *Little, Big and Far* by Jem Cohen (*Museum Hours*). Scroll down for the full lineup.

As previously announced, Raoul Peck will be the festival's guest of

As previously announced, Raoul Peck will be the festival's guest of honor and will receive the Prix d'Honneur on Monday 7 April, with a tribute by IDFA festival director and producer Orwa Nyrabia, before a screening of his latest film *Ernest Cole: Lost and Found*. He will also give a masterclass alongside French journalist Elisabeth Lequeret. A retrospective of his documentary and hybrid work will also be screened

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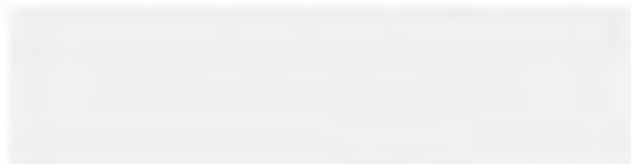
Elsewhere, British filmmaker and producer Asif Kapadia will feature as part of the VdR-Industry days with a masterclass. He will also screen his film *Amy* (2015). Hittman, Tsangári, Georgian filmmaker Elene Naveriani, and Berlinale programmer Michael Stütz will also give industry masterclasses.

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International Feature Film Competition:

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- *Iron Winter* by **Kasimir Burgess**, Australia/Mongolia, 2025, 90', World premiere
- *Little, Big, and Far* by **Jem Cohen**, Austria/USA, 2025, 122', International premiere
- *La Montagne d'or* by **Roland Edzard**, Belgium/France, 2025, 85', World premiere
- *Niñxs* by **Kani Lapuerta**, Mexico/Germany, 2025, 86', World premiere
- *Obscure Night – "Ain't I a Child"* by **Sylvain George**, Switzerland/France, 2025, 164', World premiere
- *Shifting Baselines* by **Julien Elie**, Canada, 2025, 101', World premiere
- *Soldiers of Light* by **Julian Vogel** and **Johannes Büttner**, Germany, 2025, 108', World premiere
- *The Attachment* by **Mamadou Khouma Gueye**, Senegal/Belgium/France, 2025, 76', World premiere



- *The Mountain Won't Move* by **Petra Seliškar**, Slovenia/North Macedonia/France, 2025, 94', World premiere
- *The Prince Of Nanawa* by **Clarisa Navas**, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere
- *To Use a Mountain* by **Casey Carter**, USA, 2025, 99', World premiere
- *Where Two Oceans Meet* by **Lulu Scott**, France/Belgium/South Africa, 2025, 75', World premiere

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VARIETY

Documentary Festival Visions du Réel Expands Global Reach With Record-Breaking Lineup

Lise Pedersen

March 12, 2025 · 7 min read



Visions du Réel, one of Europe's foremost documentary festivals, returns for a 56th edition with its most diverse lineup to date, featuring some 154 films from a record 57 countries.

Spanning the globe, from Mongolia to Australia, Cameroon to Lebanon, the selection underscores the festival's rising stature as a truly international platform for documentary cinema and a key meeting point for industry professionals.

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It features an impressive 88 world premieres by both newcomers and veterans, highlighting the festival's commitment to discovery and diversity. First-time filmmakers also hold a strong presence, with 58 debut films.

Nearly half of the films are directed by men, with women helming 39%, and the rest credited to non-binary or collective efforts.





"Little, Big and Far"

"We are proud that our selection once again reflects an openness to the world," said artistic director Emilie Bujès, adding that she was impressed by the record-breaking 3,437 entries.

The International Feature Film Competition will see 14 films, including four debut features, vying for the festival's top honor. VdR veterans return to competition, including Marie Voignier (who was at the festival in 2020 with "Na China") with "Anamocot," an enigmatic journey into a zoologist's quest for the legendary Mokélé-Mbembé; and Julien Elie ("Dark Suns") with "Shifting Baselines" (which was a work-in-progress at VdR-Industry in 2024), a dramatic black and white doc set in the village of Boca Chica, home to Elon Musk's SpaceX rocket launch base.

Other influential figures whose works have been selected include U.S. director Jem Cohen ("Museum Hours") with "Little, Big and Far," a poetic meditation on astronomy, and Brazil's João Vieira Torres ("The Birds Are Busy") with "Aurora," a surrealist diary with a queer political manifesto that explores the structural history of violence against women. Swiss co-production "Nuit obscure – Ain't I a Child?" by Sylvain George concludes his trilogy on migration, offering a stark, nocturnal portrait of unaccompanied minors in Paris.

Geopolitical themes run through the selection, with films like Mamadou Khouma Gueye's "The Attachment," which scrutinizes the gentrification of a Dakar neighborhood, and Casey Carter's "To Use a Mountain," a deep dive into the impact of nuclear waste disposal on Indigenous communities. Meanwhile, Julian Vogel and Johannes Büttner's "Soldiers of Light" turns its lens on the rise of far-right spiritual movements in Germany.



Emilie Bujès

Speaking to *Variety*, Bujès was keen to point out the rich and diverse selections in the festival's other categories, notably in the more adventurous Burning Lights competition, featuring an impressive 15 world premieres.

These include works by established filmmakers like exiled Iranian director Bani Khoshnoudi with "The Vanishing Point," which intertwines her personal history with that of her country's, Poland's Tomasz Wolski, who once again delves into

archives in this Cold War espionage documentary, and U.S. director Curtis Miller with "A Brief History of Chasing Storms," which presents a history of the tornado as both a destructive weather event and an American icon.

Asked about the selection, Bujès said, "What makes it also very precious to us is how these films compose another image together. Today, we are so used to swiping away when we don't like something, so it's about trying to create — within each section — a spectrum that's as wide as possible, as inviting as possible, so people stay and even watch some other titles. That's our job: each section has to compose an image of what cinema can look like in 2025."

The festival will also welcome an impressive lineup of guests, led by Haitian filmmaker Raoul Peck, who will receive the festival's Honorary Award and present a retrospective of his work, including his latest award-winning film "Ernest Cole: Lost and Found."

Romanian director Corneliu Porumboiu and Portuguese filmmaker Cláudia Varejão are also set to give masterclasses. Other prominent names include Oscar-winning British director Asif Kapadia ("Amy"), who will open the festival's industry section, and jury members like Eliza Hittman, the acclaimed director of "Never Rarely Sometimes Always" and "Beach Rats," and Berlinale programmer Michael Stütz.

Visions du Réel will open with the world premiere of "Blame," the latest work by Swiss filmmaker Christian Frei ("War Photographer"), which follows the destiny of three scientists during the COVID-19 epidemic — far more than "a film about bats and viruses, it is relevant to today's world, where opinions are polarizing and feeding into a frenzy without being based on any facts," said Frei.

The 2025 National Competition showcases 12 world premieres, including eight feature debuts. Open to feature-length and medium-length films produced or co-produced in Switzerland, the selection highlights the vitality of Swiss non-fiction filmmaking.

Beyond its three flagship competitions, VdR offers a diverse mix of formats, from the International Medium Length and Short Film Competition, to the Wide Angle section, featuring films that have already or are expected to make a splash on the festival circuit.

The non-competitive Highlights and Special Screenings sections showcase, respectively, must-see feature films selected by the curation committee, and works in unconventional formats, jury members' films, series and special tributes.

Visions du Réel runs in Nyon, Switzerland from April 4 to 14, with its industry event taking place April 6 to 9.

Find the International Feature Film, Burning Lights and National Competition titles below:

International Feature Film Competition

"Anamocot" by Marie Voignier, Cameroon/France, 2025, 91', World premiere

"Aurora" by João Vieira Torres, Brazil/Portugal/France, 2025, 129', World premiere

"Iron Winter" by Kasimir Burgess, Australia/Mongolia, 2025, 90', World premiere

"Little, Big, and Far" by Jem Cohen, Austria/U.S., 2025, 122', International premiere

"La Montagne d'or" by Roland Edzard, Belgium/France, 2025, 85', World premiere

"Niñxs" by Kani Lapuerta, Mexico/Germany, 2025, 86', World premiere

"Obscure Night – Ain't I a Child" by Sylvain George, Switzerland/France, 2025, 164',
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"Shifting Baselines" by Julien Elie, Canada, 2025, 101', World premiere

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"The Attachment" by Mamadou Kouma Gueye, Senegal/Belgium/France, 2025, 76',
World premiere

"The Mountain Won't Move" by Petra Seliškar, Slovenia/North
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"The Prince of Nanawa" by Clarisa Navas, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere

"To Use a Mountain" by Casey Carter, U.S., 2025, 99', World premiere

"Where Two Oceans Meet" by Lulu Scott, France/Belgium/South Africa, 2025, 75',
World premiere

Burning Lights Competition

"A Brief History of Chasing Storms" by Curtis Miller, U.S., 2025, 70', World
premiere

"And the Fish Fly Above our Heads" by Dima El-Horr, Lebanon/France/Saudi
Arabia, 2025, 70', World premiere

"Chasing the Sun" by Ruosong Huang, France/China, 2025, 112', World premiere

"Croma" by Manuel Abramovich, Argentina/Germany/Austria, 2025, 70', World
premiere

"Fierté nationale: de Jéricho vers Gaza" by Sven Augustijnen, Belgium, 2025, 93',
World premiere

"J'ai perdu de vue le paysage" by Sophie Bédard Marcotte, Canada, 2025, 85',
World
premiere

"Je n'embrasse pas les images" by Pascal Hamant, France, 2025, 76', World
premiere

"The Other World" by Callisto McNulty, Switzerland/France, 2025, 65', World
premiere

"Les Recommencements" by Vivianne Perelmuter and Isabelle Ingold, Belgium/France, 2025, 87', World premiere

"Say Goodbye" by Paloma López Carrillo, Mexico, 2025, 104', World premiere

"The Big Chief" by Tomasz Wolski, Poland/Netherlands/France, 2025, 86',
World
premiere

"The Vanishing Point" by Bani Khoshnoudi, Iran/U.S./France, 2025, 103', World
premiere

"The World Upside Down" by Agostina Di Luciano and Leon Schwitter, Argentina/Switzerland, 2025, 77', World premiere

"To the West, in Zapata" by David Bim, Cuba/Spain, 2025, 75', World premiere

"Yrupé" by Candela Sotos, Spain, 2025, 79', World premiere

National Competition

"Colostrum" by Sayaka Mizuno, Switzerland, 2025, 75', World premiere

"Fitting in" by Fabienne Steiner, Switzerland, 2025, 85', World premiere
"Fortune et Kevine" by Sarah Imsand, Switzerland, 62', World premiere
"Les Papas by David Maye," Switzerland, 73', World premiere
"Les Vies d'Andrès" by Baptiste Janon and Rémi Pons, Belgium/Switzerland, 92',
World premiere
"Lettres au Docteur L" by Laurence Favre, Switzerland, 60', World premiere
"Only Ghosts In the Waves" by Alexander Tank and Tobias Scharnagl, Switzerland,
69', World premiere
"Sediments" by Laura Coppens, Switzerland, 81', World premiere
"Song of Breath" by Simona Canonica, Italy/Switzerland, 110', World premiere
"Sons of Icarus" by Daniel Jonas Kemény, Switzerland, 90', World premiere
"Toute ma vie" by Matias Carlier, Switzerland, 2025, 69', World premiere
"Wider Than the Sky" by Valerio Jalongo, Italy/Switzerland, 83', World premiere

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Eliza Hittman Set For Fest — Full Lineup

By Team_FergPlace • 12 March 2025 No Comments 2 Mins Read

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Switzerland's [Visions du Réel](#) documentary competition will display 14 movies, 13 of which will likely be world premieres, as a part of its official competitors strand at this yr's competition, which runs from April 4-13.

The competition launched its full lineup this morning. The official competitors jury will characteristic Hama Haruka, director of the Yamagata Worldwide Documentary Movie Competition, American filmmaker Eliza Hittman (*By no means, Hardly ever, Generally, At all times*), and Greek filmmaker Athiná-Rachél Tsangári (*Harvest*).

Competitors titles embody *Anamocot* by French artist Marie Voignier (*NA China*), Julien Elie (*Shifting Baselines*), and *Little, Massive and Far* by Jem Cohen (Museum Hours). Scroll down for the total lineup.

As beforehand introduced, Raoul Peck would be the competition's visitor of honor and can obtain the Prix d'Honneur on Monday 7 April, with a tribute by IDFA competition director and producer Orwa Nyrabia, earlier than a screening of his newest movie *Ernest Cole: Misplaced and Discovered*. He can even give a masterclass alongside French journalist Elisabeth Lequeret. A retrospective of his documentary and hybrid work can even be screened on the competition.

Elsewhere, British filmmaker and producer Asif Kapadia will characteristic as a part of the VdR-Business days with a masterclass. He can even display his movie *Amy* (2015). Hittman, Tsangári, Georgian filmmaker Elene Naveriani, and Berlinale programmer Michael Stütz can even give trade masterclasses.

Worldwide Function Movie Competitors:

- *Anamocot* by **Marie Voignier**, Cameroon/France, 2025, 91', World premiere

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- *Aurora* by **João Vieira Torres**, Brazil/Portugal/France, 2023, 129', World premiere
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Visions du Réel 2025: The Mountain Won't Move (dir. Petra Seliškar) | Review



Aurelie Geron · 11 hours ago

2 minutes read



The Mountain Won't Move (Dir. Petra Seliškar, Slovenia, North Macedonia, France, 94 min, 2025)

Petra Seliškar invites us on a carefully crafted sensory journey, offering a glimpse into the complexity of pastoralism, between a deep connection to the unpredictable environment of mountain peaks and questions raised by an uncertain future.

In the mountains of northern Macedonia, three brothers are tasked with leading and watching over two herds in the summer pastures. While the youngest, Zani, remains at a lower altitude with the cows, the two elder brothers, Zekir and Zarif, guide the sheep along the ridges. They are joined, for the season, by the two youngest of the siblings, barely ten years old and still in training. In *The Mountain Won't Move*, which premiered at [Visions du Réel 2025](#) in the International Feature Film Competition, Petra Seliškar filmed the daily life of these five shepherd brothers over the course of a summer season. A tribute to a centuries-old profession, now in decline.

Driving the animals from the shelter to the crests along steep slopes, milking them several times a day and turning the milk into cheese, slaughtering a sheep from time to time to feed themselves and the many dogs watching over the herd, chasing away the wolves that prowl at nightfall, finding a few hours of rest before repeating the same tasks, tirelessly, the next day. A demanding daily life, softened by the bonds formed with the animals – the scene of the two youngest trying to build a stone shelter while gently pushing away a

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small goat seeking affection is a touching example – and between humans: at nightfall, the brothers gather in the cramped shelter to share a frugal meal, kindly squabble, and engage in lively games on the eldest brother’s phone.

With grace and sensitivity, the director captured the fleeting presence of men in these timeless and majestic mountain landscapes, the connection of these shepherds to their immediate environment, and the respect they hold for this land that provides their livelihood. But, also, the doubts that inhabit them, faced with the harshness of the work and the weight of solitude. Thus, in several sequences, the voice-over of the second brother, Zarif, reveals the frustrations accumulated over the seasons. A reflection that recalls *Shepherds* directed by Sophie Deraspe, which deconstructs the simple and carefree image one might have of a shepherd, while insisting on the necessity of keeping this knowledge alive. More than a profession, it is above all a vocation.

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Aurélié Geron

Aurélié is a Paris-born independent film critic and voiceover artist based in Montréal, Canada. With a passion for creative documentaries, she regularly covers prominent festivals such as Visions du Réel, Hot Docs, Sheffield DocFest, and CPH:DOX, among others. Aurélié is also a frequent attendee of Quebec’s key festivals, including FNC and RIDM.



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UNITED KINGDOM

NEWS

56th Visions du Réel announces official selection

By Nick Cunningham · 12 March 2025



Blame by Christian Frei

Running 4-13 April, the programme of the 56th Visions du Réel features 154 films from a record 57 countries. Of the 129 new films presented, 88 are world premieres and a further 12 are international premieres. 58 debut films, including 28 first features, complete the picture with no fewer than 31 Swiss (co)productions (compared with 25 in 2024).

While the representation of women remains broadly similar (39%) compared to 2024, mixed-gender co-directions comprise 8% of the programme. Five per cent are made by non-binary filmmakers and 48% are from male filmmakers.

In addition to the three guest filmmakers already announced, namely Raoul Peck from Haiti, Corneliu Porumboiu from Romania and Cláudia Varejão from Portugal, Visions du Réel will welcome emerging and established talents throughout its ten days, as well as prestigious jury members.

The festival will open with the world premiere of the Swiss film *Blame* by Christian Frei.

The 2025 programme promises to be "a rich one," write organisers, with a wide range of approaches, forms, countries and regions represented. The 129 new films, chosen from 3437 submissions, "testify to the great freedom enjoyed by non-fiction cinema today."

Comments Emilie Bujès, artistic director: "I'm delighted to see that Visions du Réel is confirming its role as a talent scout and catalyst. This year's edition is also an opportunity to reconnect with filmmakers who are dear to the Festival and whose careers we follow closely. We're delighted that our selection once again reflects our openness to the world. The International Feature Film Competition includes films from Mongolia, Australia, Slovenia, Cameroon and Argentina. The Burning Lights competition is also conceived in the same spirit, with films hailing from China, Lebanon, Canada and Poland among others."

No fewer than 57 countries are represented across all the sections, an all-time record that reflects the Festival's international reach. "With their unique and original languages, the films in the 2025 edition investigate various ways of translating reality, defying categorisation and flirting with a very wide range of styles, registers and genres," organisers add.

This year, Visions du Réel launches Next Gen, a label dedicated to young people aged 12 to 26: "With this programme, we want to help the next generation discover cinema and visual creation through a selection of films, workshops and meetings. We are convinced that an introduction to high-quality cinema from an early age can open people up to the world, helping to develop their creative and critical faculties. We would like to thank La Mobilière for demonstrating its trust in us by renewing our partnership for the next three years," says Mélanie Courvoisier, administrative and operational director of the very full programme which offers new animation, sound, image and movement workshops for 4 to 10-year-olds under the VdR-Kids label, as well as half a dozen thematic walks to discuss the films with the production teams.

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GERMAN DOCUMENTARIES



Swedish Films

Guests of the 2025 edition

As previously announced, Haitian filmmaker **Raoul Peck** will be the Guest of Honour at the 2025 Festival. He will receive the Prix d'Honneur on Monday 7 April, with a tribute by IDFA festival director and producer Orwa Nyrabia, prior to the screening of his latest film *Ernest Cole: Lost and Found* (presented in collaboration with trigon-film), and will be giving a masterclass on Tuesday afternoon 8 April, in conversation with French journalist Elisabeth Lequeret. At the same time, a retrospective of his documentary and hybrid work will be on show throughout the festival.

Special Guest 2025 filmmaker **Corneliu Porumboiu** will be giving a masterclass on Saturday 5 April (in partnership with Arte), in conversation with Emmanuel Chicon, member of the selection committee, while all his feature-length films – major works presented at Cannes, Berlin and Locarno – will be screened during the Festival.

Finally, as part of its Atelier, Visions du Réel will welcome Portuguese filmmaker **Cláudia Varejão**, in collaboration with HEAD-Geneva. She will be taking part in a masterclass on Wednesday 9 April, in conversation with Rebecca de Pas, programmer at the International Film Festival Rotterdam (IFFR) and a close collaborator of Visions du Réel, while a retrospective of her oeuvre will be screened throughout the Festival.

Other prestigious guests at the 2025 event include British filmmaker and producer Asif Kapadia who will kick off the VdR-Industry days with a masterclass open to accredited members, and will introduce the screening of his film *Amy* (2015) on the occasion of its tenth anniversary. He will be joined by other renowned filmmakers and curators on the various juries, including American filmmaker Eliza Hittman, Greek filmmaker Athiná-Rachél Tsangári, Georgian filmmaker Elene Naveriani and Michael Stütz, co-director of film programming and head of the Panorama section at the Berlin Film Festival.

International Feature Film Competition

The Jury will award the competition prizes from the 14 films in selection, which include 13 world premieres and one international premiere, as well as four first feature-length films. In 2025, the jury will be composed of Hama Haruka, (director of the Yamagata International Documentary Film Festival), American filmmaker Eliza Hittman, whose film *Never, Rarely, Sometimes, Always* won the Silver Bear at the Berlin Film Festival in 2020 (and will be screened during Visions du Réel), and Greek filmmaker Athiná-Rachél Tsangári, whose work includes *Harvest* (Mostra de Venise, competition) and *Chevalier* (which will be screened during the Festival).

- Anamocot by Marie Voignier, Cameroon/France, 2025, 91', World premiere
- Aurora by João Vieira Torres, Brazil/Portugal/France, 2025, 129', World premiere
- Iron Winter by Kasimír Burgess, Australia/Mongolia, 2025, 90', World premiere
- Little, Big, and Far by Jem Cohen, Austria/USA, 2025, 122', International premiere
- La Montagne d'or by Roland Edzard, Belgium/France, 2025, 85', World premiere
- Niñxs by Kani Lapuerta, Mexico/Germany, 2025, 86', World premiere
- Obscure Night - "Ain't I a Child" by Sylvain George, Switzerland/France, 2025, 164', World premiere
- Shifting Baselines by Julien Elie, Canada, 2025, 101', World premiere
- Soldiers of Light by Julian Vogel and Johannes Büttner, Germany, 2025, 108', World premiere
- The Attachment by Mamadou Khouma Gueye, Senegal/Belgium/France, 2025, 76', World premiere
- The Mountain Won't Move by Petra Seliškar, Slovenia/North Macedonia/France, 2025, 94', World premiere
- The Prince Of Nanawa by Clarisa Navas, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere
- To Use a Mountain by Casey Carter, USA, 2025, 99', World premiere
- Where Two Oceans Meet by Lulu Scott, France/Belgium/South Africa, 2025, 75', World premiere

Burning Lights Competition

The Burning Lights Competition is dedicated to "new, free and contemporary forms and cinematographic narratives." The Jury will award its prizes from the competition's 15 world premieres, and is made up of American filmmaker Scott Cummings (whose 2024 *Realm of Satan* was launched at Sundance before being presented at VdR), French producer Thomas Hakim (recently involved in films by Indian filmmaker Payal Kapadia), and Switzerland-based Georgian filmmaker Elene Naveriani (*Blackbird Blackbird Blackberry*, Directors' Fortnight 2023). Two Swiss productions or co-productions feature in the programme for this section: *The World Upside Down* by Agostina Di Luciano and Leon Schwitter and *La Muraille* by Callisto McNulty, while seven first films also feature in the selection.

- A Brief History of Chasing Storms by Curtis Miller, USA, 2025, 70', World premiere
- And the Fish Fly Above our Heads de Dimà El-Horr, Lebanon/France/Saudi Arabia, 2025, 70', World premiere
- Chasing the Sun by Ruosong Huang, France/China, 2025, 112', World premiere
- Croma by Manuel Abramovich, Argentina/Germany/Austria, 2025, 70', World premiere
- Fierté nationale: de Jéricho vers Gaza by Sven Augustijnen, Belgium, 2025, 93', World premiere
- J'ai perdu de vue le paysage by Sophie Bédard Marcotte, Canada, 2025, 85', World premiere
- Le n'embrasse pas les images by Pascal Hamant, France, 2025, 76', World premiere

- The Other World by Callisto McNulty, Switzerland/France, 2025, 65', World premiere
- Les Recomencements by Vivianne Perelmuter and Isabelle Ingold, Belgium/France, 2025, 87', World premiere
- Say Goodbye by Paloma López Carrillo, Mexico, 2025, 104', World premiere
- The Big Chief by Tomasz Wolski, Poland/Netherlands/France, 2025, 86', World premiere
- The Vanishing Point by Bani Khoshnoudi, Iran/USA/France, 2025, 103', World premiere
- The World Upside Down by Agostina Di Luciano and Leon Schwitter, Argentina/Switzerland, 2025, 77', World premiere
- To the West, in Zapata by David Bim, Cuba/Spain, 2025, 75', World premiere
- Yrupé by Candela Sotos, Spain, 2025, 79', World premiere

National Competition

Dedicated to feature-length and medium-length films produced or co-produced in Switzerland, the 2025 National Competition features 12 world premieres, including eight feature debuts, reflecting the "tremendous diversity, excellence and renewal of Swiss non-fiction production." The jury for this section includes filmmaker and scriptwriter Elie Grappe, whose credits include *Olga*, (which represented Switzerland at the 2021 Oscars and will be screened during the Festival), academic and international distributor Petar Mitric and Iranian producer Elaheh Nobakht.

Comments Emilie Bujès: "With an eclectic and cinematographically impressive National Competition, Switzerland is confirming its excellence in non-fiction filmmaking, not only with names that are already well known and/or close to Visions du Réel, but also with younger filmmakers, including productions linked to Swiss film or art schools. With 31 (co)productions in all the Festival's sections, Switzerland once again has an imposing presence at this year's Festival, with films that range from the uniquely Swiss to more distant horizons."

- Colostrum by Sayaka Mizuno, Switzerland, 2025, 75', World premiere
- Fitting in de Fabienne Steiner, Switzerland, 2025, 85', World premiere
- Fortune et Kevine by Sarah Imsand, Switzerland, 62', World premiere
- Les Papas by David Maye, Switzerland, 73', World premiere
- Les Vies d'Andrés by Baptiste Janon and Rémi Pons, Belgium/Switzerland, 92', World premiere
- Lettres au Docteur L by Laurence Favre, Switzerland, 60', World premiere
- Only Ghosts In the Waves by Alexander Tank and Tobias Scharnagl, Switzerland, 69', World premiere
- Sediments by Laura Coppens, Switzerland, 81', World premiere
- Song of Breath by Simona Canonica, Italy/Switzerland, 110', World premiere
- Sons of Icarus by Daniel Jonas Kemény, Switzerland, 90', World premiere
- Toute ma vie by Matias Carlier, Switzerland, 2025, 69', World premiere
- Wider Than the Sky by Valerio Jalongo, Italy/Switzerland, 83', World premiere

International Medium Length and Short Film Competition | Opening Scenes

Parallel to its three flagship competitions, the 56th edition will also be showcasing less conventional formats in its International Medium Length and Short Film Competition. "The shorter running times afford the filmmakers greater latitude, allowing them to venture into less well-defined, fuzzier territory, covering every possible universe and form – including animation, virtual worlds, archives, artificial intelligence, drones and fiction," write organisers. The "invigorating" programme of 35 films including 31 world premieres and four

international premieres, featuring some of the biggest names in contemporary cinema including Irish filmmaker Ross McClean, Sergei Loznitsa (Ukraine), French artists Fleuryfontaine and Christopher Radcliff (USA).

The Opening Scenes section (details to follow) showcases promising young talent, both international and Swiss, with 15 titles including 12 world premieres, two international premieres and one European premiere.

Wide Angle | Highlights | Special Screenings

Including feature-length films competing for the CHF 10,000 Audience Award, presented by the City of Nyon, the films selected in the Wide Angle section – two world premieres, three international premieres and eight Swiss premieres in 2025 – have already won over audiences at other festivals, or are set to do so in the coming months. Alongside the opening film *Blame* by Swiss filmmaker Christian Frei, *Rashid, l'enfant de Sinjar* by Jasna Krajcinovic, presented in world premiere, paints the portrait of a young Yazidi dreaming of a better future against a backdrop of fragile peace. Among the international premieres, *The Family Approach* by Daniel Abma, *Puisque je suis née* by Jawad Rhalib and *Cutting Through Rocks* by Mohammadreza Eyni and Sara Khaki, offer powerful portraits of foster children, young girls and women resisting the system imposed on them.

Highlights is a non-competitive section of feature-length works, that allow for the Festival audience to discover what the programming team considers to be must-see films. It includes two world premieres, one international premiere and 10 Swiss premieres. Opening with an excruciating video of a young Gambian drowning in Venice's Grand Canal, *La Dernière rive* by Jean-François Ravagnan, transports us 4000 km away to listen to the family stories of the events leading up to the painful tragedy. Another world premiere, *Petit Rempart* by Eve Duchemin (*L'Âge adulte*, VdR 2012) paints an affectionate portrait of women housed in a Belgian emergency shelter, between precariousness and solidarity. This section also features some of the most respected names in contemporary cinema,

including Albert Serra, Denis Côté, Alex Ross, Michael Almereyda, Courtney Stephens, Sammi Balaji, Ali Asgari and Charlie Shackleton.

The Special Screenings offer a selection of films presented out of competition: works in unusual formats, films directed by members of the official juries, series or tributes (in 2025, to the recently deceased Swiss filmmaker and first Maître du Réel at VdR: Richard Dindo). The section will welcome the return of Ekiem Barbier and Guilhem Causse – directors of the acclaimed *Knit's Island* (VdR 2023) – with a new series shot within an online simulation, as well as *My Undesirable Friends: Part I – Last Air in Moscow* by Julia Loktev, an intimate and gripping portrait (lasting over five hours) of independent journalists in Russia who face persecution from Putin's regime; and *Bestiaries*, *Herbaria*, *Lapidaries* by Martina Parenti and Massimo D'Anolfi, "esteemed" regulars at Visions du Réel.



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Apr 1

10 Things to See (and Do!) At This Year's Visions du Réel !

Article, Festival

From the **4th to the 13th of April 2025**, Switzerland's only international non-fiction film festival returns to Nyon and the shores of the Lac Léman for its 56th edition with a rich programme featuring 154 films from a record 57 countries.

This year and for the first time, **Doc Weekly will be in attendance !**

Among the 129 new films presented, 88 are world premieres and a further 12 are international premieres. The festival continues to do well in terms of representation, with 39% of films selected directed by women, 8% by mixed-gender co-directions, 5% by non-binary people and 48% by men.

But there's a lot more to Visions du Réel than screenings : exhibitions, guided walks, parties, masterclasses from documentary greats and more will be taking place throughout the festival.

So here are 10 things we recommend seeing *and* doing at this year's Visions du Réel.

And if you're attending this year, feel free to [reach out](#) if you'd like to meet up !



Documentary
Weekly

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1. Blame by Christian Frei

Opening Film

When the world is engulfed by the COVID-19 pandemic, three scientists who long predicted its arrival must battle not only the virus but also a wave of misinformation, conspiracy theories, and political blame that threatens to eclipse the truth. This is their story. Part investigation, part thriller, [Blame](#) investigates the relationship between science, politics and the media.

[Blame](#) will be receiving its World Premiere during the festival's opening ceremony.

Screening times and tickets



2. Raoul Peck Masterclass

Guest of Honour

Visions du Réel's Guest of Honour for its 56th edition is renowned Haitian filmmaker Raoul Peck, director of [I Am Not Your Negro](#), nominated for an Oscar in 2017.

His participation will include a three-hour [masterclass](#) and a [retrospective](#) of his documentaries, along with a festival screening of his latest feature film [Ernest Cole: Lost and Found](#).

Times and tickets



3. Elenhouse America by Monica Strandahl



10 THINGS TO SEE (AND DO!) AT THIS YEAR'S VISIONS DU RÉEL !

Apr 3, 2025

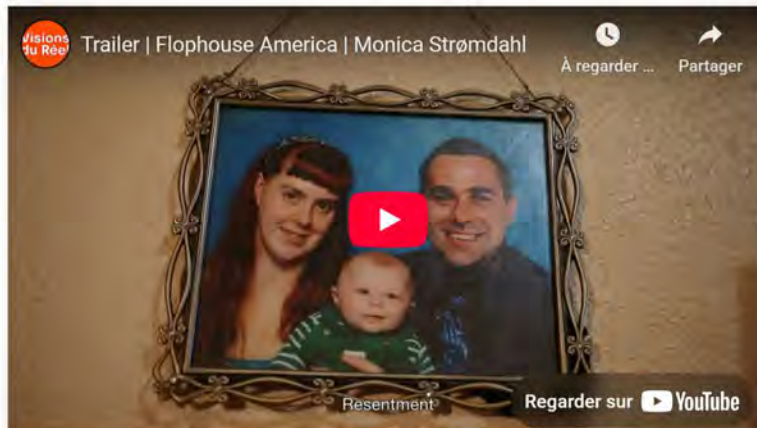
3. Flophouse America by Monica Strømdahl

Highlights section

Mikal shares a shabby motel room with his parents, mired in poverty and substance abuse. Despite his troubled and chaotic family situation, the boy does well in school, is loved, and dreams of a better life. More than anything, Mikal wishes that his mother would stop drinking. But what conditions need to be in place for someone to truly change?

Fresh from its International Premiere at CPH:DOX, this is a film we're particularly excited to see.

Screenings and tickets



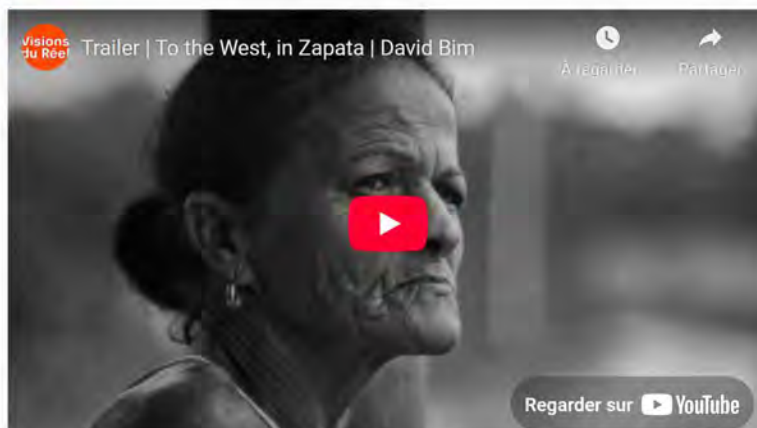
4. To the West, in Zapata by David Bim

Burning Lights Selection

Landi and Mercedes live in Cuba's Zapata swamp, a biosphere reserve. To feed their sick child, Landi must secretly hunt crocodiles, leaving his wife and son behind for days on end. Amid social unrest and a global pandemic, *To the West, in Zapata* follows this loving family as they go to extreme lengths to survive, in a constant cycle of reunion and separation.

Shot in black and white by a filmmaker who went through extreme circumstances, mirroring those of his protagonists, in order to capture some extraordinary images, this looks to be an unmissable World Premiere of 2025.

Screening times and tickets



5. Petit Rampart by Eve Duchemin

Themed Walk

A walk through Nyon with Nathalie Romain-Glassey, researcher at the University of Lausanne and Head of Medicine at the Violence Unit of the Lausanne University Hospital to discuss domestic

abuse and other topics explored in the film [Petit Rempart](#).

In [Petit Rempart](#), Mariem, 53, a former estate agent, has been living in a shelter for several months. Surrounded by women in far more precarious circumstances than herself, she tries to regard her unprecedented social downfall as an immersion in real life. By the time she leaves, Mariem's view of the world will have changed forever, enriched by all the women she has met along the way.

An opportunity to learn more about the problems that vulnerable women face, how they impact society as a whole and where change needs to be made.

Times and tickets



6. Iron Winter by Kasimir Burgess

International Feature Film Competition

In Mongolia's remote Tsakhir Valley, Batbold faces the greatest challenge of his young life: safeguarding 1,000 horses during the deadliest winter on record. After this adventure and with the future of his community at stake, Batbold must choose between upholding the values that define his culture, or abandon them for the lure of a more appealing life in the city.

Some stunning photography and a World Premiere we won't be missing.

Screening times and tickets



7. John Lilly and the Earth Coincidence Control Office by Michael Almereyda & Courtney Stephens

Highlights section

A film essay about the mysteries of consciousness and communication surrounding the figure of

neurophysiologist and “psychonaut” John C. Lilly, a daring experimenter with dolphins and psychedelics. Lilly’s work carried him into realms of radical self-investigation, while his research also helped bring marine mammals into the collective dreamlife of the 20th century.

Screening times and tickets



8. Beyond Gender

Thematic Pathway

In order to provide various entry points into their programme, the festival’s programming team have devised five thematic pathways.

Beyond Gender is a selection of 13 films that explore emancipation, fluidity, love stories, gender relations, and masculinities in question.

The selection is absolutely full of films that we’re keen to see. We’re particularly excited about : *Aurora*, *Croma*, *Niñxs*, *Paul* and *Petit Rempart*.

Screening times and tickets



9. The Mountain Won’t Move by Petra Seliškar

International Feature Film Competition

On the heights of a mountain in North Macedonia, in the midst of a flock of 600 sheep being watched over by huge dogs, stands a refuge. Children’s laughter escapes from the precarious shelter. They are a brotherhood, ranging from ages eight to twenty. When they are not hard at work, they are playing and discussing the meaning of life. Is their future really here?

A cast of die-hard mountain-dwelling brothers, an unforgiving landscape, a tense soundtrack and a civilisational question as the film’s premise : another promising World Premiere.

Screening times and tickets



10. The Parties

Events

From Reggaeton to Rave, Afro to Trance, and with the infamous Karaoke night on Wednesday, local djs and artists are showcased every night from **10pm at the bar on Place du Réel**.

Who's playing

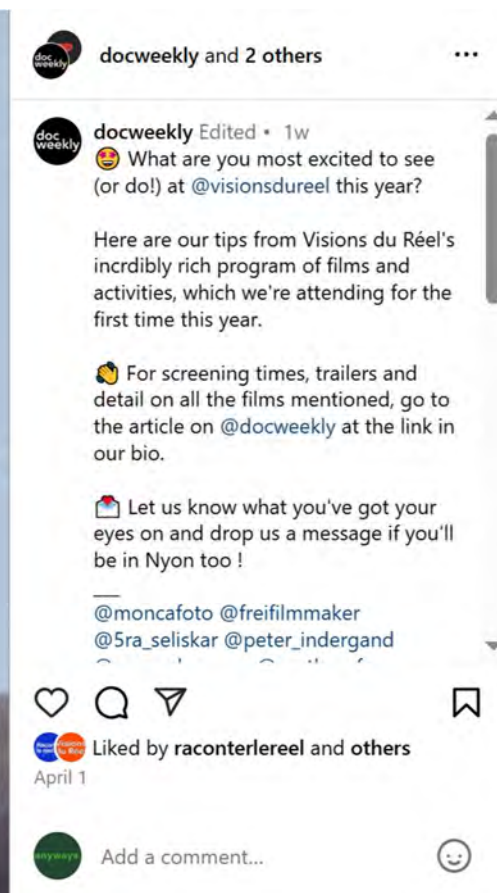
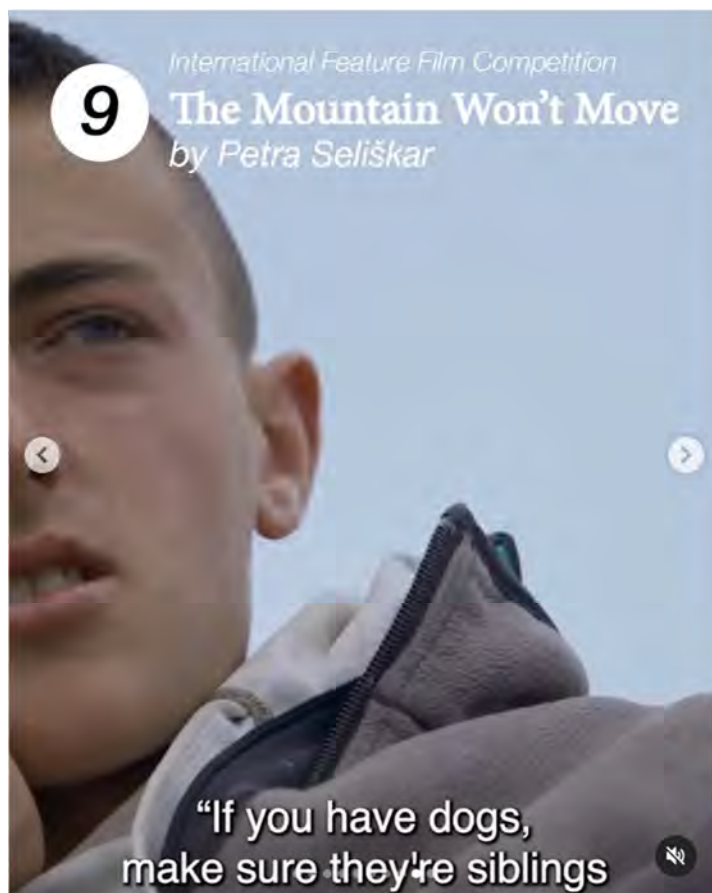


We can't wait to discover these and many more films at Visions du réel.

Follow us on [Instagram](#) for updates and [get in touch](#) if you'd like to meet up or collaborate !

top tips, Visions du réel, Switzerland, masterclass, raoul peck, 2025





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The Mountain Won't Move

Reviewed by: **Amber Wilkinson**

"The filmmaker and her crew deserve a lot of credit for even managing to capture this lifestyle – not to mention following it for five years."

[Bluesky](#)

High on a mountain in Macedonia, it's the hazy days of summer but there's nothing lazy about the activity that is going on there. Three young brothers, Zekir, Zarif, and Zani – and from time to time an even smaller fourth one, Basir – are busily at work tending their family's cows and sheep with the help of a pack of Sharr working dogs. Zekir – described not unreasonably as "hero" in the end credits – is the eldest (at about 20). He shoulders most of the high herding duties with his teenage sibling Zarif, while the younger brother Zani, tends to the animals at the sketchy cabin they share at night.

Documentarian Petra Sellskar takes us into their world as they go about their business. From the chatter we learn that there are parents elsewhere, as well as a sister, who we see visit from time to time, but it's clear that the jobs the boys have are long-standing and intended to be done without any more senior oversight. While a bit more grounding in the boys' family life would be welcome, Sellskar gains from this approach, since we feel fully immersed in the brothers' world who seem largely oblivious of the cameras as they look after their livestock through the day and share meals, games and their thoughts at night. The filmmaker and her crew deserve a lot of credit for even managing to capture this lifestyle – not to mention following it for five years – given the mountains are difficult to access and live on even for the brothers.

The Sharrs, with names including Hitler, Turbo and Stalin, are rough and ready working animals and, in many ways, so are these lads. When we see them "playing" with the dogs it isn't particularly gentle, but the love that they have for them jumps from the screen. When a breeder is late returning a dog has borrowed, Zarif notes: "I miss her as if I were missing a kidney."



Given how much testosterone there is on tap – and sexual frustrations are periodically referred to – it's eye-opening to see how much softness there is on display. The brothers care about and look out for one another through virtually every action. While they don't always agree on things, arguments are shown to be quickly sorted, energy wasted, you might say.

These kids are basically living their philosophy, which is in line with the natural environment, even though mobile phones have even made their way to the mountainside – although you need to climb pretty high for any hope of reception. Despite their companionable existence, there are frictions between the workaholic Zekir and the less keen Zarif, who is entertaining aspirations of leaving the mountainside altogether even though that will mean an additional burden falling on his older sibling. Although that provides an arc of sorts, Sellskar is more interested in letting us walk a mile or two – uphill – in the boys' shoes.

One notes you're born on day one, by day three you're in the pub and on day four it's time for work. It encapsulates the sense of growing up fast on the mountainside, where even the youngest is seen puffing on a cigarette – although his brother seems more concerned that he's drinking coffee without sugar. The film is full of joyously specific moments like this. From cheese-making to one of the younger brothers attempting to build a model of his dream house with unwelcome help from a pixelish goat.

Sellskar lets the natural soundtrack of the mountain dominate, but there are nice periodic additions from Iztok Koren that feel in keeping with the sense of place and further add to the ambience. This is a precarious life for many reasons and the future may not exactly look bright but whatever it holds you sense these lads will have one another's backs.

Reviewed on: 11 Apr 2025

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Documentary following a family of shepherds in a mountainous area of North Macedonia.

Director: [Petra Sellskar](#)**Writer:** [Tancrede Riviere](#), [Petra Sellskar](#)**Year:** 2025**Runtime:** 91 minutes**Country:** [Slovenia](#), [France](#)**Festivals:****Visions du Réel 2025**

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Band of brothers

Petra Seliškar on capturing a way of life in the Macedonian mountains

by Amber Wilkinson



Petra Seliškar: 'I grew up with several different kinds of dogs, not these dogs, these are beasts... but they are really lovable, the dogs are there to protect this whole valley.'

Slovenian director Petra Seliškar heads the mountains of North Macedonia for her latest documentary. Shooting in an immersive observational style, she steps into the lives of a group of brothers who tend their cows and sheep at high altitude every summer, living in cabins and relying on their pack of Sharr dogs to help them and protect the livestock. *The Mountain Won't Move* had its premiere at Visions du Réel in Nyon, Switzerland, and we caught up with the director to talk about the challenges of shooting in such a remote spot and the choices she made in terms of her shooting style and depiction of the family.

I gather you came across this family via a producer, perhaps you could tell me more about that?

Petra Seliškar: Yes, the story goes back to 2017. I also programme a festival called MakeDox and there was a Finnish producer Kristina Pervilä who had this desire to see working dogs in the mountains. So we organised a horse trip. She has a farm and owns some dogs but she had heard that these Sharr dogs are super-special so she wanted to see them in their natural environment. When she came back it seemed like her face had totally changed, I thought, "Something very strong has happened to her".

She showed me this photo, it was of Zarif, one of my characters, and he was literally the size of the dog. She said to me: "You have a story there, you have to go and find these guys." But we couldn't just find them, because we didn't know which village they were from – it could have been from any side of the mountain, Solunska Glava. But she knew their surname and by that, we were lucky to find them quite fast.

Are you a dog person? Or maybe you became one through the course of the film?

PS: You cannot not be a dog person to make this kind of film. I grew up with several different kinds of dogs, not these dogs, these are beasts... but they are really lovable, the dogs are there to protect this whole valley. There's no tourism for safety reasons because obviously these dogs can attack, you can't mix with their sheep. So it took my crew and I a while to get settled with them and every time we would go away the same problem would appear again. An interesting thing which I don't quite understand still now is that they never attacked me. It's maybe because I was the only woman or maybe I have another smell or maybe they understood the connection with the kids but they wouldn't attack.

At what age do the little ones go up there?

Six. They go to school during the year but in the summer, it's up in the mountains.

How long did you shoot them for and what were the challenges of shooting in the mountains and is there a reason you only shot in summer?

PS: They are not there in the wintertime because there are three to five metres (up to 16ft) of snow. It's about 2,400m altitude (7,874ft) and the cottage is at about 2,000m (6,500ft). We were there for five summers and we started really with just me and my DOP, the two of us, then we got some funding and then we could do it with two cameras, you know, with a bigger crew of eight people. Generally, the access, even though Skopje is less than 25 miles away, it takes a whole day to come up there either on horses or we had this kind of military-style high vehicle to use because there are no roads. It was incredibly difficult if there was rain and sometimes we would have to wait, so it was extremely difficult to access.

How long did you stay each time you went up?

There's only running water for the animals. They drink it but we are not used to it so the biggest problem was to bring enough water, all the equipment and food for eight people. So we could stay for two or two-and-a-half weeks. We'd stay two weeks at the upper house and then a week down with the cows. Also, city people go crazy. There's really no other interactions than the sheep and the beautiful landscape, which we of course all got really fond of, but you can imagine having eight big men getting bored.

That must have been quite something for you. Already nearly all your protagonists are male and your crew as well. That's a lot of testosterone to be dealing with.

PS: My friend was joking with me about this, that I am a female director who is exploring all stages of men's growing up. As if I'm looking at the same man at different stages of growing up and adulthood with empathy.

It's interesting you talk about that because I was reading that when this was a work in progress, you mentioned that you'd shot some footage with the boys' grandfather as well, but obviously in the finished version you decide to stay with the younger generation. Were you ever tempted to show the older family members or to go off the mountain with them for the winter?

PS: We did shoot a lot but then it would touch on the Muslim community and how the women are and, for me, this is not this film. I've seen hundreds of films where there is no escape, they have to go

Movies out this week include:

Holy Cow!
Howl's Moving Castle
I Am Love
The Return

Latest reviews:

Blue Road: The Edna O'Brien
Story
The Return
42nd Street
Carrie
Witness
Progress
Everyone Deserves A Slice Of
The Pie
Ash
Anamocot
The Italians
The Mountain Won't Move
The Teacher
A Short Film About Kids
Coexistence, My Ass!
The Most Precious Of Cargoes
The Other World
Peaches Goes Bananas
Stationed At Home
Unstable Rocks
The Lions By The Tigris

Latest DVD reviews:

Scanners
Yojimbo
New Religion
Chantal Akerman: Volume 1,
1967-1978
Beneath The Valley Of The
Ultra-Vixens

down to the city and then, you know, this is the end of the shepherd. This was not my focus at all. Of course, I researched how the structure of the family functions, but they are alone. They are really alone. From June to October it's only the kids. So the father just brings them and that's why I didn't want to go down because then I would have to show the house, then I would have to show the school and the second and third layer.



Petra Seliškar: 'They are really friends, helping one another and understanding one another and one another's differences'

But where they are free to make their own decisions is in this period on the mountain. We're talking about a huge responsibility. They have 600 sheep, they have 84 cows. From the beginning I was thinking about how our kids aren't capable of handling any responsibility and how we are always considering their mental health. And, of course the boys have issues but I was thinking nobody ever asks these kids anything apart from, "Have you completed your job or not?" I was questioning myself. How we, as a civilisation when far away from each other and how siblings aren't communicating in this way. They see themselves as a pack.

Were you surprised when you were shooting by the impact of technology on them in terms of the mobile phones?

PS: That happened in the last two years, they didn't have mobile phones before. So this is a new thing for them but they adapted immediately. The funny thing is that there's no reception except on the peak, so if you want to go on your TikTok, Instagram or whatever you have to make this effort of walking 45 minutes from their little house, we just get some signal and sometimes it works sometimes it doesn't, depending on the weather. They're one click from everything that our kids see online. It's amazing that they still live pretty much the same way as they did 300 years ago, but now they have solar power panel and the Internet, but the rest is pretty much the same – there's no running water, no electricity, a very ascetic way of living.

It's a surprisingly nurturing environment. Even if they disagree they get over it very quickly.

PS: Yes, because of the lack of women, as you can see in the film, they have this tender relationship. Of course, you can also see signs of sexual frustration, which is absolutely normal. But it's also about how they are really friends, helping one another and understanding one another and one another's differences.

There's a very interesting interplay between the sound and the score, can you tell me how you worked on that balance between the two elements.

PS: It was a big discussion from the very beginning, whether we need music or not because the sound is so rich and enchanting. The most important thing was that we, as an audience, feel that we are there. And sound plays a very important role in their lives.



Petra Seliškar: 'The most important thing was that we, as an audience, feel that we are there. And sound plays a very important role in their lives'

They are always listening to the wind, they predict the weather by things and every bell of every sheep has a different sound, so they can tell which one is missing. So I was thinking about a soundtrack that would enhance this and just add a little bit more. I was picky about which moments – there's only 10 minutes of music – so we were really looking for the moments where the music would add a little extra layer to the rich sound.

Finally, can you tell us anything about your next project Torso Of An Old Cat, which has such a great title?

PS: Svetlana Makarovič is one of Slovenia's best known poets. She's 86 and let's call her a problematic lady. She's always been fighting politicians, opposing the Catholic Church, making scandals, all her life was one big mess – is still! What really triggered me is that she's been researching prehistoric feminism within the Icelandic Viking community and she wrote many stories connected to this. To me, this film is really about the strength of a woman. We decided to take a boat and take the 86-year-old to Iceland to see where it all started. We shot in November and we're continuing in summer.

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VISIONS DU RÉEL 2025

Un programme riche avec une pluralité d'approches et de formes pour Visions du Réel

par MURIEL DEL DON

📅 13/03/2025 - Avec 154 films, dont 88 en première mondiale, le festival suisse propose une sélection d'œuvres audacieuses et singulières qui représentent la diversité du cinéma du réel



Blame de Christian Frei

Arrivé avec fierté à sa 56^e édition (4-13 avril), **Visions du Réel** confirme sa position de deuxième plus important festival en Suisse en matière de lancement de nouveaux films. Cette année la programmation sera en effet marquée par la présence importante de premiers films : 58 dont 28 premiers longs métrages. Le festival nyonnais se veut aussi un rendez-vous international incontournable pour le cinéma du réel, vitrine prestigieuse pour des réalisateurs et des réalisatrices bien connus du festival mais aussi de nouveaux visages. Sa directrice artistique **Emilie Bujès** est "ravie de constater que Visions du Réel confirme à la fois son rôle de défricheur et de catalyseur de talents", avant de rajouter "nous nous réjouissons que notre sélection témoigne à nouveau de notre ouverture au monde". Les films de l'édition 2025 jouent encore une fois avec les codes de ce qu'on appelle le réel en investiguant le monde avec une pluralité de styles et de registres. Comme film d'ouverture, le festival a choisi le suisse **Blame** de **Christian Frei**, qui sera présenté en première mondiale.

Le festival accueillera cette année trois invités prestigieux : le cinéaste haïtien **Raoul Peck** (invité d'honneur), une invitation partagée avec la Cinémathèque suisse et l'ECAL, le réalisateur roumain **Corneliu Porumbolu** et la réalisatrice portugaise **Cláudia Varejão** qui donneront deux attendues masterclasses. Parmi les autres invités et invitées de l'édition on retrouve le réalisateur et producteur britannique **Asif Kapadia** qui, pendant les journées VdR-Industry (lire la [news](#)) donnera une masterclass ouverte aux accrédités.

Parmi les 14 films sélectionnés en Compétition Internationale Longs métrages, 11 sont des productions et coproductions européennes. Parmi celles-ci, nous retrouvons *Nuit obscure – Ain't I a Child ?* de **Sylvain George**, dernier volet d'une puissante trilogie sur les politiques migratoires (après *Nuit obscure – Feuilles sauvages* (*Les brûlants, les obstinés*) [+] et *Nuit obscure – au revoir ici, n'importe où* [+]) ; le nouveau film de **Jem Cohen** (*Museum Hours* [+]) *Little, Big and Far*, qui suit la quête existentielle d'un astronome autrichien ; le macédonien *The Mountain Won't Move* de **Petra Seliskar** qui parle d'une fratrie qui vit sur une montagne ; l'allemand *Soldiers of Light* de **Julian Vogel** et **Johannes Büttner** ; le film belgo-français *La Montagne d'or* de **Roland Edzard** ; *Anamocot* (France/Cameroun) de **Marie Voignier** (*Tinselwood* [+]) ; *The Prince of Nanawa* (Argentine/Paraguay/Colombie/Allemagne) de l'Argentine **Clarisa Navas** (*Las mil y una* [+]) qui suit pendant dix ans la vie d'un garçon dans un no man's land entre l'Argentine et le Paraguay ; *Aurora* (Brésil/Portugal/France) de **João Vieira Torres**, une réflexion puissante sur la violence faite aux femmes à travers l'histoire de sa grand-mère, sage-femme ; *Niñxs* (Mexique/Allemagne) de **Kani Lapuerta** qui parle d'une adolescence trans en milieu rural ; *The Attachment* (Sénégal/Belgique/France) de **Mamadou Khouma Gueye** ; et *Where Two Oceans Meet* (France/Belgique/Afrique du Sud) de **Lulu Scott**. *Iron Winter* (Australie/Mongolie) de **Kasimir Burgess**, *To Use a Mountain* (États-Unis) de **Casey Carter** et *Shifting Baselines* (Canada) de **Julien Elie** complètent la section.

L'audacieuse compétition Burning Lights accueillera cette année 15 titres, tous des premières mondiales, avec 12 productions ou coproductions européennes. Parmi celles-ci, nous retrouvons

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The Big Chief (Pologne/Pays-Bas/France) de **Tomasz Wolski** (*In Ukraine* [+]) qui parle d'un ancien officier de l'Armée rouge et héros de la résistance contre le nazisme, un personnage à la foi fascinant et énigmatique ; le très personnel et puissant *Je n'embrasse pas les images* (France) de **Pascal Hamant** ; *La Muraille* (Suisse/France) de **Callisto Mc Nulty** qui s'intéresse à l'histoire trouble du sanatorium des Fontilles dans le sud-est de l'Espagne ; *Les Recommencements* (Belgique/France) de **Vivianne Perelmutter** et **Isabelle Ingold** qui met en le voyage d'une personnage pour se confronter à un passé qui le hante ; le belge *Fierté nationale : de Jérigo vers Gaza* de **Sven Augustijnen** ; le poétique et mystérieux *Yrupe* (Espagne) de **Candela Sotos** ; la production française *Chasing the Sun* de **Ruosong Huang**, sur un jeune homme qui, après avoir étudié à Londres, rentre en Chine chez sa famille ; *Croma* (Argentine/Allemagne/Autriche) de l'Argentin **Manuel Abramovich** (*Pomomelanolla* [+]) qui nous permet de rêver un monde déconstruit et libéré de toute normativité ; *The Vanishing Point* (Iran/États-Unis/France) de **Bani Khoshnoudi** qui entremêle son histoire personnelle et celle de son pays, l'Iran ; *The World Upside Down* (Suisse/Argentine) de **Agostina Di Luciano** et **Leon Schwiter** ; *And the Fish Fly Above our Heads* (Liban/France/Arabie saoudite) de **Dima El-Horr** ; et *To the West, in Zapata* (Cuba/Espagne) de **David Bim**. *J'ai perdu de vue le paysage* (Canada) de **Sophie Bédard Marcotte**, *Say Goodbye* (Mexique) de **Paloma López Carrillo** et *A Brief History of Chasing Storms* (États-Unis) de **Curtis Miller** complètent la section.

D'autres sections, comme la Compétition nationale, la Compétition internationale moyens-métrages ou encore Opening Scenes, Grand Angle, Highlights et Projections Spéciales complètent le riche programme de cette édition.

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Jaisia Figueroa • Réalisatrice

La réalisatrice nous parle de sa présence au dernier Festival de San Sebastian, dans le cadre du projet EULAC4cinema, pour consolider la coopération entre l'Europe et l'Amérique latine

Interviews

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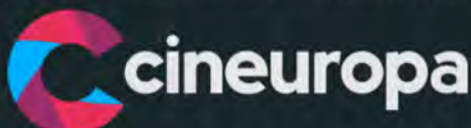
Entretien avec le réalisateur allemand sur le cinéma européen, la représentation des femmes et son prochain film, *Miroirs No. 3*, dont il vient de terminer la post-production



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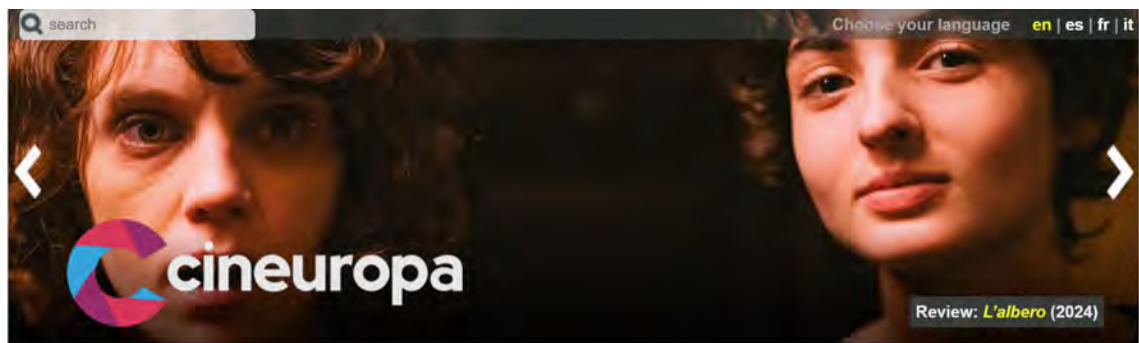


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VISIONS DU RÉEL 2025

Visions du Réel announces a rich programme with a plurality of approaches and forms

by MURIEL DEL DON

On 13/03/2025 - With 154 films, 88 of which world premieres, the Swiss festival offers a selection of bold and singular works that represent the diversity of non-fiction cinema



Blame by Christian Frei

Having proudly reached its 56th edition (4-13 April), *Visions du Réel* confirms its position as the second most important festival in Switzerland when it comes to launching new films. This year, the programme will indeed be marked by the strong presence of debut films – 58, 28 of which are features. The Nyon festival also aims to be an unmissable international festival for non-fiction cinema, a prestigious showcase for directors known to the festival, but also for new faces. Its artistic director **Emilie Bujès** is “pleased to note that Visions du Réel confirms at once its role as a trailblazer and catalyst for talent”, before adding that “we are very happy that our selection testifies once again of our openness to the world.” The films of the 2025 edition once again play with conventions of what we call the real by investigating the world with a plurality of styles and registers. As its opening film, the festival has chosen *Blame* by **Christian Frei**, which will be presented as a world premiere.

This year, the festival will welcome three prestigious guests: Haitian filmmaker **Raoul Peck** (guest of honour), an invitation shared with the Cinémathèque suisse and the ECAL, Romanian filmmaker **Corneliu Porumboiu**, and Portuguese director **Cláudia Varejão** who will give two highly anticipated masterclasses. Amongst the other guests of this edition are British director and producer **Asif Kapadia** who, during the VdR Industry days (read the [news](#)), will give a masterclass open to accredited visitors.

Amongst the 14 films selected in the International Feature Competition, 11 are European productions and co-productions. Amongst those, we find *Obscure Night – Ain't I a Child?* by **Sylvain George**, the last chapter of a powerful trilogy on migration policies (following *Obscure Night - Wild Leaves* (*The Burning Ones*, *the Obsolete*) [†] and *Obscure Night - Goodbye Here, Anywhere* [†]); the new film by **Jem Cohen** (*Museum Hours* [†]); *Little, Big and Far*, which follows the existential quest of an Austrian astronomer; the Macedonian film *The Mountain Won't Move* by **Petra Seliškar**, about a brotherhood living on a mountain; German feature *Soldiers of Light* by **Julian Vogel** and **Johannes Büttner**; Belgian-French production *La Montagne d'or* by **Roland Edzard**; *Anamocot* (France/Cameroon) by **Marie Voignier** (*Tinselwood* [†]); *The Prince of Nanawa* (Argentina/Paraguay/Colombia/Germany) by Argentinian filmmaker **Clarisa Navas** (*One in a Thousand* [†]) which follows the life of a boy over 10 years in a no-man's-land between Argentina and Paraguay; *Aurora* (Brazil/Portugal/France) by **João Vieira Torres**, a powerful reflection on the violence done to women through the story of her grand-mother, a midwife; *Nifxs* (Mexico/Germany) by **Kani Lapuerta** which talks about a trans teenager in a rural milieu; *The Attachment* (Senegal/Belgium/South Africa) by **Lulu Scott**; *Iron Winter* (Australia/Mongolia) by **Kasimir Burgess**; *To Use a Mountain* (United States) by **Casey Carter** and *Shifting Baselines* (Canada) by **Julien Elie** complete the section.

The audacious Burning Lights competition will welcome 15 titles this year, all world premieres, with 12 European productions or co-productions. Amongst those, we find *The Big Chief* (Poland/Netherlands/France) by **Tomasz Wolski** (*In Ukraine* [†]), about a former Red Army officer and hero of the resistance against Nazism: a character at once fascinating and enigmatic; the very

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Other sections, such as the National Competition, the International Mid-Length Competition as well as Opening Scenes, Grand Angle, Highlights and Special Screenings complete the rich programme of this edition.

(Translated from French)

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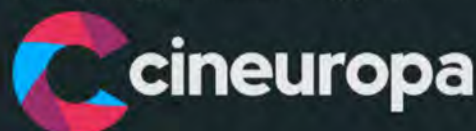
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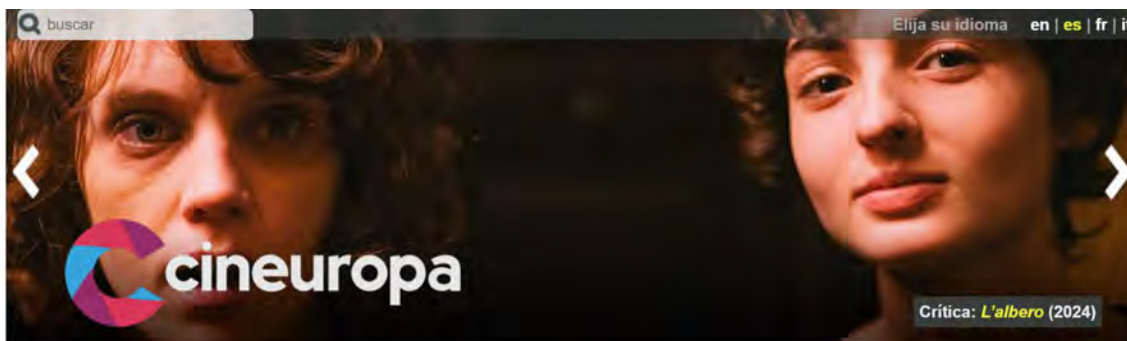
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VISIONS DU RÉEL 2025

Visions du Réel anuncia un nutrido programa con una gran pluralidad de estilos

por MURIEL DEL DON

📅 13/03/2025 - Con 154 películas, de las que 88 tendrán su estreno mundial, el festival suizo propone una selección de obras audaces y singulares que representan la diversidad del cine de no ficción



Blame, de Christian Frei

Este artículo está disponible en inglés.

Having proudly reached its 56th edition (4-13 April), *Visions du Réel* confirms its position as the second most important festival in Switzerland when it comes to launching new films. This year, the programme will indeed be marked by the strong presence of debut films – 58, 28 of which are features. The Nyon festival also aims to be an unmissable international festival for non-fiction cinema, a prestigious showcase for directors known to the festival, but also for new faces. Its artistic director **Emilie Bujès** is “pleased to note that Visions du Réel confirms at once its role as a trailblazer and catalyst for talent”, before adding that “we are very happy that our selection testifies once again of our openness to the world.” The films of the 2025 edition once again play with conventions of what we call the real with a plurality of styles and registers. As its opening film, the festival has chosen *Blame* by **Christian Frei**, which will be presented as a world premiere.

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(Traducción del francés)

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ZagrebDox revela el programa de su edición n.º 21

19/03/2025
Febiofest Bratislava 2025

Febiofest Bratislava pone el foco en tendencias políticas, memoria cultural y voces emergentes de Europa Central

18/03/2025
Cinéma du réel 2025

Cinéma du réel se reinventa en el Barrio Latino de París

18/03/2025
Bérgamo 2025 – Premios

Gina triunfa en el Bergamo Film Meeting

17/03/2025
Mons 2025 – Premios

The Swedish Torpedo se lleva el Gran Premio en el Love International Film Festival de Mons

17/03/2025
Diagonale 2025

La 28.ª Diagonale anuncia un nutrido programa

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Producción / Financiación Estoria Ove Musting finaliza el rodaje de su segundo largometraje, *Pig Slaughter*



Informes de industria



Distribución, exhibición y streaming – 12/03/2025

Ampere Analysis analiza la evolución del mercado audiovisual alemán

El panorama mediático del país registra un aumento del SVOD, pero se necesitan estrategias para que las operadoras retengan sus suscriptores y atraigan al público joven y de avanzada edad

Entrevistas

Jaime Rosales • Director de *Morlaix*



El cineasta catalán habla de su última película, protagonizada por temas como el destino, la muerte, la ficción cinematográfica y las decisiones que cambian para siempre nuestras existencias



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VISIONS DU RÉEL 2025

Visions du Réel annuncia un ricco programma con una pluralità di approcci e di forme

di MURIEL DEL DOMIN

📅 13/03/2025 - Con 154 film, tra cui 88 prime mondiali, il festival svizzero offre una selezione di opere audaci e singolari che rappresentano la diversità del cinema del reale



Blame di Christian Fren

Questo articolo è disponibile in inglese.

Having proudly reached its 56th edition (4-13 April), **Visions du Réel** confirms its position as the second most important festival in Switzerland when it comes to launching new films. This year, the programme will indeed be marked by the strong presence of debut films – 58, 28 of which are features. The Nyon festival also aims to be an unmissable international festival for non-fiction cinema, a prestigious showcase for directors known to the festival, but also for new faces. Its artistic director **Emilie Bujes** is “pleased to note that Visions du Réel confirms at once its role as a trailblazer and catalyst for talent”, before adding that “we are very happy that our selection testifies once again of our openness to the world.” The films of the 2025 edition once again play with conventions of what we call the real by investigating the world with a plurality of styles and registers. As its opening film, the festival has chosen *Blame* by **Christian Frei**, which will be presented as a world premiere.

This year, the festival will welcome three prestigious guests: Haitian filmmaker **Raoul Peck** (guest of honour), an invitation shared with the Cinémaèque suisse and the ECAL, Romanian filmmaker **Corneliu Porumboiu**, and Portuguese director **Cláudia Vrejtejo** who will give two highly anticipated masterclasses. Amongst the other guests of this edition are British director and producer **Asif Kapadia** who, during the VdR Industry days (read the [news](#)), will give a masterclass open to accredited visitors.

Amongst the 14 films selected in the International Feature Competition, 11 are European productions and co-productions. Amongst those, we find *Obscure Night – Ain't I a Child?* by **Sylvain George**, the last chapter of a powerful trilogy on migration policies (following *Obscure Night - Wild Leaves* (*The Burning Ones, the Obstinate*) [*] and *Obscure Night - Goodbye Here, Anywhere* [*]); the new film by **Jem Cohen** (*Museum Hours* [*]) Little, Big and Far, which follows the existential quest of an Austrian astronomer; the Macedonian film *The Mountain Won't Move* by **Petra Seliskar**, about a brotherhood living on a mountain; German feature *Soldiers of Light* by **Julian Vogel** and **Johannes Büttner**, Belgian-French production *La Montagne d'or* by **Roland Edzard**; *Anamocot* (France/Cameroon) by **Marie Voignier** (*Tinseltown* [*]); *The Prince of Nanawa* (Argentina/Paraguay/Columbia/Germany) by Argentinian filmmaker **Clarisa Navas** (*One in a Thousand* [*]) which follows the life of a boy over 10 years in a no-man's-land between Argentina and Paraguay; *Aurora* (Brazil/Portugal/France) by **João Vieira Torres**, a powerful reflection on the violence done to women through the story of her grand-mother, a midwife; *Niñxs* (Mexico/Germany) by **Kani Lapuerta** which talks about a trans teenager in a rural milieu; *The Attachment* (Senegal/Belgium/South Africa) by **Lulu Scott**; *Iron Winter* (Australia/Mongolia) by **Kasimir Burgess**; *To Use a Mountain* (United States) by **Casey Carter** and *Shifting Baselines* (Canada) by **Julien Elie** complete the section.

The audacious Burning Lights competition will welcome 15 titles this year, all world premieres, with 12 European productions or co-productions. Amongst those, we find *The Big Chief*

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Malaga 2025 Recensione: 8

The Co-production Podcast Episodio 74: *Crossing* (Svezia/Danimarca/Francia/Turchia/Georgia)

Produzione / Márton István Szabó prepara
Finanziamenti *Captain Noise*

Produzione / Fine riprese per il secondo
Finanziamenti lungometraggio di Ove Musting,
Estonia *Pig Slaughter*

(Poland/Netherlands/France) by **Tomasz Wolski** (*In Ukraine* [+]), about a former Red Army officer and hero of the resistance against Nazism, a character at once fascinating and enigmatic; the very personal and powerful *Je n'embrasse pas les images* (France) by **Pascal Hamant**; *La Muraille* (Switzerland/France) by **Calisto Mc Nulty**, about the troubling history of the Fontilles sanatorium in south-east Spain; *Les Reconnancements* (Belgium/France) by **Vivianne Perelmutter** and **Isabelle Ingold** which follows the journey of a character to face a haunting past; the Belgian production *Fierté nationale : de Jérico vers Gaza* by **Sven Augustijnen**; the poetic and mysterious *Yrupe* (Spain) by **Candela Sotos**; the French production *Chasing the Sun* by **Ruosong Huang**, about a young man who, after studying in London, returns to his family in China; *Croma* (Argentina/Germany/Austria) by Argentinian filmmaker **Manuel Abramovich** (*Pornomelancolia* [+]) which allows us to dream of a deconstructed world freed from all normativity; *The Vanishing Point* (Iran/USA/France) by **Bani Khoshnoudi** which intertwines his personal history and that of his country of Iran; *The World Upside Down* (Switzerland/Argentina) by **Agostina Di Luciano** and **Leon Schwitzer**; *And the Fish Fly Above our Heads* (Lebanon/France/Saudi Arabia) by **Dima El-Horr**; and *To the West, in Zapata* (Cuba/Spain) by **David Bim**. *J'ai perdu de vue le paysage* (Canada) by **Sophie Bédard Marcotte**, *Say Goodbye* (Mexico) by **Paloma López Carrillo** and *A Brief History of Chasing Storms* (USA) by **Curtis Miller** complete the selection.

Other sections, such as the National Competition, the International Mid-Length Competition as well as Opening Scenes, Grand Angle, Highlights and Special Screenings complete the rich programme of this edition.

(Tradotto dal francese)

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18/03/2025
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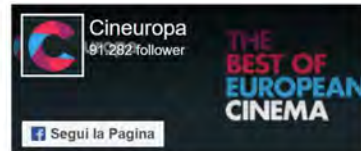
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17/03/2025
Diagonale 2025

La 28ma edizione di Diagonale annuncia il suo ricco programma

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Rapporti industria



Distribuzione, esercenti e streaming – 12/03/2025

Ampere Analysis si concentra sui cambiamenti nel mercato dei media in Germania

Il panorama mediatico del Paese è caratterizzato dalla crescita dello SVoD, ma per gli operatori sono necessarie strategie per attrarre sia il pubblico più giovane che quello più anziano



Interviste

Jaime Rosales • Regista di *Morlaix*



Il cineasta catalano parla del suo ultimo lungometraggio, che ruota attorno a temi come il destino, la morte, la finzione cinematografica e le decisioni che cambiano per sempre la nostra esistenza



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VISIONS DU RÉEL 2025

Review: *The Mountain Won't Move*

by MARKO STOJILJKOVIĆ

08/04/2025 - Petra Seliškar observes the life of three shepherd brothers, along with their sheep, cows and dogs, high up in the Šar Mountains in North Macedonia



Usually, documentary projects spend more time in development and production than fiction ones do. Having two projects premiering some two months apart at reputable festivals is an oddity which has happened to Slovenian filmmaker **Petra Seliškar** this year. After the premiere of her mid-length effort *My Summer Holiday* at FIPADOC in January, the filmmaker now presents her feature-length work *The Mountain Won't Move* at Visions du Réel. It is no coincidence, though, because the two films share the same subjects, location and topic.

Seliškar takes us up into the Šar Mountains, where three brothers, **Zekir**, **Zarif** and **Zani** spend several months a year looking after their family's flock of hundreds of sheep and their dozens of cows. The youngest, Zani, stays in the lower hut with the cows, while Zekir and Zarif venture to the upper "bachilo" stone-and-wood house with the sheep. During the summer, their younger brothers join them to learn the trade and provide help. Their life is free from the burdens of modernity, but also quite dangerous owing to the harsh weather and even harsher beasts. Luckily, they have a large number of shepherd dogs to protect them and keep them company. Zekir serves as the leader of the brothers and the teacher, preparing them to continue the centuries-old tradition, but as Zarif grows, he expresses an interest in trying out a different, more modern way of life. Zekir is also at a crossroads, as he is getting too old to spend such an amount of time up in the mountains with the sheep, while he also misses his favourite dog, Belichka, who is being held by a shady breeder.

The filmmaker is less interested in telling a story here (the mid-length is more structured to serve this purpose) than she is in observing the relations between the brothers, and those between them and the breathtaking nature that surrounds them. And in such isolation (some of the shooting locations are at an altitude of over 2,400 metres), where the only structure comes in the form of daily routines, the young men's minds tend to go into overdrive. The occasional bouts of narration that Seliškar applies are both matter-of-fact and poetic, so they better succeed in painting a picture of the mental states, rather than in driving the story, which is also the filmmaker's intention.

Technically, *The Mountain Won't Move* is a maverick work. The filming took place over several weeks-long spans during a period of five years, and the locations are not exactly accessible, so the image- and sound-recording crews had to follow the subjects around during their mundane, repetitive work for days on end over the harsh terrain, taking care not to step into the others' line of sight and not to disturb the harmony between the animals. The end result is nothing short of amazing on a sensory level. From cinematographer **Brand Ferro**'s point of view, we can see both daily routines, the young men's minds tend to go into overdrive, the occasional bouts of narration that Seliškar applies are both matter-of-fact and poetic, so they better succeed in painting a picture of the mental states, rather than in driving the story, which is also the filmmaker's intention.

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international title:	The Mountain Won't Move
original title:	The Mountain Won't Move
country:	Slovenia, North Macedonia, France
sales agent:	Open Kitchen Films
year:	2025
directed by:	Petra Seliškar
screenplay:	Petra Seliškar, Tancrede Riviere

main awards/selection

Visions du Réel 2025 Competition

full film profile



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beauty and danger are further enhanced through **Vladimir Rakić's** sound design, in which we can make out individual noises over the overall natural cacophony, while the austere use of **Iztok Koren's** ethno-sounding music is also a nice touch.

For sure, there are parallels to be drawn with other documentaries about people in nature and people on the fringes of society, as Seliškar is not trying to redefine these sub-genres. However, *The Mountain Won't Move* is a deeply personal work and a frank, in-depth observation of an endangered way of life.

The Mountain Won't Move is a co-production between Slovenia, France and North Macedonia, through Petra Pan Film, Cinéphage Productions and PFFP. Open Kitchen Films handles the world sales.

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Review: *The Mountain Won't Move*

Petra Seliškar observes the life of three shepherd brothers, along with their sheep, cows and dogs, high up in the Šar Mountains in North Macedonia ▶

📅 08/04/2025 | [Visions du Réel 2025](#)

Review: *The Mountain Won't Move*

Petra Seliškar observes the life of three shepherd brothers, along with their sheep, cows and dogs, high up in the Šar Mountains in North Macedonia ▶

📅 08/04/2025 | [Visions du Réel 2025](#)



Visions du Réel announces a rich programme with a plurality of approaches and forms

With 154 films, 88 of which world premieres, the Swiss festival offers a selection of bold and singular works that represent the diversity of non-fiction cinema ▶

📅 13/03/2025 | [Visions du Réel 2025](#)



EXCLUSIVE: New sales outfit Open Kitchen Films launches, boards Eliza Petkova's IDFA-bound doc *Silent Observers*

The new industry player was founded by director Petra Seliškar, Cinéphage Production's Victor Ede, Icedocs' Ingibjörg Halldórsdóttir and former Outlook exec Martina Droandi ▶

📅 15/11/2024 | [Industry](#) | [Market](#) | [France/Iceland/Slovenia](#)



IDFA unveils its full line-up of Forum projects

The 2023 edition of the festival's co-production and co-financing market will host a total of 64 projects, including seven by Ukrainian filmmakers ▶

📅 06/10/2023 | [IDFA 2023](#) | [IDFA for Professionals](#)



AJD Industry Days @ AJB DOC celebrates a successful kick-off edition and hands out its awards

Srdan Šarenac's *Cinema Under Siege* won various awards in the Main Pitch category, while *Abastumani*, *Hvar League* and *Assassination of Hakija Turajlić* were among the prize-winners in the other strands ▶

📅 15/09/2022 | [AJB DOC 2022](#) | [AJD Industry Days/Awards](#)



Interview: Victor Ede • Producer, Cinéphage Production

"I dream of a European distribution network within the universities"

The French 2022 Emerging Producer tells us what he thinks the future of documentary films might be like ▶

📅 09/03/2022



AJB DOC announces its industry programme

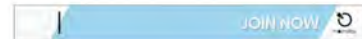
30 projects at different stages of production are to be pitched in three categories at the first AJ Jazeera Documentary Industry Days @ AJB DOC Film Festival ▶

📅 07/09/2022 | [AJB DOC 2022](#) | [AJD Industry Days](#)



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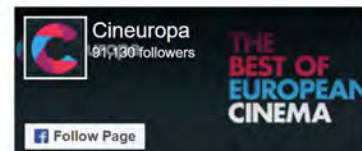
Alexander Skarsgård and Harry Melling lead Harry Lighton's Cannes-bound *Pillion*

Stockfish 2025 Awards

Stockfish celebrates Floria Sigismundi, Dóra Einarsson and the short film *In Rhythm*

Bolzano 2025 Awards

Wind, Talk to Me wins Best Film at Bolzano Film Festival Bozen



Industry Reports

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A busy winter festival season awaits the European film industry. Cineuropa will continue to keep its readers up to date with the latest news and market insights, covering the buzziest events including Trieste, IFFR, Göteborg, Berlin, Clermont-Ferrand, Luxembourg, Thessaloniki, Sofia and CPH:DOX





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VISIONS DU RÉEL 2025

Critique : *The Mountain Won't Move*

par MARKO STOJILJKOVIĆ

08/04/2025 - Petra Seliškar observe la vie de trois frères bergers entourés de leurs moutons, leurs vaches et leurs chiens, dans les monts Šar, en Macédoine du Nord.



Cet article est disponible en anglais.

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titre international : *The Mountain Won't Move*

titre original : *The Mountain Won't Move*

pays : Slovincie, Macédoine du Nord, France

vente à l'étranger : Open Kitchen Films

année : 2025

réalisation : Petra Seliškar

scénario : Petra Seliškar, Tancrede Riviere

prix/sélections spéciaux

Visions du Réel 2025 Compétition

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The Mountain Won't Move is a co-production between Slovenia, France and North Macedonia, through Petra Pan Film, Cinéphage Productions and PFPF. Open Kitchen Films handles the world sales.

(Traduit de l'anglais)

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plus sur : *The Mountain Won't Move*

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Critique : *The Mountain Won't Move*

Petra Seliškar observe la vie de trois frères bergers entourés de leurs moutons, leurs vaches et leurs chiens, dans les monts Šar, en Macédoine du Nord ▶

08/04/2025 | Visions du Réel 2025



Un programme riche avec une pluralité d'approches et de formes pour Visions du Réel

Avec 154 films, dont 88 en première mondiale, le festival suisse propose une sélection d'œuvres audacieuses et singulières qui représentent la diversité du cinéma du réel ▶

13/03/2025 | Visions du Réel 2025



EXCLUSIF : Le tout nouveau distributeur à l'international Open Kitchen Films rallie le documentaire *Silent Observers* d'Eliza Petkova, sélectionné à l'IDFA

Cette nouvelle société a été fondée par la réalisatrice Petra Seliškar, Victor Ede de Cinéphage Production, Ingibjörg Halldórsdóttir de Icedocs et Martina Droandi, qui a travaillé chez Autlook ▶

15/11/2024 | Industrie | Marché | France/Islande/Slovénie



L'IDFA dévoile la sélection des projets qui participeront au Forum

L'édition 2023 du marché de la coproduction et du co-financement du festival accueillera en tout 64 projets, dont sept par des cinéastes ukrainiens ▶

06/10/2023 | IDFA 2023 | IDFA for Professionals



AJD Industry Days @ AJB DOC célèbre une toute première édition réussie et distribue ses prix

Cinema Under Siege de Srđan Šarenac a remporté plusieurs prix dans la catégorie Main Pitch ; *Abastumani*, *Hvar League* et *Assassination of Hakija Turajlić* se sont distingués dans les autres volets ▶

15/09/2022 | AJB DOC 2022 | AJD Industry Days/Prix



Interview : Victor Ede • Producteur, Cinéphage Production

"Je rêve d'un réseau de distribution européen intégré aux universités"

Le participant français à Emerging Producers 2022 nous dit comment il imagine le futur des films documentaires ▶

09/03/2022



AJB DOC annonce son programme industrie

30 projets à différents stades de leur production seront pitchés dans trois catégories à la première édition de AJ Jazeera Documentary Industry Days @ AJB DOC Film Festival ▶

07/09/2022 | AJB DOC 2022 | AJD Industry Days



Le Pitching Forum du Festival du documentaire de Thessalonique dévoile sa sélection

Le volet coproduction et co-financement du festival grec a sélectionné 14 projets de la région Europe du Sud-Est/Bassin Méditerranéen ▶

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BIFFF 2025

Critique : *The Creeps*

Production / Financement
Royaume-Uni/Irlande

Alexander Skarsgård et Harry Melling ensemble dans *Pillion* de Harry Lighton, sélectionné à Cannes

Stockfish 2025 Prix

Stockfish prime Floria Sigismundi, Dóra Einars et le court-métrage *In Rhythm*



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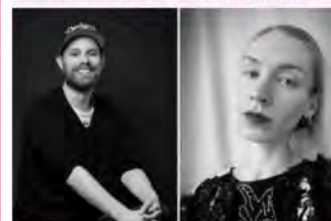


Distribution, exploitation et streaming – 08/04/2025

Europa Distribution amène des études de cas enrichissantes à Cartoon Movie. Le réseau de distributeurs s'est penché sur les parcours de films d'animation comme *Niko le petit renne*, *mission Père Noël*, *La vie, en gros*, *La Plus Précieuse des Marchandises*, *Flow* et *Hola Frida*

Interviews

Andrej Kolenčik et Anna Đurišiková • Co-réalisateurs d'*Animals of the East*



Les gagnants du Prix Cineuropa Work in Progress nous parlent de leur projet sur la conscience écologique, la marginalisation sociale et la résistance sociale à travers la



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VISIONS DU RÉEL 2025

Crítica: *The Mountain Won't Move*

por MARKO STOJILJKOVIĆ

08/04/2025 - Petra Seliškar observa la vida de tres hermanos pastores, junto a sus ovejas, vacas y perros, en las montañas Šar de Macedonia del Norte



Este artículo está disponible en inglés.

Usually, documentary projects spend more time in development and production than fiction ones do. Having two projects premiering some two months apart at reputable festivals is an oddity which has happened to Slovenian filmmaker **Petra Seliškar** this year. After the premiere of her mid-length effort *My Summer Holiday* at FIPADOC in January, the filmmaker now presents her feature-length work *The Mountain Won't Move* at *Visions du Réel*. It is no coincidence, though, because the two films share the same subjects, location and topic.

Seliškar takes us up into the Šar Mountains, where three brothers, **Zekir**, **Zarif** and **Zani** spend several months a year looking after their family's flock of hundreds of sheep and their dozens of cows. The youngest, Zani, stays in the lower hut with the cows, while Zekir and Zarif venture to the upper "bachilo" stone-and-wood house with the sheep. During the summer, their younger brothers join them to learn the trade and provide help. Their life is free from the burdens of modernity, but also quite dangerous owing to the harsh weather and even harsher beasts. Luckily, they have a large number of shepherd dogs to protect them and keep them company. Zekir serves as the leader of the brothers and the teacher, preparing them to continue the centuries-old tradition, but as Zarif grows, he expresses an interest in trying out a different, more modern way of life. Zekir is also at a crossroads, as he is getting too old to spend such an amount of time up in the mountains with the sheep, while he also misses his favourite dog, Belichka, who is being held by a shady breeder.

The filmmaker is less interested in telling a story here (the mid-length is more structured to serve this purpose) than she is in observing the relations between the brothers, and those between them and the breathtaking nature that surrounds them. And in such isolation (some of the shooting locations are at an altitude of over 2,400 metres), where the only structure comes in the form of daily routines, the young men's minds tend to go into overdrive. The occasional bouts of narration that Seliškar applies are both matter-of-fact and poetic, so they better succeed in painting a picture of the mental states, rather than in driving the story, which is also the filmmaker's intention.

Technically, *The Mountain Won't Move* is a maverick work. The filming took place over several weeks-long spans during a period of five years, and the locations are not exactly accessible, so the image- and sound-recording crews had to follow the subjects around during their mundane, repetitive work for days on end over the harsh terrain, taking care not to step into the others' line of sight and not to disturb the harmony between the animals. The end result is nothing short of amazing on a sensory level. From cinematographer **Brand Ferro**'s point of view, we can see both the beauty and the danger of the place in bright, summery colours and crisp, digital visuals. This beauty and danger are further enhanced through **Vladimir Rakić**'s sound design, in which we can make out individual noises over the overall natural cacophony, while the austere use of **Iztok Koren**'s ethno-sounding music is also a nice touch.

For sure, there are parallels to be drawn with other documentaries about people in nature and people on the fringes of society, as Seliškar is not trying to redefine these sub-genres. However, *The Mountain Won't Move* is a deeply personal work and a frank, in-depth observation of an endangered way of life.



título internacional: *The Mountain Won't Move*

título original: *The Mountain Won't Move*

país: Eslovenia, Macedonia del Norte, Francia

ventas en el extranjero: Open Kitchen Films

año: 2025

dirección: Petra Seliškar

guión: Petra Seliškar, Tancrede Rivière

premios/selecciones principales

Visions du Réel 2025 Competición

 [ficha película completa](#)



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The Mountain Won't Move is a co-production between Slovenia, France and North Macedonia, through Petra Pan Film, Cinéphage Productions and PFPF. Open Kitchen Films handles the world sales.

(Traducción del inglés)

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más sobre: [The Mountain Won't Move](#)



Crítica: *The Mountain Won't Move*

Petra Seliškar observa la vida de tres hermanos pastores, junto a sus ovejas, vacas y perros, en las montañas Šar de Macedonia del Norte ▶

08/04/2025 | Visions du Réel 2025



Visions du Réel anuncia un nutrido programa con una gran pluralidad de estilos

Con 154 películas, de las que 88 tendrán su estreno mundial, el festival suizo propone una selección de obras audaces y singulares que representan la diversidad del cine de no ficción ▶

13/03/2025 | Visions du Réel 2025



EXCLUSIVA: El nuevo agente de ventas Open Kitchen Films vende el documental de Eliza Petkova *Silent Observers*, seleccionado en el IDFA

La nueva compañía ha sido creada por la directora Petra Seliškar, Victor Ede de Cinéphage Production, Ingibjörg Halldórsdóttir de Icedocs y la anterior ejecutiva de Autlook Martina Droandi ▶

15/11/2024 | Industria | Mercado | Francia/Islandia/Eslovenia



El IDFA desvela la selección completa de proyectos de su Forum

La edición 2023 del mercado de coproducción y cofinanciación del festival acogerá un total de 64 proyectos, entre los que destacan siete de directores ucranianos ▶

06/10/2023 | IDFA 2023 | IDFA for Professionals



AJD Industry Days @ AJB DOC celebra una exitosa primera edición y entrega sus galardones

Cinema Under Siege se lleva varios premios en la categoría Main Pitch, y *Abastumani*, *Hvar League* y *Assassination of Hakija Turajlić*, en los otros apartados ▶

15/09/2022 | AJB DOC 2022 | AJD Industry Days/Premios



Entrevista: Victor Ede • Productor, Cinéphage Production

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15/09/2022 | AJB DOC 2022 | AJD Industry Days/Premios



Entrevista: Victor Ede • Productor, Cinéphage Production

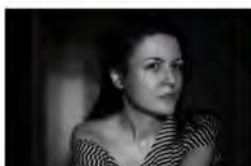
"Sueño con una red de distribución europea dentro de las universidades"

El participante francés en los Emerging Producers 2022 nos dice lo que piensa que puede traer el futuro del cine documental ▶

09/03/2022

documental ▶

09/03/2022



AJB DOC anuncia su programa para profesionales

Las tres categorías de los primeros Al Jazeera Documentary Industry Days @ AJB DOC Film Festival acogerá la presentación de 30 proyectos en diferentes fases de producción ▶

07/09/2022 | AJB DOC 2022 | AJD Industry Days



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Visions du Réel 2025

Crítica: *Colostrum*

Producción /
Financiación
España/Bélgica

Aritz Moreno recrea la epopeya real de la medallista española Sandra Sánchez en *Karateka*

ayer

Visions du Réel 2025

Premios

El príncipe de Nanawa de Clarisa Navas triunfa en el Visions du Réel

Producción /
Financiación
Francia/Luxemburgo

Jafar Panahi presenta *It Was Just an Accident* en la competición de Cannes





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◀ precedente

seguinte ▶

VISIONS DU RÉEL 2025

Recensione: *The Mountain Won't Move*

di MARKO STOJILJKOVIĆ

08/04/2025 - Petra Seliškar osserva la vita di tre fratelli pastori, con le loro pecore, le loro mucche e i loro cani, sulle montagne dello Šar, nella Macedonia settentrionale



Questo articolo è disponibile in inglese.

Usually, documentary projects spend more time in development and production than fiction ones do. Having two projects premiering some two months apart at reputable festivals is an oddity which has happened to Slovenian filmmaker **Petra Seliškar** this year. After the premiere of her mid-length effort *My Summer Holiday* at FIPADOC in January, the filmmaker now presents her feature-length work *The Mountain Won't Move* at Visions du Réel. It is no coincidence, though, because the two films share the same subjects, location and topic.

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titolo internazionale:	The Mountain Won't Move
titolo originale:	The Mountain Won't Move
paese:	Slovenia, Macedonia del Nord, Francia
rivenditore estero:	Open Kitchen Films
anno:	2025
regia:	Petra Seliškar
sceneggiatura:	Petra Seliškar, Tancrede Rivière

premi/partecipazioni principali

Visions du Réel 2025 Concorso

📅 scheda film completa



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The Mountain Won't Move is a co-production between Slovenia, France and North Macedonia, through Petra Pan Film, Cinéphage Productions and PFPF. Open Kitchen Films handles the world sales.

(Tradotto dall'inglese)

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posta elettronica



◀ precedente

altro su: [The Mountain Won't Move](#)

seguente ▶



Recensione: *The Mountain Won't Move*

Petra Seliškar osserva la vita di tre fratelli pastori, con le loro pecore, le loro mucche e i loro cani, sulle montagne dello Šar, nella Macedonia settentrionale ▶

🕒 08/04/2025 | [Visions du Réel 2025](#)



Visions du Réel annuncia un ricco programma con una pluralità di approcci e di forme

Con 154 film, tra cui 88 prime mondiali, il festival svizzero offre una selezione di opere audaci e singolari che rappresentano la diversità del cinema del reale ▶

🕒 13/03/2025 | [Visions du Réel 2025](#)



ESCLUSIVA: La nuova società di vendite Open Kitchen Films acquisisce il documentario *Silent Observers* di Eliza Petkova, selezionato all'IDFA

Il nuovo attore del settore è stato fondato dalla regista Petra Seliškar, Victor Ede di Cinéphage Production, Ingibjörg Halldórsdóttir di Icedocs e l'ex dirigente di Autlook Martina Droandi ▶

🕒 15/11/2024 | [Industria](#) | [Mercato](#) | [Francia](#) | [Islanda](#) | [Slovenia](#)



L'IDFA svela i progetti selezionati al Forum

L'edizione 2023 del mercato di co-produzione e co-finanziamento del festival ospiterà un totale di 64 progetti, tra cui sette di registi ucraini ▶

🕒 06/10/2023 | [IDFA 2023](#) | [IDFA for Professionals](#)



AJD Industry Days @ AJB DOC festeggia il successo della sua prima edizione e assegna i suoi premi

Srdan Šarenac con il suo *Cinema Under Siege* ha vinto vari premi nella categoria Main Pitch, mentre *Hvar League* e *Assassination of Hakija Turajlić* sono stati ricompensati nelle altre sezioni ▶

🕒 15/09/2022 | [AJB DOC 2022](#) | [AJD Industry Days/Premi](#)



Intervista: Victor Ede • Produttore, Cinéphage Production

"Sogno una rete distributiva europea all'interno delle università"

L'Emerging Producer francese 2022 ci racconta come secondo lui potrebbe essere il futuro di film documentari ▶

🕒 09/03/2022



AJB DOC annuncia il suo programma industry

30 progetti in diverse fasi di produzione verranno presentati in tre categorie alla prima edizione di AJ Jazeera Documentary Industry Days @ AJB DOC Film Festival ▶

🕒 07/09/2022 | [AJB DOC 2022](#) | [AJD Industry Days](#)



Il Pitching Forum del Festival del documentario di Salonicco svela la sua selezione

La piattaforma di coproduzione e cofinanziamento del festival greco ha selezionato 14 progetti dell'Europa sudorientale e del bacino del Mediterraneo ▶

🕒 28/02/2022 | [Salonicco Documentari 2022](#) | [Agora](#)



Eurimages sostiene 30 coproduzioni

Nuovi progetti dei fratelli Dardenne, Milcho Manchevski,



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Visions du Réel 2025

Recensione: *Colostrum*

Produzione / Finanziamenti Spagna/Belgio

Aritz Moreno ricostruisce l'epopea della premiata atleta spagnola Sandra Sánchez in *Karateka*

ieri

Visions du Réel 2025

Premi

El principe de Nanawa di Clarisa Navas è il gran vincitore di Visions du Réel

Produzione / Finanziamenti Francia/Lussemburgo

It Was Just an Accident di Jafar Panahi in anteprima mondiale in concorso a Cannes



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Rapporti industria



Distribuzione, esercenti e streaming – 08/04/2025

Europa Distribution porta a Cartoon Movie interessanti casi di studio di film d'animazione

La rete di distributori si è concentrata su film come *Niko e la slitta di Babbo Natale*, *Living Large*, *Il dono più prezioso*, *Flow* e *Hola Frida*



Interviste

Andrej Kolenčik, Anna Đurišiková • Registi di *Animals of the East*

FRANCE



La sélection du Festival Visions du Réel 2025

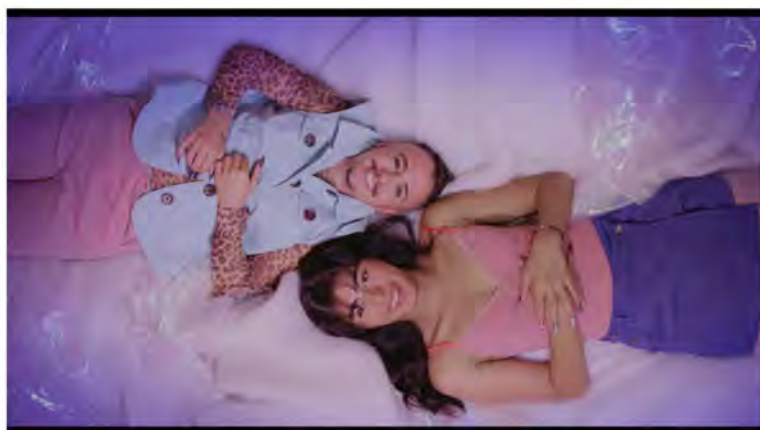
Publié le 12 mars 2025



La 56e édition du Festival Visions du Réel, manifestation dédiée aux documentaires, aura lieu du 4 au 13 avril à Nyon, en Suisse. Ce festival est à suivre chaque année sur Le Polyester. L'an passé, le Grand Prix de la compétition internationale est allé à [The Landscape and the Fury](#) de la Suissesse Nicole Vögele, tandis que prix spécial du jury attribué à [Rising Up at Night](#) du Congolais Nelson Makengo ([lire notre entretien](#)).

Parmi les cinéastes présent.es dans les différentes compétitions, citons les nouveaux films de Marie Voignier, Callisto Mc Nulty ou encore Tomasz Wolski. Du côté des films hors compétition, à noter entre autres [Tardes de soledad](#) de l'Espagnol Albert Serra ([lire notre entretien](#)) qui sort le 26 mars en France, ainsi que [L'Arbre de l'authenticité](#) du Congolais Sammy Baloji et [John Lilly and the Earth Coincidence Control Office](#) de Michael Almereyda & Courtney Stephens qui viennent d'être dévoilés au [Festival de Rotterdam](#).

Retrouvez les longs métrages en compétition ci-dessous.



Niñxs

Compétition internationale

- [Anamocot](#) de Marie Voignier, Cameroun/France
- [Aurora](#) de João Vieira Torres, Brésil/ Portugal/France
- [Iron Winter](#) de Kasimir Burgess, Australie/Mongolie
- [Little, Big, and Far](#) de Jem Cohen, Autriche/USA
- [La Montagne d'or](#) de Roland Edzard, Belgique/France
- [Niñxs](#) de Kani Lapuerta, Mexique/Allemagne
- [Obscure Night – "Ain't I a Child"](#) de Sylvain George, Suisse/France
- [Shifting Baselines](#) de Julien Elie, Canada
- [Soldiers of Light](#) de Julian Vogel et Johannes Büttner, Allemagne
- [The Attachement](#) de Mamadou Khourma Gueye, Sénégal/Belgique/France
- [The Mountain Won't Move](#) de Petra Seliškar, Slovénie/Macédoine du Nord/France
- [The Prince Of Nanawa](#) de Clarisa Navas, Argentine/Paraguay/Colombie/Allemagne

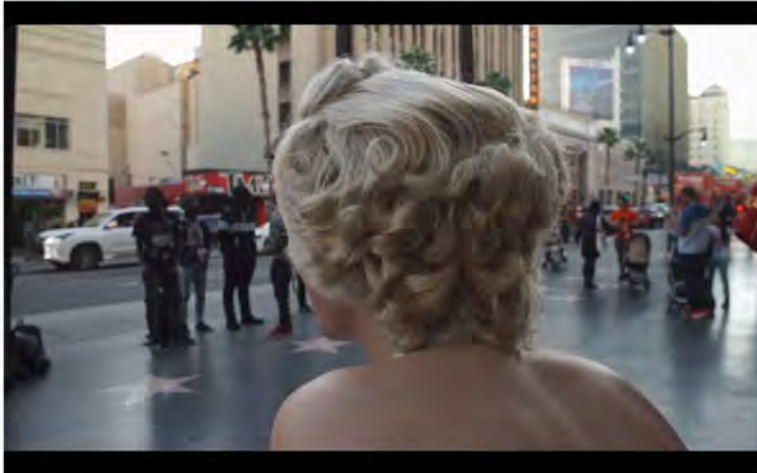
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- » [La sélection du Festival du Cinéma Espagnol de Nantes 2025](#)
- » [La sélection du Festival Visions du Réel 2025](#)
- » [Entretien avec Constance Tsang](#)
- » [Critique : Blue Sun Palace](#)
- » [Critique : Black Box Diaries](#)

ARCHIVES

Sélectionner un mois ▼

- To Use a Mountain de Casey Carter, USA
- Where Two Oceans Meet de Lulu Scott, France



Je n'embrasse pas les images

Compétition Burning Lights

- A Brief History of Chasing Storms de Curtis Miller, USA
- And the Fish Fly Above our Heads de Dima El-Horr, Liban/France/Arabie Saoudite
- Chasing the Sun de Ruosong Huang, France/Chine
- Croma de Manuel Abramovich, Argentine/Allemagne/Autriche
- Fierté nationale : de Jéricho vers Gaza de Sven Augustijnen, Belgique
- J'ai perdu de vue le paysage de Sophie Bédard Marcotte, Canada
- Je n'embrasse pas les images de Pascal Hamant, France
- La Muraille de Callisto Mc Nulty, Suisse/France
- Les Recommencements de Vivianne Perelmutter et Isabelle Ingold
- Say Goodbye de Paloma López Carrillo, Mexique
- The Big Chief de Tomasz Wolski, Pologne/Pays-Bas/France
- The Vanishing Point de Bani Khoshnoudi, Iran/USA/France
- The World Upside Down de Agostina Di Luciano et Leon Schwitter, Argentine/Suisse
- To the West, in Zapata de David Bim, Cuba/Espagne
- Yrupé de Candela Sotos, Espagne



Kevine et Fortune

Compétition nationale

- Kevine et Fortune de Sarah Imsand
- Les Papas de David Maye
- Les Vies d'Andrès de Baptiste Janon et Rémi Pons
- Lettres au Docteur L de Laurence Favre
- Only Ghosts In the Waves d'Alexander Tank & Tobias Scharnagl
- Sediments de Laura Coppens
- Song of Breath de Simona Canonica
- Sons of Icarus de Daniel Jonas Kemény
- Toute ma vie de Matias Carlier
- Wider Than the Sky de Valerio Jalongo

Le réalisateur haïtien Raoul Peck, le réalisateur roumain Corneliu Porumboiu et la réalisatrice portugaise Cláudia Varejão seront les invité.es d'honneur de cette édition. Le cinéaste britannique Asif Kapadia sera l'invité de l'ouverture de la 23e édition de VdR-Industry, le volet du Festival destiné aux professionnel.le.s de la branche.

Le site officiel

Nicolas Bardot

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« Entretien avec Constance Tsang

La sélection du Festival du Cinéma Espagnol de »
Nantes 2025

DÉCOUVREZ AUSSI



La sélection du Festival du
Cinéma Espagnol de Nantes
2025

Entretien avec Constance
Tsang

Critique : Blue Sun Palace



Critique : Black Box Diaries

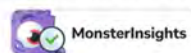
1res infos sur « Afonso's
Smile » de João Pedro
Rodrigues

1re image pour « The
Loneliest Man in Town » de
Tizza Covi & Rainer Frimmel

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Visions du réel



Nyon, 4-13 avril 2025

Compétition Internationale Longs Métrages

Where Two Oceans Meet. Lulu Scott, France, Belgique, Afrique du Sud, 2025, 74 minutes

Iron Winter. Kasimir Burgess, Australie, Mongolie, 2025, 89 minutes

La Montagne d'or. Roland Edzard, Belgique, France, 2025, 85 minutes

Little Bird and Fox. Jan Cohen, Autriche, États-Unis, 2024, 122 minutes

Little, Big, and Far. Jem Cohen, Autriche, États-Unis, 2024, 122 minutes

The Prince of Nanawa. Clarisa Navas, Argentine, Paraguay, Colombie, Allemagne, 2025, 212 minutes

Niñxs. Kani Lapuerta, Mexique, Allemagne, 2025, 86 minutes

Anamocot. Marie Voignie, France, Cameroun, 2025, 91 minutes

The Mountain Won't Move. Petra Seliškar, Slovénie, North Macedonia, France, 2025, 94 minutes

Shifting Baselines. Julien Elie, Canada, 2025, 100 minutes

Aurora. João Vieira Torres, Brésil, Portugal, France, 2025, 129 minutes

Nuit obscure – « Ain't I a Child? ». Sylvain George, Suisse, France, Portugal, 2025, 164 minutes

Soldiers of Light. Johannes Büttner & Julian Vogel. Allemagne, 2025, 108 minutes

The Attachment. Mamadou Khouma Gueye, Sénégal, Belgique, France, 2025, 76 minutes

To Use a Mountain. Casey Carter, États-Unis, 2025, 99 minutes

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Visions du réel 2025
28 mars 2025
Dans "Festival"

Fipadoc 2025 – Programme
26 janvier 2025
Dans "Festival"

Fipadoc 2025 – Sélection
24 janvier 2025
Dans "Festival"

Published 22 mars 2025

Categorized as Non classé



Par jean pierre Carrier

Auteur du DICTIONNAIRE DU CINEMA DOCUMENTAIRE éditions
Vendémiaire mars 2016. jpcag.carrier@wanadoo.fr 06 40 13 87 83

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GERMANY

DOKUMENTARFILMFESTIVAL

Visions du Réel startet mit „Blame“ von Christian Frei

Die 56. Ausgabe des Dokumentarfilmfestivals Visions du Réel wird von Christian Freis „Blame“ eröffnet. Im Anschluss feiern im Internationalen Wettbewerb acht und im Nationalen Wettbewerb zwölf Titel ihre Weltpremieren. Auch gibt es verschiedene Masterclasses.





Freddy Heueis 04.04.2025 15:24



„Blame“, VdR


Am 4. April 2025 startet die 56. Ausgabe des Dokumentarfilmfestivals [Visions du Réel](#) mit der Weltpremiere des Films „Blame“ von [Christian Frei](#). Die Eröffnungszeremonie findet in Anwesenheit von Bundesrätin Elisabeth Baume-Schneider, Staatsrat Vassilis Venizelos und Daniel Rossellat, Stadtpräsident von Nyon, statt. In den folgenden zehn Tagen werden insgesamt 154 Filme aus 57 Ländern gezeigt – ein Rekord in der Festivalgeschichte.

Das erste Wochenende ist geprägt von zahlreichen internationalen und Schweizer Premieren in den Wettbewerbssektionen. Zu den besonderen Programmpunkten zählen eine Masterclass des

rumänischen Regisseurs [Corneliu Porumboiu](#) , der als Spezialgast eingeladen ist, sowie eine Vorführung des Films „Afternoons of Solitude“ mit Regisseur [Albert Serra](#)  vor Ort. Auch die Filmemacherin [Claudia Varejão](#)  und der haitianische Regisseur [Raoul Peck](#)  werden eine Masterclass geben.

Im Internationalen Wettbewerb für Langfilme werden acht der vierzehn ausgewählten Beiträge als Weltpremieren gezeigt. Thematisch bewegen sich die Filme zwischen Naturbeobachtung, sozialpolitischer Analyse und persönlicher Dokumentation. So erzählt „The Mountain Won’t Move“ von Petra Seliskar von drei Brüdern, die als Schafhirten mit Generationskonflikten konfrontiert sind. In „Iron Winter“ von [Kasimir Burgess](#)  steht ein Mann im Mittelpunkt, der tausend Pferde durch einen extremen Winter in der Mongolei führt. Mit Fragen der Urbanisierung und territorialen Umstrukturierung beschäftigt sich „The Attachment“ von Mamadou Khouma Gueye, während „Mountain of Gold“ das Leben von Goldgräbern in der Sahara dokumentiert. „Shifting Baselines“ von [Julien Elie](#)  führt in ein Dorf nahe der SpaceX-Basis in Boca Chica und beleuchtet die Auswirkungen des technischen Fortschritts auf die lokale Bevölkerung.

Auch persönliche Geschichten und gesellschaftliche Spannungen finden ihren Platz im Programm. Der Film „Soldiers of Light“ von Julian Vögel und Johannes Büttner porträtiert den Influencer „Mister Raw“ und beleuchtet dessen Nähe zu einer Bewegung, die ideologisch mit der extremen Rechten verbunden ist. Mit jugendlicher Perspektive nähert sich „Ninxs“ von Kani Lapuerta der Geschlechtsumwandlung einer jungen Person auf dem Weg ins Erwachsenenleben. „Aurora“ von João Vieira Torres erzählt aus der Ich-Perspektive von struktureller Gewalt gegen Frauen.

Die Schweizer Filmproduktion ist im Nationalen Wettbewerb vertreten, der in diesem Jahr zwölf Weltpremieren umfasst, darunter acht Langfilmdebüts. Darunter Titel wie „Only Ghosts in the Wave“ von Alexander Tank und Tobias Schnargl über den Totengräber Enrico Naso auf Lampedusa, „Wider Than the Sky“ von [Valerio Jalongo](#)  mit wissenschaftlichen und künstlerischen Perspektiven auf Künstliche Intelligenz und „Sons of Icarus“ von Daniel Jonas Kemény über familiäre Beziehungen.

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Ready to Roll - Slovenian Film Centre March 2025 Newsletter



The month of February was busy for the Slovenian cinema with two big and important festival gatherings, such as Rotterdam and Berlinale. In both cases, the presence reaped success in the form of the awards. The echoes of the latter continue to resound in March, with the Slovenian premiere and the start of distribution of Urška Djukić's *Little Trouble Girls*. Also, at the beginning of March, the Slovenian minority co-production short film *The Man Who Could Not Remain Silent* (directed by Nebojša Slijepečević) concluded its award season with winning the César, but unfortunately not being ultimately crowned with the Oscar in its category.



On the home front, the Slovenian Film Centre summed up its 2024 activities and announced plans for 2025 at its annual press conference. The cinema component of the European Cultural Capital GO 2025 shared by the townships of Nova Gorica in Slovenia and Gorizia in Italy takes its shape not just in the form of the newly founded Gorica Film Commission, but also in the shape of the very first film that it funded: Matteo Oleotto finished shooting *The Last Slap*. Within the same framework of the ECC, the CEE Animation Conference GO! 2025 took place in Vipolže and Kinemax Gorizia theatre. The SFC took part in celebrating the Cultural Holiday (February 8) with

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free screenings of selected films, selected film professionals were crowned with the France Prešern awards for cultural workers, while the Association of the Slovenian Directors handed out its annual France Štiglic awards later in February.

On the sad news side, the pioneer of TV directing in Slovenia, Marija Šeme Baričević, left us, and so did the Croatian screenwriter and filmmaker Sara Hribar who also left her mark in the Slovenian cinema as the co-writer of Marko Šantič's *Wake Me* (2022).

Cinema is, however, a lasting process based on the efforts and striving of many people – and we are still Ready to Roll!

The SFC annual report

On February 10, the Slovenian Film Centre had its annual press conference in Ljubljana. The media representatives were informed about the achievements of the Slovenian cinema in the last year and the plans for the year ahead of us.



Nine feature-length fiction projects were supported for the script development, seven for project development and seven more for realization. The latter include projects by Andrina Mračnikar, Goran Vojnovič, Tijana Zinajič, Janez Burger, Tomaž Gorkič, Katarina Morano and Vida Breže. Regarding documentaries, six projects in different phases of development were supported, while the support of the realization was also granted to six more projects directed by Nika Autor, Igor Zupe, Marko Šantič, Sašo Podgoršek, Jakob Krese and Anna M Bofarull. Additionally, four fiction and animated short films were also supported. The SFC also communicated the box office figures for 2024, and there was a slight fall in total figures, from 1.94 to 1.66 million tickets sold. However, the number of admissions to the screenings of the domestic films rose both in absolute numbers (from 170 to 195 thousand), as well as regarding the share which now stands around 11.75% mark.

It is expected that 10 fiction features will enter the principal photography process this year. Along with Mračnikar's *Mila/Marija* (produced by Vertigo), Morano's *Seaview* (also Vertigo), Burger's *One Month* (Staragara) and Vojnovič's *Yugoslavia, My Fatherland* (Arsmidia), the list of projects includes the debuts *Uncomfortable Beings* by Maja Križnik (December) and *Lost Years* by Áron Horváth (Temporama), as well as the new projects by more seasoned filmmakers, such as Igor Šterk's *Tartufferies* (Studio Virc), Darko Sinko's *Confirmation* (December), Sara Kern's *A Way Away* (Spok) and Gregor Božič's *Tales of Fruits and Monsters* (Nosorogi). The same also goes for four TV series run by filmmakers Tomaž Gorkič, Matevž Luzar, Žiga Virc and Aleš Zemlja.

Regarding distribution, ten fiction features, ten feature-length documentaries, one animated feature and five Slovenian minority co-productions should be distributed in 2025. Some of those are already in distribution, such as Jani Sever's *Ciao Bela*, Matevž Jerman and Jurij Meden's *Alpe-Adria Underground!*, Nina Blažin's *The Silence of Life*, Ema Kugler's *Once upon a Time in Soča Valley*. Urška Djukić's *Little Trouble Girls* entered the distribution after winning the FIPRESCI prize in the newly established Perspectives competition at Berlinale. The same is expected for the prominent festival titles such as the minority co-production *Fiume o morte!* by Igor Bezinović that won the Tiger and the FIPRESCI award at Rotterdam and for the Czech-French-Slovak-Slovenian parity co-production, the animated feature *Tales from the Magic Garden* (directed by Patrik Pašš, Jean-Claude Rozec, David Súpup and Leon Vidmar) that recently premiered at Generation section of Berlinale.

A significant raise of budget, from €8.5 million in 2024 to €12.35 million in 2025 also resulted in updating the strategy for the period from 2025-2029. It is aimed at addressing the challenges of keeping the institution's independence, further strengthening the financial ecosystem and stronger promotion of Slovenian cinema both domestically and abroad. Two more specific calls will be open, one for the genre-specific projects with higher commercial potential that would run in series from script development via project development to production, and another for the production of micro-budget projects up to €100.000.

Lastly, the dates are also set for the upcoming edition of the Festival of Slovenian Film. It will take place in Portorož in late October (21-26).

[More information is available here.](#)

International successes

Slovenian cinema had some strong presence at the two biggest winter film gatherings in Europe. At the International Film Festival Rotterdam, Slovenia as the (co-)production country was listed with five films, three shorts and two features. Two shorts, Gregor Božič's *Common Pear* (screened at the shorts competition) and Davorin Merc's *...Yellow Dawn*, which was screened out of competition, are purely Slovenian works. Minority co-production *Upon Sunrise*, directed by Stefan Ivančič, was also screened in the out-of-competition shorts sidebar, while two minority co-productions, Stefan Đorđević's *Wind Talk to Me* and Igor Bezinović's *Fiume o morte!* competed for the main Tiger award. The latter managed to win both the main award of the festival and the FIPRESCI award given by the film critics' jury.



logo page 001





The docu-fiction reconstruction of the bizarre 16-month rule of the Italian "warrior-poet" Gabriele D'Annunzio over Rijeka in the first quarter of the 20th century mesmerized not just the festival and critics' juries, but also the representatives of the media such as [Variety](#), [Screen Daily](#) and [Sight and Sound](#). The reputable trade papers praised Bezinović's playful approach to the historical topic and his success to open a dialogue between the two periods of time, formally a century apart, but more close than anyone of us would like to admit. The Croatian-Italian-Slovenian co-production between the companies Restart, Videomante and Nosorogi already started its theatrical life at its home turf with a series of sold-out screenings in Rijeka followed by the tour of other Croatian cities, while the Slovenian premiere occurred at the Festival of Documentary Film in Ljubljana.

Berlinale was also marked with some strong Slovenian presence, the biggest since the country's independence. Five Slovenian (co-)productions were screened across different sections: Želimir Žilnik's docu-fiction *Eighty Plus* in Forum sidebar, Jakob Krese's short documentary competed as a part of Berlinale Shorts, Generation 14Plus hosted the premiere of Čejen Černić Čanak's *Sandbag Dam*, while the Generation KPlus section showcased the premiere of the feature-length animation *Tales from the Magic Garden* realized as a rare case of a parity co-production. However, the biggest spotlight right from the start was on Urška Djukić's feature debut *Little Trouble Girls* that opened the newly established Perspectives competition.

Given that *Little Trouble Girls* ended up with the FIPRESCI award from the five-member film critics' jury, the place in the spotlight paid off. On top of the award, Djukić's film also reaped positive reviews from trades like [Variety](#) and [Screen Daily](#), as well as reputable websites [IONCINEMA](#), [Eye for Film](#) and [Cineuropa](#). The critics praised Djukić's gentle approach in treating the teenage girls' sexual awakening lacing it with subtle religious symbolism, as well as the director's use of music from external sources and Julij Zornik's sound design. Shortly after the festival, *Little Trouble Girls* entered the national distribution with the gala premiere in Ljubljana on March 3, after which the distribution should expand throughout the country.



Shootings

The Gorizia-born Italian filmmaker Matteo Oleotto has just finished filming his newest film *The Last Slap* which could be regarded as the central cinema event of the 2025 European Culture Capital shared by Gorizia in Italy and Nova Gorica in Slovenia. It is also the first project partially funded by the newly established [Goriška Film Commission](#), while its script is the first palpable product of the series of workshops under the umbrella of the ECC event.

Best known for his debut *Zoran, My Nephew the Idiot* (2013) which was set on both sides of the Slovenian-Italian border in Gorizia-Nova Gorica region, Oleotto comes back to the same territory geography- and genre-wise. Once again, we are about to have a chaotic and cathartic border-crossing comedy-drama this time revolving about two siblings getting involved with shady people while trying to make their dreams come true by renovating the old lakeside house they inherited, which leads them to the nightmare Christmas with lots of plot twists and slapping.



The Slovenian involvement is significant, from the locations to the crew, cast, production and services. For instance, Primož Pirnat has a prominent supporting role, Vasja Kokelj served as the production designer, while Mojca Gorogranc Petrushevska handled the make-up. The production was staged by the Italian branch of Staragara (represented by the producer Michele Neri) in co-production with Spok (represented by Joško Butar) and with the participation of RTV Slovenia and Rai Cinema. *The Last Slap* was also supported by the Italian

represented by Janez Rautava and with the participation of RTV Slovenia and national cinema. The last step was also supported by the National Ministry of Culture, Slovenian Film Centre, Friuli-Venezia-Giulia Film Fund and Commission, as well as Goriška Film Commission and Viba Film.

Distribution



Regarding Slovenian fiction films, the beginning of the year was marked by Jani Sever's *Ciao Bela* that is still in distribution in some of the Art Cinema Network theatres. Curiously, Perica Rai's last year's independently produced slasher *It Was a Beautiful Day* is formally still in distribution through special screenings. Another oddity is an independent war movie *Ostri Vrh* directed by Matic Poropatič that is also touring cinemas with special screenings. However, the high hopes are reserved for Urška Djukić's *Little Trouble Girls* that enters the distribution shortly after the world premiere at Berlinale, crowned with the award of FIPRESCI jury. The national gala premiere took place in Cankarjev Dom in Ljubljana after which the distribution is widening to the theatres united in the Art Cinema Network. The documentaries of Nina Blažin (*The Silence of Life*), Ema Kugler (*Once Upon a Time in Soča Valley*) and Jan Cvitkovič (*Gram of Heart*) continued their theatrical life in the independent and city cinemas during February and March, while Maja Doroteja Prelog's *Cent'anni* also had some additional screenings in the Kinodvor cinema. The release of Slobodan Maksimović's documentary *Praslovan* both in the Art Cinema Network and Cinemaxx multiplex theatres is scheduled for March 27, after its national premiere at the Festival of Documentary Film. *Praslovan* could be classified as a creative music documentary that follows the career path of the singer-songwriter and eternal rebel Zoran Predin that world-premiered at the last year's Sarajevo and it scooped the Vesna Audience Award at the Festival of Slovenian Film. Another Slovenian film entering distribution is Martin Turk's *Kino Volta*, a docu-fiction about a lesser-known episode from the life of James Joyce who, during his Trieste years, was a partner in the movie theatre business and tried to expand it to his native Ireland.

Festival of Documentary Film

The 27th edition of [Festival of Documentary Film](#) took place from March 12-19 in Ljubljana. This year it is marked by the strong Slovenian presence, as the festival did the retrospective of Maja Weiss' documentary body of work in five slots. The festival also screened Slobodan Maksimović's *Praslovan*, which might serve as a warm-up for the film's national theatrical release scheduled for later in March. Another news is the Slovenian premiere of Igor Bezinović's Tiger Award-winner *Fiume o morte!*



Regarding the rest of the competition programme, it consisted of heavy-hitters like the Oscar winner [No Other Land](#) and [Soundtrack to a Coup d'Etat](#) to name just a couple, while the works of Viktor Kosakovski ([Architecton](#)), Albert Serra ([Afternoons of Solitude](#)) and Göran Hugo Olsson ([Israel Palestine od Swedish TV 1958-1989](#)) were shown in the Currents programme section. Myths, Icons Media section also offered interesting titles like Radu Jude's [Eight Postcards from Utopia](#) and Andreas Veiel's [Riefenstahl](#), to name a couple.

Visions du Reel

This year's edition of [Visions du Reel](#) documentary film festival takes place from April 4-13 on the well known location of the Swiss city Nyon. Slovenia will be represented with Petra Seliškar's newest feature-length documentary [The Mountain Won't Move](#) that will be competing in the International Feature Film Competition.





It would be the second premiere for Petra Seliškar this year after the mid-length documentary [My Summer Holiday](#) that recently premiered at FIPADOC in Biarritz. The two films share the location where they were shot: the mountain Šar in North Macedonia, the general topic of the life of the contemporary teenage shepherds torn between the tradition and the modernity, and also the production companies: the Slovenian and the North Macedonian branches of Petra Pan Films (represented by the filmmaker herself and Sara Ferro, respectively) and the French Cinéphage Productions (represented by Victor Ede).

CEE Animation Conference GO!2025

The [CEE Animation Conference GO! 2025](#) that took place in Vipolže (Slovenia) and Gorizia (Italy) from March 11 – March 14 under the umbrella of the European Cultural Capital 2025 shared between Nova Gorica and Gorizia brought together various professionals from the field of animation for three days. Two key topics addressed and discussed were the concept of Green Animation and the establishment of the International Co-development Support Mechanism.



The discussions in this working group led by expert producer Jožko Rutar highlighted the disparities in national funding systems across Central and Eastern Europe, emphasising gaps between existing financial structures and industry needs. Given the longer development timelines and higher financial demands of animated films, a deeper understanding of the specific requirements of animation development is essential for effective regional support. The working group proposed a Recommendation Paper advocating for a balanced approach to funding animation development alongside other formats.

Another working group, led by expert Alissa Aubenque from Ecoprod (FR), addressed the environmental impact of the animation industry, recognising the sector's dual responsibility in shaping cultural narratives while minimising its carbon footprint. Building on this momentum, CEE Animation Conference GO! 2025 drafted a position statement emphasising the need for specific Sustainability Guidelines that encompass environmental, social and economic aspects for all in the animation value chain and reflect coordinated industry efforts across Europe.

At the conference, the case study of the successful international co-production of the Tales from the Magic Garden was presented by three producers, Kolja Saksida, Juraj Krasnohorsky and Martin Vandas. Also, Sandra Jovanovska did the Organic Stop Motion exhibition inspired by her animated film [No One Ever Looked at Elephants the Way You Do](#) and her research Dimensions of Sustainability in Stop-Motion Animation.

[More information is available here.](#)

About the Author

Slovenian Film Centre's monthly newsletter is written and edited by Marko Stojiljković.

Marko is a film critic with over the decade of experience in the field on the regional and international level. He regularly contributes to the international outlets like Cineuropa, Asian Movie Pulse and Eye for Film, as well as the regional ones like the daily paper Pobjeda in Montenegro, the show Filmoskop on Croatian Radio, web portal Lupiga and magazine Dialogi. He is also the co-founder of the web portal Ubiquarian, specialized in documentaries and short films and the member of the Slovenian branch of FIPRESCI and the Croatian Film Critics Association.

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The Mountain Won't Move



Review written by **Astra Zoldnere** APRIL 5, 2025

NATURE / The poetic rhythms of shepherding life in North Macedonia amidst breathtaking mountain landscapes and modern encroachments.

The Mountain Won't Move

Director: **Petra Seliškar**

Producer: **Petra Pan Film, Cinéphage Productions, PFPF**

International sales:

Country: **Slovenia, North Macedonia, France**

The observational documentary *The Mountain Won't Move* (2025), directed by Petra Seliškar, takes us on a meditative journey to rural North Macedonia, a country eighty percent covered by hills and mountains. There, three teenage brothers, Zekir, Zarif, and Zani, along with their twenty shepherd dogs—devoted, uncompensated laborers—look after hundreds of sheep and cows. Their younger siblings are present from time to time, but otherwise, the young men are surrounded by animals and nature. The slow rhythm of the film and the dreamlike light conditions invite the viewer to immerse themselves in picturesque, idyllic landscapes and thereby escape the hectic lifestyle so many of us are trapped in.



The Mountains Won't Move, a film by Petra Seliškar

Traditional versus modern animal-keeping



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Zekir, Zarf, and Zani still practice traditional animal care; however, this does not come without struggles. Despite the fact that the viewers see the city only from afar, the presence of modern life is felt in many details. The constant use of smartphones is the most direct reminder of our century. Also, the brothers' playful conversations remind us of life out there—their longing for intimate relationships is played out in jokes. A young man talks about his wish to find a girlfriend; however, girls typically want a man with a car, while he has only a donkey to offer, which doesn't use much petrol. An attitude resonating perfectly with today's environmental activists' ideals!

A conflict arises when one of the brothers, Zarf, starts to crave another life. And he is not the only one. Finding shepherds is becoming increasingly problematic in North Macedonia. Working for months together with animals has some romance; however, many young people long for something else. Therefore, local sheep owners often hire more workers from the neighboring country of Albania.

An older brother, Zekir, is worried about whether he can keep going without his brother. He informs the viewers about other animal keepers in the area who have already sold their sheep. The question is: sold to whom? Even though it is not mentioned in the film, one thinks of other farming practices known from animal activist films and videos about the miserable, prison-like conditions in which many domesticated animals are kept and exploited, as revealed in activist documentaries that often practice guerrilla-style filmmaking—shooting without permission and using hidden cameras—like *Hogwood: A Modern Horror Story* (dir. Tony Wardle, 2020), which reveals the shockingly terrifying conditions in British pig farms, and *Dominion* (dir. Chris Delforce, 2018), which exposes animal abuse in Australian slaughterhouses and farms.

Despite the fact that the viewers see the city only from afar, the presence of modern life is felt in many details.

The Question of generations

The conflict between traditional and modern farming is reminiscent of another North Macedonian movie, the Oscar-winning *Honeyland* (2019), directed by Tamara Kotevska and Ljubomir Stefanov. The film portrays Hatidže Muratova, one of the last wild beekeepers in Europe, who is challenged by her new neighbours. In the beginning, Hatidže has a good relationship with the neighbours and even helps them start keeping wild bees. As the film progresses, the neighbours, hoping for more profit, begin to break Hatidže's rules, taking more honey from the bees than is recommended. This decision has devastating consequences that endanger Hatidže's bees and her very existence.

The distinguishing factor between the two films is that, in contrast to *Honeyland*'s protagonist, an older woman, the protagonists in Seliškar's documentary belong to the new generation and, therefore, symbolize hope for the future. Zekir, a young man, shows the passion to persist in his profession, remaining steadfast just like a mountain.

In Macedonia and other **Balkan** countries, many young people are not only leaving rural areas but also searching for better opportunities abroad due to limited career options and low wages. The farming community is ageing, and younger people are less keen to work in the agricultural sector.



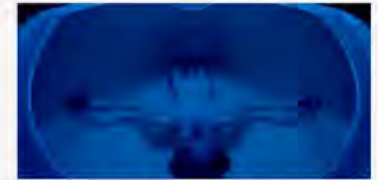
The Mountains Won't Move, a film by Petra Seliškar

Time and interconnection

Despite the fact that the documentary is made from an anthropocentric point of view—humans are leading the way in the Macedonian mountains—their intervention is peaceful. One can feel the interconnection of everything—humans, dogs, cows, sheep, and plants—existing in harmony with one another. It's possible also to argue that Macedonian farmers lack the latest technologies and are, therefore, less productive and competitive in the global market. However, they also have something we have lost in the West: harmony and time.

The film's slow rhythm and minimalistic narrative are justified by the immersive experience. The

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spectator is not following an exciting classical narrative; instead, they are invited to experience life in the mountains similarly to the protagonists—sensing the gradual passing of time, the serenity of nature and its sounds, and the atmosphere of calm—a glimpse of a vanishing world.

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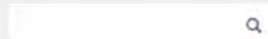
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El príncipe de Nanawa, de Clarisa Navas; **Croma**, de Manuel Abramovich; y **El mundo al revés**, de Agustina Di Luciano y León Schwitter, participarán en las dos competencias oficiales de la 56ª edición de la muestra con sede en Nyon, que se realizará del 4 al 13 de abril.

PELÍCULAS ARGENTINAS EN COMPETENCIA

EL PRÍNCIPE DE NANAWA / THE PRINCE OF NANAWA

Dirección: Clarisa Navas

Argentina, Paraguay, Colombia, Alemania | 2025 | 212 minutos

Estreno mundial - Competencia Internacional

Sinopsis: En un concurrido puente peatonal que separa Argentina y Paraguay, donde se trafica con todo tipo de cosas en una mezcla de guaraní y español, la directora conoce a Ángel, de nueve años. Impresionada por su expresividad y estilo, lo sigue a casa. A lo largo de diez años, crean una película juntos, durante la cual Ángel deberá tomar decisiones cruciales para su futuro.

CROMA

Dirección: Manuel Abramovich

Argentina, Alemania, Austria | 2025 | 70 minutos

Estreno mundial - Competencia Burning Lights

Sinopsis: Frente a una pantalla verde, un grupo de niños y adultos cuestionan su género. Dentro de un espacio natural liberado de toda normatividad, las posibilidades de reescribir los escenarios de sus vidas se vuelven infinitas. El reconocido cineasta Manuel Abramovich y sus intérpretes nos invitan a descubrir una realidad llena de deseos y futuros posibles.

EL MUNDO AL REVES / THE WORLD UPSIDE DOWN

Dirección: Agustina Di Luciano y León Schwitter

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Director: Agustina Di Luciano y Leon Schwitter

Argentina, Suza | 2025 | 77 minutos

Estreno mundial- Competencia Burning Lights

Sinopsis: En un pueblo de la campiña argentina, sus habitantes llevan una vida marcada por la naturaleza y la rutina. Cuando una noche se le aparece una luz al anciano granjero Omar, emprende con su nieto Noah un viaje en busca de sentido. En una casa de vacaciones cuyos dueños nunca están, Rosana y Lily, las amas de casa, hacen un extraño descubrimiento, donde la magia y la realidad se entrelazan.

COMPETENCIA INTERNACIONAL

Anamocot, de Marie Voignier, Camerún / Francia, 2025, 91', Estreno mundial

Aurora, de João Vieira Torres, Brasil / Portugal / Francia, 2025, 129', Estreno mundial

Iron Winter, de Kasimir Burgess, Australia / Mongolia, 2025, 90', Estreno mundial

Little, Big, and Far, de Jem Cohen, Austria / EE.UU., 2025, 122', Estreno internacional

La Montagne d'or, de Roland Edzard, Bélgica / Francia, 2025, 85', Estreno mundial

Niñxs, de Kani Lapuerta, México / Alemania, 2025, 86', Estreno mundial

Obscure Night – "Ain't I a Child", de Sylvain George, Suiza / Francia, 2025, 164', Estreno mundial

Shifting Baselines, de Julien Elie, Canadá, 2025, 101', Estreno mundial

Soldiers of Light, de Julian Vogel y Johannes Büttner, Alemania, 2025, 108', Estreno mundial

The Attachment, de Mamadou Kouma Gueye, Senegal / Bélgica / Francia, 2025, 76', Estreno mundial

The Mountain Won't Move, de Petra Seliškar, Eslovenia / Macedonia del Norte / Francia, 2025, 94', Estreno mundial

The Prince Of Nanawa, de Clarisa Navas, Argentina / Paraguay / Colombia / Alemania, 2025, 212', Estreno mundial

To Use a Mountain, de Casey Carter, EE.UU., 2025, 99', Estreno mundial

Where Two Oceans Meet, de Lulu Scott, Francia / Bélgica / Sudáfrica, 2025, 75', Estreno mundial

COMPETENCIA BURNING LIGHTS

A Brief History of Chasing Storms, de Curtis Miller, EE.UU., 2025, 70', Estreno mundial

And the Fish Fly Above our Heads, de Dima El-Horr, Líbano / Francia / Arabia Saudita, 2025, 70', Estreno mundial

Chasing the Sun, de Ruosong Huang, Francia / China, 2025, 112', Estreno mundial

Croma, de Manuel Abramovich, Argentina / Alemania / Austria, 2025, 70', Estreno mundial

Fierté nationale: de Jéricho vers Gaza, de Sven Augustijnen, Bélgica, 2025, 93', Estreno mundial

J'ai perdu de vue le paysage, de Sophie Bédard Marcotte, Canadá, 2025, 85', Estreno mundial

Je n'embrasse pas les images, de Pascal Hamant, Francia, 2025, 76', Estreno mundial

The Other World, de Callisto McNulty, Suiza / Francia, 2025, 65', Estreno mundial

Les Recommencements, de Vivianne Perelmutter y Isabelle Ingold, Bélgica / Francia, 2025, 87', Estreno mundial

Say Goodbye, de Paloma López Carrillo, México, 2025, 104', Estreno mundial

The Big Chief, de Tomasz Wolski, Polonia / Países Bajos / Francia, 2025, 86', Estreno mundial

The Vanishing Point, de Bani Khoshnoudi, Irán / EE.UU. / Francia, 2025, 103', Estreno mundial

El mundo al revés, de Agustina Di Luciano y Leon Schwitter, Argentina / Suiza, 2025, 77', Estreno mundial

Al Oeste, en Zapata, de David Bim, Cuba / España, 2025, 75', Estreno mundial

Yrupé, de Candela Sotos, España, 2025, 79', Estreno mundial

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Eliza Hittmam set para fest – alineación completa



by Leonel Pimentel — 12 marzo, 2025 in Entretenimiento, Series y Películas

0



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El Festival del Documental Visions du Réel de Suiza proyectará 14 películas, 13 de las cuales serán estrenos mundiales, como parte de su filamento de competencia oficial en el festival de este año, que se desarrolla del 4 al 13 de abril.

El festival lanzó su alineación completa esta mañana. El jurado oficial de la competencia contará con Hama Haruka, director del Festival Internacional de Cine de Documentos de Yamagata, la cineasta estadounidense Eliza Hittman (*Nunca, raramente, a veces, siempre*), y el cineasta griego Athiná-Rachél Tsangári (*Cosecha*).

Los títulos de competencia incluyen *Anamocot* por la artista francesa Marie Voignier (*Na China*) Julien Elie (*Líneas de base cambiantes*), y *Pequeño, grande y lejano* por Jem Cohen (Horas del museo). Desplácese hacia abajo para obtener la alineación completa.

Como se anunció anteriormente, Raoul Peck será el invitado de honor del festival y recibirá el Prix d'Honneur el lunes 7 de abril, con un tributo del director y productora del festival de la IDFA Orwa Nyrabia, antes de una proyección de su última película *Ernest Cole: perdido y encontrado*. También le dará una clase magistral junto a la periodista francesa Elisabeth Lequeret. Una retrospectiva de su trabajo documental e híbrido también se proyectará en el festival.

En otros lugares, el cineasta y productor británico Asif Kapadia aparecerá como parte de los días VDR-Industry con una clase magistral. También proyectará su película *Amy* (2015). Hittman, Tsangári, el cineasta georgiano Elene Naveriani y el programador de Berlinale Michael Stütz también darán clases magistrales de la industria.

Competencia internacional de películas:

- *Anamocot* por Marie Voignier Camerún/Francia, 2025, 91', estreno mundial
- *Aurora* por João Vieira Torres Brasil/Portugal/Francia, 2025, 129', estreno mundial
- *Invierno de hierro* por Kasimir Burgess Australia/Mongolia, 2025, 90', estreno mundial
- *Little, grande y lejano* por Jem Cohen Austria/EE. UU., 2025, 122', estreno

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- *La Montagne d'Or* por **Roland Edzard**Bélgica/Francia, 2025, 85 ', estreno mundial
- *Niñxs* por **Kani Lapuerta**México/Alemania, 2025, 86 ', estreno mundial
- *Noche oscura* – «*No soy un niño*» por **Sylvain George**Suiza/Francia, 2025, 164 ', estreno mundial
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- *Soldados de luz* por **Julian Vogel** y **Johannes Büttner**Alemania, 2025, 108 ', estreno mundial
- *El archivo adjunto* por **Mamadou Khouma Gueye**Senegal/Bélgica/Francia, 2025, 76 ', estreno mundial
- *La montaña no se moverá* por **Petra Seliškar**Eslovenia/Macedonia del Norte/Francia, 2025, 94 ', estreno mundial
- *El príncipe de Nanawa* por **Clarisa Navas**Argentina/Paraguay/Colombia/Alemania, 2025, 212 ', estreno mundial
- *Para usar una montaña* por **Casey Carter**EE. UU., 2025, 99 ', estreno mundial
- *Donde se encuentran dos océanos* por **Lulu Scott**Francia/Bélgica/Sudáfrica, 2025, 75 ', estreno mundial



Leonel Pimentel

Leonel Pimentel estudió en la Facultad de Comunicación de La Sabana, Colombia, con destacadas calificaciones. Antes de recibirse comenzó a trabajar en medios periodísticos primero de Colombia como El Tiempo y El espectador, para luego convertirse en redactor freelance para distintos medios de latinoamérica. Leonel se especializa en temas de cine, series, películas y ultimamente en plataformas como Netflix, Amazon Prime, Star+, Disney y mas. <https://www.linkedin.com/in/leonel-pimentel-9a94114b/>

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Emilie Bujès, artistic director of Visions du Réel documentary festival

Cinema • News

Visions Du Réel 2025: Cameroon, Senegal, South Africa To Compete In Switzerland

by FE Team • March 14, 2025

The Swiss festival Visions du Réel has unveiled its [official International Feature Film Competition lineup](#) for 2025. It features several African productions, including *Anamocot*, a Cameroon-France collaboration by Marie Voignier; *The Attachment*, a Senegal-Belgium-France coproduction by Mamadou Kouuma Gueye; and *Where Two Oceans Meet*, a South Africa-France-Belgium film by Lulu Scott.

Anamocot explores a research in a forest in [Cameroon](#), where the researcher is torn between scientific proof on a final journey made of powers, knowledge and the invisible. *The Attachment* is an exploration of Guinaw Rail, a suburb of Dakar, which faces displacement as bulldozers demolish homes to make way for the Regional Express Train. It follows the community, and how it has been shaped by the railways.

Where Two Oceans Meet follows Kulsum, a mother living in a township near Cape Town. Separated from her husband, imprisoned for 25 years under the harsh legacy of apartheid, Kulsum navigates the complexities of single parenthood.

"We are proud that our selection once again reflects an openness to the world," artistic director Emilie Bujès said while speaking to [Variety](#). "What makes it also very precious to us is how these films compose another image together."

She added: "Today, we are so used to swiping away when we don't like something, so it's about trying to create — within each section — a spectrum that's as wide as possible, as inviting as possible, so people stay and even watch some other titles. That's our job: each section has to compose an image of what cinema can look like in 2025."

The Visions du Réel documentary festival runs from April 4 – 13 in [Switzerland](#). Its official competition jury features a panel of international filmmakers, including Hama Haruka, director of the Yamagata International Documentary Film Festival, American filmmaker Eliza Hittman, and Greek filmmaker Athiná-Rachél Tsangári.

Here's a list of the official International Feature Film Competition films at Visions du Réel 2025:

- *Anamocot* by Marie Voignier, Cameroon/France, 2025, 91', World premiere
- *Aurora* by João Vieira Torres, Brazil/Portugal/France, 2025, 129', World premiere
- *Iron Winter* by Kasimir Burgess, Australia/Mongolia, 2025, 90', World premiere
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- *Little, Big, and Far* by Ben Cohen, Austria/Germany, 2025, 122', International premiere
- *La Montagne d'or* by Roland Edzard, Belgium/France, 2025, 85', World premiere
- *Niños* by Kani Lapuerta, Mexico/Germany, 2025, 86', World premiere
- *Obscure Night* – "Ain't I a Child" by Sylvain George, Switzerland/France, 2025, 164', World premiere
- *Shifting Baselines* by Julien Elie, Canada, 2025, 101', World premiere
- *Soldiers of Light* by Julian Vogel and Johannes Büttner, Germany, 2025, 108', World premiere
- *The Attachment* by Mamadou Kouma Gueye, Senegal/Belgium/France, 2025, 76', World premiere
- *The Mountain Won't Move* by Petra Seliškar, Slovenia/North Macedonia/France, 2025, 94', World premiere
- *The Prince Of Nanawa* by Clarisa Navas, Argentina/Paraguay/Colombia/Germany, 2025, 212', World premiere
- *To Use a Mountain* by Casey Carter, USA, 2025, 99', World premiere
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Nyon - MMC RTV SLO

Deli

Svetovna premiera dokumentarca Petre Seliškar v tekmovalnem programu švicarskega festivala

RTV Slovenija je koproducent celovečernega dokumentarca *Gora se ne bo premaknila*

Celovečerni dokumentarni film *Gora se ne bo premaknila* Petre Seliškar se je uvrstil v uradni mednarodni tekmovalni program 56. mednarodnega filmskega festivala *Visions du Réel* (Vizije resničnosti) v Švici, kjer bo tudi doživel svetovno premiero.



"S tem filmom se vračam nazaj v čas, ki ga več ni," je o svojem najnovešem dokumentarnem filmu dejala režiserka Petra Seliškar. Foto: Petra Pan film

Festival dokumentarnega filma v Nyonu bo letos potekal med 4. in 14. aprilom. V uradni mednarodni tekmovalni program se je tokrat skupno uvrstilo 14 filmov, so sporočili s Slovenskega filmskega centra (SFC).

Mednarodni festival dokumentarnega filma v Nyonu je bil ustanovljen leta 1969, sedanje ime *Visions du Réel* pa je dobil leta 1995. Gre za največji švicarski festival dokumentarnega filma, ki velja za enega najpomembnejših na svetovnem zemljevidu festivalov dokumentarnega filma.

Uvrstitev na festival je že dosežek sam po sebi

"Uvrstitev filma na 56. festival dokumentarnega filma v Nyonu je dosežek sam po sebi. Vedno sem si želela svoj film prikazati na tem festivalu, zdaj pa je v glavnem tekmovalnem programu. Veselim se, da je ta uvrstitev pripomogla, da gre film na pot okoli sveta in da je že povabljen na številne druge festivale," je povedala režiserka filma *Gora se ne bo premaknila*, **Petra Seliškar**.

Visoko v makedonskih gorah, sredi črede 600 ovac, ki jih varujejo ogromni psi, stoji zavetišče. Iz negotovega zavetišča odmeva otroški smeh. To so bratje, stari od osem do 20 let. Kadar ne

delajo, se igrajo in razpravljajo o smislu življenja. Je tu njihova prihodnost?, so vsebino dokumentarca povzeli pri SFC-ju

Mladi pastirji visoko v gorah sanjajo o prihodnosti in ženskah

"S tem filmom se vračam nazaj v čas, ki ga več ni. Planšarstvo je pri nas skoraj že popolnoma izginilo, v severnomakedonskih gorah pa še vedno obstaja. Hkrati je to film o odraščanju mladih pastirjev, ki sanjajo o prihodnosti in ženskah," je o svojem dokumentarcu povedala režiserka, ki je scenarij napisala v sodelovanju s **Tancrèdom Rivièrom**.





Visoko v makedonskih gorah, sredi črede 600 ovac, ki jih varujejo ogromni psi, stoji zavetišče ... Foto: Petra Pan film

Direktor fotografije je **Brand Ferro**, avtor glasbe je **Iztok Koren**, oblikovalec zvoka je **Vladimir Rakić**, montažerja sta **Laureline Delom** in **Sashko Potter Micevski**, izvršna producenta sta **Ivana Naceva** in **Brand Ferro**.

Dokumentarec je nastal v produkciji Petra Pan filma (zanj Petra Seliškar), koproducent filma je RTV Slovenija. Pri filmu sodelujeta še produkcijski hiši Cinéphage Productions iz Francije in PFPF iz Severne Makedonije. Film je nastal s finančno podporo SFC-ja, Agencije za film Severne Makedonije, Aide Aux Cinémas Du Monde – CNC, Région Sud - Provence-Alpes-Côte d'Azur, sklada Eurimages in Ustvarjalne Evrope MEDIE.

Maja še na festival dokumentarnega filma v Nemčiji

Dokumentarec Gora se ne bo premaknila pa se je uvrstil tudi na mednarodni filmski festival DOK.fest München v Nemčiji, ki bo letos potekal med 7. do 18. majem. Na ogled bo v kategoriji filmov, ki na poseben način prikazujejo perspektive otrok in mladih.



Film bo maja odpotoval še na nemški festival DOK.fest München. Foto: Petra Pan film

Petra Seliškar (1978), večkrat nagrajena režiserka, scenaristka in producentka, je leta 2003 ustanovila svojo produkcijsko hišo Petra Pan film, ki se ukvarja z ustvarjalnimi dokumentarnimi filmi. "S svojimi bogatimi izkušnjami in talentom se je uveljavila kot filmska ustvarjalka z globokim vpogledom, senzibilnostjo, močno pripovedno močjo in inovativnim pristopom," so zapisali na SFC-ju. Med drugim je režirala celovečerne dokumentarce *Babice revolucije* (2006), *Mama Europa* (2013) in *Telo* (2023).

Prav tako je soustanoviteljica festivala kreativnega dokumentarnega filma MakeDox v Skopju, Balkan Documentary Distribution Network (BDDN), festivalske mreže Doc Around Europe in pred kratkim svetovne prodajne agencije Open Kitchen Films. Ukvarja se tudi z izobraževanjem in usposabljanjem prek platform, kot sta MakeDoxova Docusprouts in Dokumentarnica v Sloveniji.

Petra Seliškar

Dokumentarni Film

Festival Visions du Réel

Deli

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Sorodne novice



Dokudoc: Za začetek novi film Eme Kugler, za sklep Telo Petre Seliškar

19. september 2024

Z nagrado se bodo poklonili delu režiserja in scenarista Slavka Hrena



Celovečerci Vzornik, Zbudi me, Jezdeca in Telo na Dnevih slovenskega filma v Pulju

6. maj 2024

Med 6. in 9. majem v puljskem Kinu Valli



Film Telo, intimni portret bolezni in vztrajanja, se predstavlja na francoskem festivalu FIPADOC

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S filmi Petre Seliškar, Nike Autor, Negin Ahmadi, Maryne Er Gorbach in Agnes Varda



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Film Petre Seliškar Gora se ne bo premaknila bo premierno prikazan v Švici

KULTURA

T.K. / STA / EPA / AI LIUBLJANA 25. MAREC 2025

Novi celovečerni dokumentarni film Gora se ne bo premaknila režiserke Petre Seliškar bo svojo svetovno premiero doživel 5. aprila na 56. mednarodnem festivalu dokumentarnega filma Visions du Réel v ženeški hiši Grand Palais. Film je avtoričin prva celovečerna delo, ki bo premierno prikazan v Švici.



Foto: Peter Pan film

Dogajanje filma je postavljeno visoko v makedonske gore, kjer sredi narave in med čredo 600 ovac v zavetišču živijo dečki, stari od osem do dvajset let. Njihovo življenje med vsakdanjim delom prepletajo igra, razmisleki o prihodnosti in pogovori o življenju. Film odpira vprašanja o tem, ali ima tovrsten način življenja še prihodnost in kako v njem odraščajo mladi pastirji.

Petra Seliškar je ob uvrstitvi v tekmovalni program povedala, da si je že dolgo želela prikazati film prav na tem festivalu in da jo veseli, da je film že zdaj povabljen na številne druge mednarodne dogodke. Po njenih besedah gre za vrnitev v čas, ki ga skoraj ni več, saj je planšarstvo pri nas izginilo, v severni Makedoniji pa še vztraja. Film pa je tudi zgodba o odraščanju in mladostniških sanjah.

Pri filmu so sodelovali scenarist Tancred Rivièr, direktor fotografije Brand Ferro, avtor glasbe Iztok Koren, oblikovalec zvoka Vladimir Rakić, montažerja Laureline Delom in Sashko Potter Micevski, izvršna producenta Ivana Naceva in Brand Ferro. Produkcijo podpisuje Petra Pan film, koproducent je RTV Slovenija, s filmom pa sta sodelovali tudi francoska hiša Cinéphage Productions in severnomakedonski PFPF.

Film je prejel podporo Slovenskega filmskega centra, Agencije za film Severne Makedonije, mednarodnih evropskih skladov in programa Ustvarjalna Evropa MEDIA. Po premieri v Švici bo prikazan tudi na festivalu DOK.fest v Münchnu, kjer je uvrščen med filme, ki z izvirnim pristopom prikazujejo pogled otrok in mladih.

Petra Seliškar je ena naivnejših ustvarjalcev dokumentarnega filma v regiji.



znana po svoji pripovedni občutljivosti in družbeni angažiranosti. Je ustanoviteljica produkcijske hiše Petra Pan film, soustanoviteljica več filmskih pobud ter dejavna tudi na področju izobraževanja in razvoja dokumentarnega filma.

FILMI KULTURA/SLOVENIJA



NAZAJ NA VRH STRANI

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Vse vesti

Documentary by Slovenian director competing at Nyon festival

Nyon, 25 March - A documentary about mountain shepherds by Slovenian director Petra Seliškar will premiere at the 56th international film festival Visions du Reel, which runs between 4 and 14 April in Nyon, Switzerland. Entitled The Mountain Won't Move, the film has been included in the official competition programme alongside 13 other films.

The rest of this news item is available to subscribers.

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za vinske kleti na področju
ravnanja z odpadno embalažo

V Švici svetovna premiera celovečerca Petre Seliškar Gora se ne bo premaknila



KULTURA



Najpogostejše berete



08.02.2025 12:15

Napredovanje po novem brez letnih ocen

15.11.2024 16:59

Plačna reforma: Dvigi plač tudi zaposlenim v zdravstvu (III) (tabela)

11.04.2025 09:39

Bohinjski župan kljub ugotovitvam KPK izrazil zaupanje v podžupanja

09.04.2025 10:29

Koprčani na gostovanje k vodilni Olimpiji

11.04.2025 17:38

Prejeli smo: spremembe prometne ureditve zaradi 11. Istrskega maratona

© 25.03.2025 10:41

Osveženo: 3 tedni
prej

Celovečerni dokumentarni film Gora se ne bo premaknila Petre Seliškar bo svetovno premiero doživel aprila na 56. mednarodnem filmskem festivalu

Najnovejše objave



Čas branja v minutah: 2



Visions du Reel v Svici. Film je uvrščen v uradni mednarodni tekmovalni program, kjer je skupno 14 filmov. Festival bo potekal od 4. do 14. aprila.

“Visoko v makedonskih gorah, sredi črede 600 ovac, ki jih varujejo ogromni psi, stoji zavetišče. Iz negotovega zavetišča odmeva otroški smeh. To so bratje, stari od 8 do 20 let. Kadar ne delajo, se igrajo in razpravljajo o smislu življenja. Je tu njihova prihodnost,” so o vsebini filma zapisali pri Slovenskem filmskem centru (SFC).

Režiserka je ob svetovni premiera filma povedala: “Uvrstitev filma na 56. festival dokumentarnega filma v Nyonu je dosežek sam po sebi. Vedno sem si želela svoj film prikazati na tem festivalu, sedaj pa je v glavnem tekmovalnem programu. Veselim se, da je ta uvrstitev pripomogla, da gre film na pot okoli sveta in da je že povabljen na številne druge festivale.” Kot je še povedala, se s tem filmom vrača v čas, ki ga več ni. “Planšarstvo je pri nas skoraj že popolnoma izginilo, v severno-makedonskih gorah pa še vedno obstaja. Hkrati je to film o odraščanju mladih pastirjev, ki sanjajo o prihodnosti in ženskah,” so njene besede navedli v sporočilu za javnost.



Poleg režiserke je scenarij za film napisal Tancrede Riviere, direktor fotografije je Brand Ferro, avtor glasbe Iztok Koren, oblikovalec zvoka Vladimir Rakić, montažerja Laureline Delom in Sashko Potter Micevski, izvršna producenta Ivana Naceva in Brand Ferro.

Film je nastal v produkciji Petra Pan film, koproducent je RTV Slovenija. Pri filmu sodelujeta še produkcijski hiši Cinephage Productions iz Francije in PPFP iz Severne Makedonije. Film je nastal s finančno podporo SFC, Agencije za film Severne Makedonije, Aide Aux Cinemas Du Monde – CNC, Region Sud – Provence-Alpes-Cote d’Azur, sklada Eurimages in Ustvarjalne Evrope MEDIE.

Gora se ne bo premaknila bodo prikazali tudi na mednarodnem filmskem festivalu DOK.fest München, kjer je uvrščen v kategorijo filmov, ki na svoj poseben način prikazujejo perspektive otrok in mladih. Festival bo potekal od 7. do 18. maja.

Režiserka, scenaristka in producentka Petra Seliškar je leta 2003 ustanovila lastno produkcijsko hišo Petra Pan film. Uveljavila se je kot filmska ustvarjalka z globokim vpogledom, senzibilnostjo, močno pripovedno močjo in inovativnim pristopom. Je soustanoviteljica festivala kreativnega dokumentarnega filma MakeDox v Skopju, Balkan Documentary Distribution Network (BDDN), festivalske mreže Doc Around Europe in svetovne prodajne agencije Open Kitchen Films.

Med drugim je režirala celovečerne dokumentarne filme Babice revolucije (2006), Mama Europa (2013) in Telo (2023).

Mednarodno priznan festival dokumentarnega filma Visions du Reel (Vizije resničnosti) v Nyonu je bil ustanovljen leta 1969. Sedanje ime je dobil leta 1995. Je največji švicarski festival dokumentarnega filma in eden najpomembnejših na svetovnem zemljevidu festivalov dokumentarnega filma, so še sporočili s SFC.

#Film

#Festival

Delite članek



Ljubljanska občina objavila osnutka proračunov za 2026 in 2027 (dopolnjeno)

15.04.2025 12:41

Srbski mandatar ob predstavitvi programa pozval študente k dialogu



RADIO



ARS

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04. 04. 2025 9 min

Deli

Dva nova filma Petre Seliškar sta posvečena tradicionalnemu planšarskemu življenju v makedonskem visokogorju

Režiserka Petra Seliškar je kar pet poletij preživela na gori Solunska glava v Severni Makedoniji in tam snemala eno od zadnjih planšarskih družin, ki še ohranja star način vzreje živali v visokogorskem okolju. Iz posnetega materiala sta nastala dva dokumentarna filma, Gora se ne bo premaknila in Poletne počitnice. Z režiserko se pogovarja Petra Meterc.

Ars aktualno

Petra Meterc

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427 epizod

Informativni prispevki iz področja kulture

**3. program Radia Slovenija – program Ars**

Tavčarjeva 17

1550 Ljubljana Slovenija

Kontakti

01 475 22 13

ars@rtvslo.si

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Oddaje od A do Ž



Dva nova filma Petre Seliškar sta posvečena tradicionalnemu planšarskemu življenju v makedonskem ...



Program Ars

2,42 k abonnés

S'abonner



0



Partager



17 vues il y a 12 jours Ars aktualno

Režiserka Petra Seliškar je kar pet poletij prežvela na gori Solunska glava v Severni Makedoniji in tam snemala eno od zadnjih planšarskih družin, ki še ohranja star način vzreje živali v visokogorskem okolju. Iz posnetega materiala sta nastala dva dokumentarna filma. ...[afficher plus](#)

Tout

Source : Program Ars

Vidéos similaires



Golež, Skenderović, Gombač

Program Ars

9 vues · il y a 1 jour

Nouveau



Režiser Mark Cousins: "Če na nekoga gledamo samo z vidik...

Program Ars

7 vues · il y a 8 mois



Bologne : les tagliatelles al ragu | Voyage en cuisine | ARTE...

ARTE Family FR

65 k vues · il y a 1 jour

Nouveau



SARKOZY, LE PEN : QUAND LE TRIBUNAL MÉDIATIQUE FA...

BLAST, Le souffle de l'info

441 k vues · il y a 2 jours

Nouveau



Healing Music for Anxiety Disorders, Stress Relief, Sleep...

Blissful Melodies

2,6 k spectateurs

(0-0) EN DIRECT



Pilotni reaktor za razogljichenje toplogrednih in kislih plinov v...

Program Ars

8 vues · il y a 1 jour

Nouveau



Republicans are Taking Notice of our Fighting Oligarchy Tour...

Bernie Sanders

424 k vues · il y a 3 jours

Nouveau



Velika noč v Binkoštni cerkvi Murska Sobota

Program Ars

12 vues · il y a 2 jours

Nouveau



MITTERRAND : 1981-1983, OU QUAND LA GAUCHE A ARRÊT...

BLAST, Le souffle de l'info

324 k vues · il y a 1 an



melancholy.mp3

rhawn

1,4 M de vues · il y a 10 mois



Saulė Bliuvaite, režiserka nagrajėnė filmo Strupėno...

Program Ars

32 vues · il y a 3 mois



MARIO VARGAS LLOSA: REPASO de la VIDA del PREMI...

RTVE Noticias

102 k vues · il y a 1 jour

Nouveau



La "disparition" des Mayas : un mythe à déconstruire

France Culture

10 k vues · il y a 4 jours

Nouveau



Royaume-Uni : union et désunion | Le Dessous des...

Le Dessous des Cartes - ARTE

437 k vues · il y a 6 mois



Progressive House 24/7: Melodic Beach & Adventure...

Monstercat Silk

5 k spectateurs

(0-0) EN DIRECT



American Empire Is in Decline: Economist Richard Wolff on...

Democracy Now!



ARS

[SPORED](#)[PODKASTI](#)[EKIPA](#)[FREKVENCE](#)[KONTAKT](#)

04. 04. 2025 🎧 29 min

Deli ▾

Petra Seliškar se te dni z dvema dokumentarcema predstavlja na dveh festivalih, film Ravno obratno pa išče pozitiven odnos do razhajanja para

Posvečamo se romantični drami, posvečeni razhajanju para, z naslovom Ravno obratno španskega režiserja Jonasa Truebe, in akcijskemu filmu Nevarni gradbinec. Pogovarjamo se s Petro Seliškar – te dni sta kar dva njena nova dokumentarna filma (Gora se ne bo premaknila in Poletne počitnice, ki se oba posvečata življenju ene od zadnjih planšarskih družin v makedonskem visokogorju) na ogled na dveh festivalih, namreč na ZagrebDox in Visions du reel. Poročamo tudi o nekaj vrhuncih jubilejnega 25. festivala avstrijskega filma Diagonala.

Gremo v kino

[Vse epizode](#) [Naroči se ▾](#)

986 epizod

Seznajamo vas z aktualnim filmskim dogajanjem doma in po svetu, kritiško sledimo filmskemu programu, se pogovarjamo z domačimi in tujimi ustvarjalkami in ustvarjalci in seveda vabimo v kino. Oddaja je v radijskem mediju že od leta 1946.

Tesa Drev Juh



3. program Radia Slovenija – program Ars

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