The European Psychoanalytic Film Festival

Started in 2001, the biennial European Psychoanalytic Film Festival (epff) has now taken place ten times. With its rich programme of film screenings followed by panel discussions between film directors and psychoanalysts, lectures and workshops, it has been regularly attended by an international audience of between 250 and 300 people.

Throughout these twenty years, I had the privilege to be responsible for the organisation and the running of epff: to see it grow and change, to have dozens of colleague psychoanalysts and psychotherapists, filmmakers and film scholars contribute to its success, and to be given the chance to watch hundreds of movies from all over Europe (most of them never commercially distributed in Britain) as well as to meet and work with some wonderful people.

Having now decided to resign from my position as epff’s Director and to let others take over from me, I thought it may be of interest to provide an overview of what these ten epffs have offered to those attending them, what they have achieved, who has been involved in them. For this purpose, I have compiled here some factual information which I hope should give at least a general idea of what we have done.

Andrea Sabbadini
December 2019

epff 1-10
London, 2001 – 2019

Honorary President
Bernardo Bertolucci

Honorary Consultants
Ian Christie, Peter W. Evans, Laura Mulvey, Irina M. Nistor, Catherine Portuges

Director
Andrea Sabbadini

Members of the Organising Committee
Caroline Bainbridge, Michael Brearley, Lesley Caldwell, Donald Campbell, Peter Evans, Sergei Grachev, Michael Halton, Isabel Hernandez, Eric Karas, Chris Mawson, Eileen McGinley, Cheryl Moskowitz, Tharu Naidoo, Kannan Navaratnem, Marina Perris, Andrea Sabbadini (Chairman), Isabel Santaolalla, Helen Taylor Robinson, Candida Yates
European Consultants
Christel Airas (Finland) - Candy Aubry (Switzerland) - Anders Berge (Scandinavia)
- Emanuel Berman (Israel) - Donald Campbell (Great Britain) - Ian Christie (Poland) - Peter Evans (Spain)
- Johanna Eväsoja (Finland) - Markus Fäh (Switzerland) - Yvonne Frenzel (Switzerland)
- Murielle Gagnebin (France) - Paola Golinelli (Italy) - Viviane Janson (Scandinavia)
- Igor Kadirov (Russia) - Silvija Lejniece (Latvia) - Laura Manu (Romania)
- Elisabetta Marchiori (Italy) - Stanislav Matačić (Croatia) - Talat Parman (Turkey)
- Frederico Pereira (Portugal) - Catherine Portuges (Hungary) - Gerhard Schneider (Germany)
- Elisabeth Skale (Austria) - Kari Tuhkanen (Estonia) - Susann Wolff (Belgium) - Franziska Ylander (Scandinavia)

Presidents of the British Psychoanalytical Society opening the Festivals
David Bell, Michael Brearley, Ronald Britton, Cathy Bronstein, Donald Campbell, Roger Kennedy, Michael Mercer, Nicholas Temple

Venues of epffs
BAFTA (9 times), Royal Society of Medicine (8 times), Regent’s College (3 times), Hackney Picturehouse (once)

Venues of Parties
Café Royal - Byron House - Dixie Queen boat - London Aquarium - Hungarian Embassy - Romanian Cultural Institute - Italian Cultural Institute - HMS President 1918 - BFI Bar & Kitchen - Cinema Museum

Festivals’ themes
epff 1,2&3 Open theme
epff 4 Children in focus
epff 5 Screen memories from Eastern Europe
epff 6 Border-crossing: Migration across national and mental states
epff 7 Secrets
epff 8 Turning Points: Individuals, groups, societies
epff 9 Interiors/Exterior
epff 10 The End

FILMS SCREENED
(117 from 25 different countries)

Austria Caché [Hidden] (Michael Haneke, 2005) - Atmen [Breathing] (Karl Markovics, 2011)
- October November [Oktober November] (Götz Spielmann, 2013)
Belgium Thomas est amoureux [Thomas in Love] (Paul-Pierre Renders, 2002)
Bosnia Halimin Put [Halima’s Path] (Arsen Anton Ostojic, 2012)

Czech Republic  Le Carnaval des Animaux (Michaela Pavlátová, 2005)


Georgia  Namme (Zaza Khalvashi, 2017)


Greece  A Song Is Not Enough (Elissavet Chronopoulos, 2003)

Hungary  Bizalom [Confidence] (István Szabó, 1979)  - My Twentieth Century (Ildiko Enyedi, 1989)  - Own Death (Peter Forgacs, 2008)


Israel/Belgium  Twilight of a Life [Au Crêpuscule d’une Vie] (Sylvain Biegeleisen, 2015)

Italy  La Stanza del Figlio (Nanni Moretti, 2001)  - First Love [Primo Amore] (Matteo Garrone, 2004)  - Fuocoammare [Fire at Sea] (Gianfranco Rosi, 2016)  - Histoire d’Eaux

Italy/UK Still Life (Uberto Pasolini, 2013)

Latvia Dokumentalists [Documentarian] (Ivares Zviedris and Inese Klava, 2012) - Mellow Mud [Es esmu Seit] (Renars Vimba, 2016)

Norway Procter (Joachim Trier, 2002)

Poland Cold War [Zimna wojna] (Pawel Pawlikowski, 2018) - Ida (Pawel Pawlikowski, 2013) - Jasminum (Jan Jakub Kolski, 2006) - The Reverse (Borys Lankosz, 2009)

Portugal Alice (Marco Martins, 2005)

Romania Chuck Norris vs Communism (Ilinca Calugareanu, 2015) - Elevator (George Dorobantu, 2008) - Stuck on Christmas (Iulia Rugina, 2010) - The Christmas Gift [Cadoul de Craciun] (Bogdan Muresanu, 2018)


Soviet Union Behzin Meadow [Behzin lug] (Sergei Eisenstein, 1935)

Spain La puerta abierta [The Open Door] (Marina Sereseski, 2016) - Leo (José Luis Borau, 2001) - Princesses (Fernando León de Aranoa, 2005) - Sex and Lucia (Julio Medem, 2001) - The Motive [El autor] (Manuel Martin Cuenca, 2017) - The Postcard (Stefan Le Lay, 2009)

Spain/France Un Chien Andalou (Luis Buñuel, 1929)

Sweden Flickan, mamman och demonerna [The Girl, the Mother and the Demons] (Suzanne Osten, 2015) - My Name Was Sabina Spielrein (Elisabeth Márton, 2002) - Svinalängorna [Beyond] (Pernilla August, 2011) - The Guardian Angel (Suzanne Osten, 1990) - Zozo (Josef Fares, 2005)

Switzerland Chris the Swiss (Anja Kofmel, 2018) - La Forteresse (Fernand Melgar, 2008) - Vitus (Fredi M. Murer, 2006)

United States The Immigrant (Charlie Chaplin, 1917)

FILM DIRECTORS CONTRIBUTING TO PANELS

epff1
Michael Apted (clips from various films) - Tom Tykwer (Run, Lola Run) - Vinko Bresan (Marsal)- Lindy Heymann (Kissing Buba) - Ivor Powell (The Dreamer) - Nanni Moretti (The Son’s Room) - José Luis Borau (Leo) - Dominik Moll (Harry: He is here to help) - Ildiko Enyedi (My Twentieth Century) - Michal Aviad (Ever shot anyone?) - Timna Rosenheimer (Fortuna)

epff2
Ruth Lingford (various animation shorts) - Elisabeth Márton (My Name Was Sabina
Spielrein - Nico Hofmann (Solo for Clarinet) - Nir Bergman (Broken Wings) - Nicole Garcia (L'Adversaire) - Andrea Arnold (Milk) - Bernardo Bertolucci (Histoire d’Eaux)

Suzanne Osten (The Guardian Angel) - Alina Marazzi (Un’ora sola ti vorrei) - Erik Bäfving (Boogie-Woogie Daddy) - Klaus Hårö (Mother of Mine) – Imelda Staunton (actress, Vera Drake) - Matteo Garrone (First Love) - Keren Yedaya (Or [Mon Tresor])

Emily Cooper (Laid Down) - Elissavet Chronopoulou (A Song Is Not Enough) - Marco Martins (Alice) - Michael Hudecek (editor, Caché [Hidden]) - Pascal Verroust (producer, La Maison de Nina) - Paul-Pierre Renders (Thomas in Love) - Philippe Blasband (screenwriter, Thomas in Love) - Aylin Yay (actress, Thomas in Love) - Nir Bergman (episodes of In Treatment) - Fredi M. Murer (Vitus) - Marie Nyreröd (on Ingmar Bergman’s films)

Aleksandr Petrov (The Cow, The Old Man and the Sea and The Dream of a Ridiculous Man) - Arsen Ostoijc (A Wonderful Night in Split) - Aleksei Popogrebsky (Simple Things) - George Dorobantu (Elevator) - Péter Forgács (Own Death) - Bernardo Bertolucci (Clips from his films)

Mika Hotakainen (Steam of Life) - Borys Lankosz (The Reverse) - Iulia Rugina (Stuck on Christmas) - Tierry Toscan (actor, The Wind Blows Around)

Valeria Sarmiento (Producer, Conversation Among Dogs) - Karl Markovics (Breathing) - Pernilla August (Beyond) - Bernardo Bertolucci (Me and You) - Alice Winocour (Augustine) - Arsen Anton Ostojic (Halima’s Path) - István Szabó (Confidence) - Mike Leigh (Clips from Secrets and Lies and Vera Drake) - Dana Budisavljevic (Family Meals)

Nathalie Abbott (Splitting Hairs) - Fabrizio Gifuni (actor, Human Capital) - Arnon Goldfinger (The Flat) - Andrey Zvyagintsev (Leviathan) - Nurith Aviv (Announcements) - Uberto Pasolini (Still Life) - Götz Spielmann (October November) - Martti Helde (In the Crosswind) - Peter Speyer (You Are Me) - Caroline Pick (Home Movie)

Jonathan Isserow (Inside/outside. An Audiovisual Essay) - Susanne Lansman (Portrait) - Suzanne Osten (The Girl, the Mother and the Demons) - Gordian Maugg (Fritz Lang) - Dario Zonta (producer, Fuocoammare [Fire at Sea]) - Ivares Zviedris (Documentarian) - Paola Mammini (screenwriter, Perfect Strangers) - Ilinca Calugareanu (Chuck Norris vs Communism) - Irina Nistor (producer, Chuck Norris vs Communism) - Ana Maria Moldovan (actress, Chuck Norris vs Communism) - Alessandra Balloni (Sigmund Freud. The origins of psychoanalysis and its relevance to modern times)

Ashtar Al Khirsan (Abdullah and Leilah) - Sylvain Biegeleisen (Twilight of a Life) - Anna Woloszczuk (production designer, Cold War) - Anja Kofmel (Chris the Swiss) - Renars Vimba (Mellow Mud) - Matan Yair (Scaffolding) - Bogdan Muresanu (The Christmas Gift) - Jane Thorburn (Freud’s Lost Lecture)
lectures - panels - workshops
(73)
(excluding the panel discussions of individual films)

epff1
- Narratives and documentaries: An encounter with Michael Apted and his films
  Michael Apted. Helen Taylor Robinson (Chair)
- Film, feminism and the maternal body
  Whedbee Mullen (Abjection, Abstraction, Akerman) - Mandy Merck (The maternal body and the lesbian relationship: a return to Sally Potter's The Gold Diggers). Laura Mulvey (Chair)
- Psychoanalysis and Euro-Horror. Freud's worst nightmares?
  Michael Grant (Fulci’s Waste Land. Cinema, horror and the dreams of modernism. The "real" and the abominations of hell) - Donald Campbell (The Body Horror film genre and adolescent development: A psychoanalytic perspective) - Thomas Elsaesser (“Look deep into yourself”: European perspectives on The Silence of the Lambs). Steven Schneider (Chair)
- Screening desire: Cinema's dreamings and realities
  Elizabeth Cowie (Bergman's Persona and Wild Strawberries) - Vicky Lebeau (Herzog's The Enigma of Kaspars Hauser) - Eva Parrondo (Bardem's The Ugliest Woman in the World). David Rodowick (Chair)
- ‘One in the Eye - from Sam’. Samuel Beckett's contribution to our vision in Cinema, Theatre and Psychoanalysis
  Juliet Stevenson - Ian Christie. Helen Taylor Robinson (Chair)
- Dreams against the nightmare. Historical trauma in contemporary cinema
  Lindy Heymann & Marilyn Milgrom (Kissing Buba) - Miguel Sapochnik & Ivor Powell (The Dreamer) - Jed Sekoff (From persecution to witness in two short films). Gregorio Kohon (Chair)
- Documentary directors and their protagonists: A transferential/counter-transferential relationship?
  Michal Aviad (Ever shot anyone?) - Timna Rosenheimer (Fortuna). Emanuel Berman (Chair)
- Sight & sound: Cinema's singular syntax
  Diana Diamond (Szabo's Sunshine) - Bruce Sklarew (Bertolucci's Besieged) - Liliana Pedrón de Martin (Vinterberg's Festen). Harriet Wrye (Chair)
- The inner and outer worlds of the film-makers' temporary social structure - Construction and deconstruction of a film 'colony'
  Bernardo Bertolucci - Fiona Shaw. Chris Mawson (Chair)
- Filming psychoanalysis: Feature or documentary?
  Hugh Brody - Michael Brearley. David Bell (Chair)

epff2
- Stephen Frears in conversation with Philip French
  Michael Brearley (Chair)
- The animated world of Ruth Lingford
  Ruth Lingford - Ian Christie - Helen Taylor
The representation of ethnic minorities in European films  Chus Gutierrez - Isabel Santaolalla
Scenes from Another Life: representing Russia since the Soviet era  Evgeny Tsymbal - Milena Michalski - Ian Christie
The uneasy identity in two generations of Italian film directors  Stefano Bolognini & Angelo Battistini ‘Uneasy love: sentimental diseases and crisis of the couple in Antonioni’s movies’ - Maria Vittoria Costantini & Paola Golinelli ‘Creativity and aestheticism vs identity in Tornatore’s The Legend of the Pianist and Bellocchio’s The Lesson of Religion’ - Elisabetta Marchiori, Roberto Goisis & Massimo De Mari ‘From father to son: adolescence through the eyes of two generations of Italian film directors’
Birth, sex and loss: reflections on Milk (Andrea Arnold, Great Britain) Andrea Arnold - Joan Raphael Leff - Earl Hopper - Carol Topolski
Exquisite harmony, silence and traumatic discord  Alexander Stein ‘Music, silence and trauma in Polanski’s The Pianist’ - Harriet Kimble Wrye ‘Passion for destruction in Haneke’s The Piano Teacher: Perversion annihilates creativity and love’ - Diana Diamond ‘Passion for survival in Polanski’s The Pianist: Individual harmony balances historical discord’
The motif of ‘The Endangered Child’. From the unpublished manuscripts and notebooks in Ingmar Bergman’s private archive  Maaret Koskinen - Elizabeth Cowie - Cecilia Hector

epff3
Intergenerational transmission: the Holocaust in Central and Western European cinema  Catherine Portugues - Bruce Sklarew - Earl Hopper
Compilation films, memory and working through  Laura Mulvey
Mourning, rescue and murder: hallucinating an Oedipal conflict in Anne Fontaine’s cinema  Jeff Kline
Methodology in psychoanalytic film criticism  Glen Gabbard - Don Campbell
Time reversed  Ian Christie - Carol Topolski
Cinematic representations of aging  Diana Diamond - Alexander Stein - Lissa Weinstein

epff4
The Princess and the Psychoanalyst: a New Family Romance  Catherine Portugues - Jeff Kline. Laura Mulvey (Chair)
Fantastical Projections in the Pursuit of Love  Diana Diamond on Von Donnersmarck’s The Lives of Others - Alexander Stein on Michel Gondry’s La science des rêves. Donald Campbell (Chair)
Dreams that money can buy  Ian Christie. Sara Flanders (Chair)
From Freud’s Vienna to the Vienna of The Third Man: The City Freud left behind and Graham Greene rediscovered  Brigitte Timmermann. Andrea Sabbadini (Chair)
Time does not heal: ongoing struggles in the later films of Ingmar Bergman  Bruce Sklarew - Ira Konigsberg - Marie Nyreröd. David Bell (Chair)
• Intersubjective filmmaking: The Israeli TV series *In Treatment* - Roni Baht - Nir Bergman - Shimshon Wigoder. Emanuel Berman (Chair)

• Presentation on the 1st Hungarian Psychoanalytic Film Conference

**epff5**

• Film Editing and Working Through  Asher Tlalim - Jonathan Sklar. Donald Campbell (Chair)

• Screening desire: Bertolucci’s *The Conformist* (1970) and *Last Tango in Paris* (1972)  
Bruce Sklarew - Esther Rashkin. Fabien Gerard (Chair)

• The producers Simon Chinn - Irma Brenman Pick. Catey Sexton (Chair)

• Film censorship: To cut or not to cut? Maggie Mills - Carole Topolsky. Sergei Grachev (Chair)

• Faith and faithlessness: The role of the erotic imagination in *Faithless* (Liv Ullman, Sweden 2006) and *Love* (Karoly Makk, Hungary 1971)  
Diana Diamond - Lissa Weinstein. David Bell (Chair)

• Presentation on the *Film & Psychoanalysis* conference (Sozopol, Bulgaria, 2010)  
Vivian Pramataroff - Andreas Hamburger

• Presentation on *Film and Psychoanalysis in Turkey* - Talat Parman

**epff6**

• Ruth Padel reading five poems on migration from her book *The Mara Crossing* (Chatto & Windus 2012).

• Migration: perspectives from the worlds of cinema, anthropology and psychoanalysis  
Isabel Santaolalla - Anastasia Christou - Kannan Navaratnem. Mary Bradbury (Chair) -

• Myth, fairy tale and film: creating on the border between the real and the imaginary:  
   Michael Powell’s *The Red Shoes* (UK 1948) and Jean Cocteau’s *Orphée* (France 1950)  
Diana Diamond - Lissa Weinstein. Ken Dancyger (Chair)

• Moving images at the crossroads: implications of digital technology for film spectatorship  
Laura Mulvey - Giovanni Polizzi. Candida Yates (Chair)

• Exiles, refugees and expatriates: European filmmakers and the illusion of return  
Catherine Portuges. Peter Evans (Chair)

• Re-migration as a resurrection fantasy in Fatih Akin’s *Head-On* (Germany 2004)  
Salek Kutschinski - Katharina Leube. Ralf Zwiebel (Chair)

**epff7**

• Secrets: perspectives from the worlds of literature (Lisa Appignanesi), cinema (Peter Evans), and psychoanalysis (Kannan Navaratnem). Michael Halton (Chair)

• *The Hypothesis of the Stolen Painting* (1979) and other cine-secrets by Raoul Ruiz.  
Ian Christie. Kannan Navaratnem (Chair)

• The secrets we keep in order to feel safe: loss, place and resolution in Claire Denis’ *35 Shots of Rum* (2008)  
John Rignell. Candida Yates (Chair)

• Presentation on the Finnish project *Elokuva ja Psyyke [Film and Psyche]* Christel Airas
**Turning Points**: Cultural-historical (Daniel Pick), cinematic (Laura Mulvey), and psychoanalytic (Michael Brearley) perspectives. Andrea Sabbadini (Chair)

- ‘Turning point’ films in the history of European cinema (Part 1): Britain (Charles Drazin), France (Phil Powrie), Russia (Ian Christie). Michael Halton (Chair)
- ‘Turning point’ films in the history of European cinema (Part 2): Spain (Peter Evans), Germany (Martin Brady), Italy (Lesley Caldwell). Catherine Portuges (Chair)
- Psychoanalytic film work with institutionalised children. Andreas Hamburger - Vivian Pramataroff-Hamburger - Camellia Hancheva
- Presentation on the *Romanian Psychoanalytic Film Festival* Irina Nistor

**Interiors / Exteriors**: Psychoanalytic (Michael Brearley), cinematic (Peter Evans), and architectural (Jane Rendell) perspectives. Andrea Sabbadini (Chair)

- Landscapes Lesley Caldwell - Erica Carter - Caroline Bainbridge. Kannan Navaratnam (Chair)
- Screen as skin and landscape Cheryl Moskowitz - Claudia Fuortes. Lesley Caldwell (Chair)
- From Shoah to Son of Saul: an Intergenerational Dialogue Catherine Portuges. David Bell (Chair)
- Presentation on *The Russian Psychoanalytic Film Festival* Igor Kadyrov

**The End**: Three perspectives by a screenwriter (Sam Vincent), a psychoanalyst (Kannan Navratnem) and a film historian (Peter Evans) - Andrea Sabbadini (Chair)

- Remembering Bernardo Bertolucci Mary Wood - Alessandra Balloni - Andrea Sabbadini. Lesley Caldwell (Chair)
- European cinema today Ian Christie - Laura Mulvey - Catherine Portuges - Irina Nistor. Peter Evans (Chair)
- Not the End: Reflections on the changing ontology of film Ian Christie. Helen Taylor Robinson (Chair)
- Presentation on *Cinema and Psychoanalysis in Italy* Elisabetta Marchiori