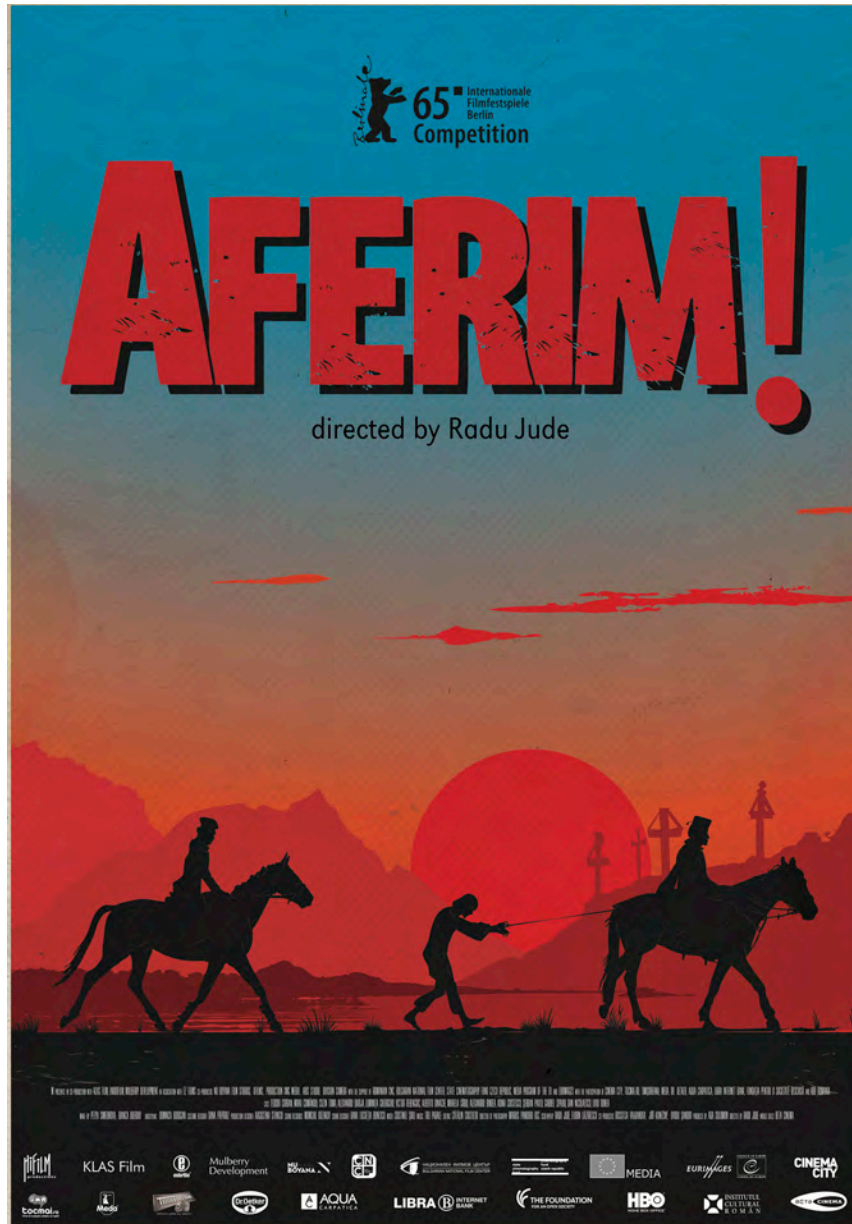


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SYNOPSIS

AFERIM!

Dir. Radu Jude

Romania/Bulgaria/Czech Republic / 2015 / 106 min / B&W / DCP (shot on 35mm)

In Romanian, with English subtitles

Aspect ratio: 2.35:1 Sound: Dolby Digital 5.1

Silver Bear – Best Director – Berlin International Film Festival; *Grand Prize City of Lisboa* – IndieLisboa International Independent Film Festival; *Official Selection* – Tribeca Film Festival; selected to represent Romania for the 2016 Academy Awards

Eastern Europe, 1835. Two riders cross a barren landscape in the middle of Wallachia. They are the gendarme Costandin and his son. Together they are searching for a gypsy slave who has run away from his nobleman master and is suspected of having an affair with the noble's wife. While the unflappable Costandin comments on every situation with a cheery aphorism, his son takes a more contemplative view of the world. On their odyssey they encounter people of different nationalities and beliefs: Turks and Russians, Christians and Jews, Romanians and Hungarians. Each harbors prejudices against the others which have been passed down from generation to generation. And even when the slave Carfin is found, the adventure is far from over...

Radu Jude's third feature has been aptly compared to films as diverse as *THE SEARCHERS*, *THE LAST DETAIL* and *PULP FICTION* (the latter for its rambling, coarse and endlessly entertaining dialogues), but the film is ultimately a moving parable about late-feudal Europe developed from historical documents and songs: its power structures and hierarchies, people's ideas of themselves and others, interaction with minorities and the resulting conflicts. A Balkan Western in black-and-white that brings the cacophony of the times strikingly to life and explores the thematic arcs that stretch into the present.

Jude, whose previous feature films (*THE HAPPIEST GIRL IN THE WORLD* and *EVERYBODY IN OUR FAMILY*) received accolades at numerous festivals in Europe and the US, is also known for a string of prize-winning short films, including *THE TUBE WITH A HAT* (2006), which took the top prize at Sundance and 15 other awards at festivals around the world. *AFERIM!* was produced by Ada Solomon's Hi Film, which also produced Golden Bear winner *CHILD'S POSE* (2013).

PRESS

“*Aferim!* is an exceptional, deeply intelligent gaze into a key historical period, done with wit as well as anger... unquestionably, *Aferim!* is made with the intelligent arthouse consumer in mind... Especially striking is ace lenser Marius Panduru’s terrific 35mm black-and-white visuals, keenly attentive to a sense of tone and reminiscent at times of 19th-century photographs.” – Jay Weissberg, *Variety*

“A feudal black comedy about people trapped by the racist temperaments of their time... the informal chatter that defines Costandin and his son early on bears some echoes of the Jules-Vincent hitman banter at the start of "Pulp Fiction"... With its intentionally meandering portrait of comically inept officials, *Aferim!* has a kind of spiritual kinship with Robert Altman's "M*A*S*H," and shares its ironic perspective on the grim context of the events at hand.” – Eric Kohn, *indiewire*

“A harsh history lesson leavened by bawdy humor and classic western elements, *Aferim!* dramatizes the formerly taboo subject of gypsy slavery that flourished in Romania for centuries, and was only finally abolished in 1856... Jude and his co-writer, novelist Florin Lazarescu, draw on real accounts of gypsy slavery for inspiration. Crucially, they also manage to make this grim topic both funny and personal, not a dour social-realist sermon... Do not be fooled by the playful, irreverent tone. Behind its attractive surface sheen of lusty humor and ravishing visuals, this Trojan Horse drama makes some spiky topical points about the lingering scars of slavery, feudalism, misogyny and racism.”
– Stephen Dalton, *Hollywood Reporter*

“Delicious and wicked as the dialogue is — the insults and epithets are Shakespeare with a hard-R rating — the fire that fuels the film's engine is a lot more serious... The current of informed anger, directed at those who stand by while injustice and bigotry flourish, is unmistakable...” – Jessica Kiang, *The Playlist*

DIRECTOR’S NOTE

I don’t know which psychologist said that a person is mentally healthy only if they know where they come from, where they are and where they want to go. I believe this applies to societies too, not only individuals. The Romanian society will not be truly healthy until it faces its past with honesty and lucidity – be it the recent or the remote past.

The movie *Aferim!* is an attempt to gaze into the past, to take a journey inside the mentalities of the beginning of the 19th century – all epistemological imperfections inherent to such an enterprise included. It is obvious that such an effort would be pointless should we not believe that this hazy past holds the explanation for certain present issues.

“We research each period firstly for the promises they contain for the following period” says cultural historian Johan Huizinga. More than anything, I want this film to be a stimulus that makes the audience question in a deeper and more systematic way the issues I was only able to bring up.

HISTORICAL CONTEXT

by Constanta Vintila-Ghitulescu, PhD in history and civilization at École des Hautes Études en Sciences Sociales, Paris; researcher at the “Nicolae Iorga” History Institute; associate professor at the Sociology College within the University of Bucharest.

“Everything ended and nothing has yet begun” is a quote from radical liberal Constantin A. Rosetti that sums up maybe in the best way the beginning of the 19th century. Wallachia, where the story in **Aferim!** takes place, is in the middle of radical changes if we consider the clothes of people walking in the streets, but moderate if we could get inside their minds. The Russian occupation between 1828 and 1834 and the Russian governor Pavel Kiseleff brought a series of reforms to the country, gathered in the Organic Regulations, a fundamental law that regulated the organizing and reorganizing of modern institutions.

Wallachia goes through significant changes in terms of appearances as early as the beginning of the 19th century, during the Russian-Turkish war between 1806 and 1812. The six year long Russian occupation, with its French-speaking European military staff, contributes to spreading the French fashion, in all its aspects: clothes, language, music, dancing, literature. So far, the political elite gravitated around Constantinople, but now Paris becomes the center of all emulation and inspiration. Travels and travelers to the heart of Europe are now an obligation and a duty, just like traveling to Istanbul was before a form of education and acknowledgment of the Ottoman domination. The young are sent to complete their studies in Vienna, Paris, Berlin, and Geneva. They come back wearing a top hat and a tuxedo, with the revolution on their minds and going through their veins.

In the country, things are still attached to the familiar and dominant world of traditions and the Church has the central place, regulating the day-to-day life and maintaining and spreading Jews or gypsy related western myths specific to the period. In fact, we are in a Europe dominated by the myth of the wandering Jew, a myth that has been transformed into an economic reality for the Romanian Principalities. Arriving from everywhere, Jews settle down in the important centers of Wallachia, taking up various businesses, especially commerce, and managing parlors and grocery shops. These businesses had been under the monopoly of the Church before, so now the Church tries to keep competition away by spreading hostile stories about the newcomers.

Women lead the trend when it comes to change, adopting and adapting the French fashion, learning French, waltzing their way to the rhythm of Frantz Liszt’s music, while the society is not yet ready to grant them the visibility they demand. Adultery remains a female responsibility *par excellence*, for example. The little penal code published in 1783 mentions the same punishment for both men and women found guilty of adultery: they shall have their nose cut and shall be sent to the monastery for two years. But actually it is just the adulterous women who are sent to the monastery “to come to their senses,” and their dowry and wedding gifts are confiscated, whilst male adultery is merely registered as a banal extra-marital relation. The Romanian society is so concerned with women’s honor and reputation, that it allows husbands who are cheated on to punish the poor lover caught in the act with their wife. Revenge included tarring and feathering, exposing the naked man in public places, whipping or even castration, especially when the lover belonged to an inferior social category. And gypsies belonged in the lowest social class. Attached to their masters by slavery, gypsies seem

no different from the animals on the noblemen's or church domain. At the time, "gypsy" is synonymous with "slavery," and the word "roma" does not even exist yet, it will only be introduced in the 20th century.

Abolishing slavery is a very new idea and only timidly advocated for, because slave owners have important functions in the political life. Preaching freedom for these poor beings, in the name of humanity, starts from the Church, through the voice of a few enlightened ecclesiastics at the beginning of the 19th century, but the time for freedom has not come yet. It is only with the active implication of young intellectuals around the 1848 movement that the public opinion will be shaped in favor of freeing the gypsy slaves. It took more than a decade to translate this process into legal form: in 1856, "The Law for the Emancipation of All Gypsies in Wallachia" is passed.

ECHOES IN CONTEMPORARY SOCIETY

by Andrei Gorzo and Veronica Lazar

“*Aferim!*”’s unprecedentedly vigorous and comprehensive engagement with Romanian anti-Roma racism – a racism as intense and widespread today as at any time in the country’s past – makes it a milestone not only in the history of Romanian cinema and the Romanian arts in general, but also in Romanian public discourse.

Radu Jude sets his film in the 1830s, when the Roma population of what is today Romania still lived in slavery – a reality that has not only been shamefully underrepresented artistically, but also half-repressed by Romanian collective memory – and brings out the continuity between past and present, while avoiding facile allegorical superimposition of the former upon the latter. Firmly keeping the plight of the Roma slaves at the center of the social picture he draws, Jude also delineates with great precision the other rapports of domination, oppression and exploitation – of women by men, of non-slave servants by their masters and so on – making up this brutally hierarchical, patriarchal, anti-semitic, homophobic and xenophobic social order. At a less apparent level, Jude and cowriter Florin Lăzărescu (also a noted Romanian novelist) are offering a critique of the culture produced by such a social order: the folk wit, wisdom and linguistic verve manifested in proverbs, spontaneous wordplay, oral verse-making or tale-telling etc.

That culture – which to Romanian ears sounds exotically distant in time, but not without a contemporary ring – tends to be enjoyed today as a “colorful,” “flavorsome,” “purely aesthetic” object. What these thoughtful filmmakers do is show it as fulfilling a clear ideological function: that of fatalistically justifying an unjust – barely bearable for most people – social order as immutably “natural” or God-given. (The contemporary ring it has implies that something not dissimilar is still going on.)

Aferim!’s resemblance to the American film genre of the western – in its scenery and accoutrements, and in the basic story of a lawman hunting down an outlaw and bringing him to face justice – will be immediately noted. But no less important than mediation through the iconography of the western is mediation through Romanian literature, both folk and authorial, which the film exploits playfully and pleasurably (a lot of its dialogue is made up of quotations from numerous sources), while engaging critically with it. (*Aferim!* is also fairly intertextual – apart from its generic resemblance to a western – in film terms.) Radu Jude’s *Aferim!* is the most politically aware Romanian film of recent years – a profoundly responsible, but no less incendiary artistic intervention in matters that in Romania are still very grave, very far from settled. It also manages to be a lot of fun as a film – until it gets very shocking.”

CAST

Teodor Corban
Mihai Comănoiu
Cuzin Toma
Alexandru Dabija
Alexandru Bindea
Luminita Gheorghiu
Victor Rebengiuc
Alberto Dinache
Mihaela Sîrbu

Costandin
Ionitã
Carfin
Boyar Iordache Cîndescu
The Priest
Craftsman's Wife
Craftsman
Tintiric
Sultana

CREW

Director & co-screenwriter

Radu Jude

Producer

Ada Solomon

Co-screenwriter

Florin Lăzărescu

Cinematography

Marius Panduru, RSC

Editor

Catalin Cristutiu

Sound design

Dana Lucretia Bunescu

Production design

Augustina Stanciu

Costume design

Dana Păpăruz

Make-up

Petya Simeonova & Bianca Boeroiu

CAST BIOS

* **Teodor Corban (Costandin)** has 25 years of experience on the Romanian theatre stage working with acclaimed directors.

Corneliu Porumboiu was the first film director to challenge him with a small part in his school short film **A Trip to the City** (2003) awarded in Cannes' Cinéfondation section. It was the beginning of a beautiful teamwork with Porumboiu, who later cast Corban in his Caméra d'Or winner debut feature **12:08 East of Bucharest** (2006). The leading part in Porumboiu's feature brought Corban his first film acting award - the Special Prize for an Outstanding Artistic Contribution at Cottbus Film Festival.

Several other small parts followed in acclaimed films such as **California Dreamin' (endless)** (directed by Cristian Nemescu, 2007), the Palm d'Or winner **4 Months, 3 Weeks and 2 Days** (2007) and **Beyond the Hills** (2012), both directed by Cristian Mungiu, and the Golden Bear awarded **Child's Pose** (directed by Călin Peter Netzer, 2013).

* **Mihai Comănoiu (Ionitã)** is a 17 year old high school student. Ionitã represents his debut in acting. Radu Jude chose him out of over 500 lads.

* After graduating from the Sports Academy (boxing and athletic department) in 2002, **Cuzin Toma (Carfin)** changed directions and took up acting. He immediately stood out among the young and promising Romanian actors.

He played small parts in several shorts and features, and had the chance to work with established directors such as Lucian Pintilie (**Tertium non datur**, 2006), Radu Muntean (**The Paper Will Be Blue**, 2006), Cristi Puiu (**Aurora**, 2010), Tudor Giurgiu (**Of Snails and Men**, 2012), Tudor Jurgiu (**The Japanese Dog**, 2013) or Corneliu Porumboiu (for his recent **The Treasure** - in post-production). One of his most important roles in shorts is the leading part from the Berlinale awarded **Silent River** (2011) by Anca Miruna Lăzărescu. He is also involved in sitcoms and TV series: the Romanian audience is familiar with his parts in **Tanti Florica** and **Las Fierbinti**, the most successful PRO TV series.

* **Alexandru Dabija (Boyar Iordache Cîndescu)** is one of the most acclaimed Romanian theatre directors, having mounted more than 50 productions. He debuted in 1976 and ever since he has worked on the most important Romanian stage theatres with famous actors, winner of UNITER (Romanian Theatre Association) highlight prizes. Dabija was the General Manager of the prestigious Odeon Theatre in Bucharest. He conducted several acting workshops in Bucharest, Leicester, Glasgow and La Marlagne. Radu Jude's previous films **The Tube with a Hat** and **Everybody in Our Family** convinced Dabija to accept the role of the Priest in **Shadow of a Cloud** in 2012. In **Aferim!** Alexandru Dabija plays the part of Boyar Iordache, the one who orders the recapturing of the Gypsy slave.

* **Alexandru Bindea (The Priest)** has been playing on the Bucharest National Theatre stage for 25 years. His film debut was even before that, in 1988 in Alexandru Tatos' film **The Secret Weapon's Secret**. Several small roles followed: **Everyday God Kisses Us on the Mouth** (Sinisa Dragin, 2001), **Niki and Flo** (Lucian Pintilie, 2003), **Silent Wedding** (Horațiu Mălăele, 2008), **Gruber's Journey** (Radu Gabrea, 2008) and the most recent audience acclaimed comedy **America, Here We Come!** (Răzvan Săvescu, 2014).

* With strong theatre experience in Romania, Switzerland and Germany, **Mihaela Sîrbu (Sultana)** is an actress and theatre director, but also one of the most active cultural managers in Romania, the initiator of the independent project Teatrul Fără Frontiere, strongly backing up young directors and producing several plays. She studied at Berliner Theatertreffen, attending various acting and theatre management workshops. In 2011 she was cast in Lucian Georgescu's feature **The Phantom Father** along with Marcel Iures. In 2012, Mihaela played the leading role of Otilia in Jude's **Everybody in Our Family**, awarded with Janine Bazin prize for Best Actress at Entrevues Belfort International Film Festival and Best Supporting Actress at the Romanian Gopo Awards. She worked with Corneliu Porumboiu for the feature **When Evening Falls on Bucharest (Metabolism)** (2013), and also in Daniel Sandu's short **Horse Power** (2014) and Jude's short **Shadow of a Cloud** (2013).

* **Luminița Gheorghiu's (Craftsman's Wife)** acting skills have driven some of the most acclaimed films of the Romanian New Wave. However, her cinematographic career spreads over 30 years and includes many supporting roles as well as memorable parts and two major roles: in Stere Gulea's **Morometii** (1988) and Michael Haneke's **Code Unknown** (2000).

Over the years, she worked with famous Romanian directors such as Lucian Pintilie, Alexandru Tatos and Radu Mihaileanu. Her career is closely related to Cristi Puiu's three features: **Stuff and Dough** (2001), **The Death of Mr. Lăzărescu** (2005) and **Aurora** (2010). Her extraordinary supporting role in **The Death of Mr. Lăzărescu** was honored with a Best Actress Award at Namur International Festival of French-Speaking Film 2005, a "Lumières de Sai" at the French Film Festival and the Best Supporting Actress Prize of Los Angeles Film Critics Association in 2007.

After 2000, Luminița Gheorghiu became one of the most active and famous Romanian actresses working with young directors and starring in powerful supporting parts in: **12:08 East of Bucharest** (directed by Corneliu Porumboiu, 2006), **4 Months, 3 Weeks and 2 Days** (directed by Cristian Mungiu, 2007), **The Yellow Smiley Face** (directed by Constantin Popescu, 2008), as well as in **Beyond the Hills** (directed by Cristian Mungiu, 2012). Her first leading role, in Calin Peter Netzer's Golden Bear winner **Child's Pose**, brought her international acclaim and hundreds of reviews. She received the Best Actress Award at Namur IFF 2013 and a Gopo Award (Romanian equivalent of the Academy Awards).

* One of the most versatile, profound and subtle actors, with a 50-year long career in film and theatre, **Victor Rebengiuc (Craftsman)** is one of the most vibrant personalities of Romanian culture.

The famous actor played key parts on several theatre stages and explored various facets, from tragic characters to dramatic or comic ones, working with acclaimed directors such as Liviu Ciulei, Andrei Serban or Alexandru Dabija.

The leading part in Liviu Ciulei's **The Forest of the Hanged** (1965), awarded with Best Director in Cannes, was a milestone in Rebengiuc's acting career. His cinema path was coherent and constant and includes the outstanding performance as Tănase Scatiu in Dan Pița's film, the violent rudeness of Iancu Pampon in **Why Are the Bells Ringing, Mitica?** (1981) directed by Lucian Pintilie, or the masterly Ilie Moromete in Stere Gulea's **Morometii** (1988).

The leading parts list continues with iconic films such as **Niki Ardelean** (2003, directed by Lucian Pintilie) and **Medal of Honor** (2009, directed by Calin Peter Netzer), for which he was awarded Best Actor in Thessaloniki IFF, Special Mention in Torino IFF and Honorable Mention in Wiesbaden. His most recent leading role, in Tudor Jurgiu's **The Japanese Dog** (the Romanian entry for the American Academy Awards in the Best Foreign Film category 2015), brought Rebengiuc the second Gopo Award in his career.

In 2014, The Theatre Romanian Union (UNITER) honored Victor Rebengiuc with a Lifetime Achievement Award

CREW BIOS

RADU JUDE, Director & Co-Screenwriter

Radu Jude (1977) graduated from the filmmaking Department of Media University in 2003. He worked as an assistant director.

He directed a series of short films, including **The Tube with a Hat** (2006) (winner of more than 50 international prizes in Sundance, San Francisco, Los Angeles, Uppsala etc.) and **Alexandra** (2007) (selected in Clermont-Ferrand, awarded in Oberhausen).

His debut feature film, **The Happiest Girl in the World** (2009), (winner of NHK/Filmmaker Award in Sundance and Hubert Bals grant), was awarded the CICAIE prize in Berlinale Forum 2009. It was selected in more than 50 film festivals, including Toronto, New Directors/New Films (NYC), Thessaloniki, Sarajevo and London. The film was released in cinemas in France, UK, Austria and Spain.

In 2011, he directed and produced the independent feature **A Film for Friends**.

Everybody in Our Family (2012), his second feature film which premiered in Berlinale-Forum, received the Heart of Sarajevo Film Festival Award, Le Bayard d'Or for Best Film and Best Actor at Namur IFF, CinEast IFF Grand Prix, was selected in more than 30 film festivals around the world, and was released in cinemas in France, Holland and Hungary.

His two recent short films **Shadow of a Cloud** (2013) and **It Can Pass through the Wall** (2014) were selected in Cannes - Quinzaine des Realisateurs section. The latter was awarded with a Special Mention.

World premiering at the 65th Berlinale Competition, **Aferim!** (2015) is Radu Jude's third feature. He is currently in pre-production with the feature film **Scarred Hearts**, an adaptation of Max Blecher's novel.

ADA SOLOMON, Producer

Since setting up Hi Film, Ada Solomon has produced award-winning shorts by Cristian Nemescu (**Marilena from P7**) and Radu Jude (**The Tube with a Hat**), debut features by Radu Jude (**The Happiest Girl in the World**), Răzvan Rădulescu (**First of All, Felicia**), Paul Negoescu (**A Month in Thailand**), and documentaries by Alexandru Solomon (**Kapitalism, Our Improved Formula, Cold Waves**).

Ada produced **Best Intentions** by Adrian Sitaru, winner of two awards at the Locarno IFF 2011 and two Romanian Gopo Awards, as well as **Everybody in Our Family** by Radu Jude, winner of Heart of Sarajevo 2012, Bayard d'Or for Best Film and Best Actor at Namur IFF.

She has been working in the film business for 20 years and her films have received awards in the most prestigious festivals such as Locarno, Sundance and Berlin. She is the producer of the Golden Bear winner **Child's Pose** (2013) directed by Caĭin Peter Netzer.

Ada is Head of Distribution at Parada Film and Executive Director at NexT IFF Bucharest.

She teaches at the National Film School in Bucharest. She is member of the Board of European Film Academy and the Romanian National coordinator in EAVE.

She is currently developing the docu-science-fiction **Tarzan's Testicles** by Alexandru Solomon and Radu Jude's new feature **Scarred Hearts**.

In 2013, Ada received EFA's European Co-Production Prix Eurimages, an award acknowledging the decisive role for co-productions in the European film industry.

FLORIN LAZARESCU, Co-Screenwriter

Florin Lăzărescu is a Romanian writer and screenwriter. He debuted in 2000 with a collection of short stories (**Mistletoe Nests**), followed by a couple of novels: **What They Know about Panda** (2003) and **Our Special Envoy** (2005) - winner at East European Literature Awards in Frankfurt, translated into nine languages, as well as the famous collection of short stories **The Tube with a Hat** (2009) and the novel **Numbness** (2013; winner of The Chinese Association of Foreign Literature Award; published in Chinese, 2015). He has had several public readings all over Europe and the USA (Paris, Berlin, Moscow, Vienna, New Orleans and many more).

Florin Lăzărescu is the screenwriter of **The Tube with a Hat**, one of the most awarded short films in the history of Romanian cinema. Since then, Lăzărescu has teamed up with Jude for the screenwriting of the short **Shadow of a Cloud** (premiered in Quinzaine des Réalisateurs) and of the feature film *Aferim!*.

MARIUS PANDURU, RSC, Director of Photography

Marius Panduru is one of the most active directors of photography, with a notable career working with the most acclaimed directors of the Romanian New Wave, including Cătălin Mitulescu, Corneliu Porumboiu, Florin Șerban and Nae Caranil.

His filmography includes more than 15 features and several shorts selected and awarded in Cannes, Berlinale, Locarno, Thessaloniki, including **Bucharest – Wien; Traffic; How I Spent the End of the World; Loverboy; Liviu's Dream; 12:08 East of Bucharest; Police, Adjective; If I Want to Whistle, I Whistle; and The Rest Is Silence**.

He teamed up with Radu Jude for the multi-award winning shorts **The Tube with a Hat** and **It Can Pass through the WallB**, as well as for the feature **The Happiest Girl in the World**.

CATALIN CRISTUTIU, Editor

He studied editing at The National Theatre and Film University in Bucharest and started working with his colleague Cristian Nemescu for the international acclaimed shorts **Mihai and Cristina, C Block Story**, and continued their collaboration for the medium length **Marilena from P7** and the feature **California Dreamin' (endless)**.

His credits include the following titles: **If I Want to Whistle, I Whistle** (directed by Florin Șerban, awarded at Berlinale 2009 with The Alfred Bauer Prize and Jury Grand Prix), **Medal of Honor** (directed by Călin Peter Netzer, selected in more than 30 festivals around the world

and awarded with Silver Alexander and four other prizes at Thessaloniki IFF in 2009), **Somewhere in Palilula** (directed by Silviu Purcărete), the animated documentary **Crulic - The Path to Beyond** (directed by Anca Damian, awarded in Locarno, CPH:DOX, Annecy, Jihlava IFF), the documentaries **Apocalypse on Wheels** and **Cold Waves** (both directed by Alexandru Solomon) as well as a vast number of shorts.

He teamed up with Radu Jude starting with **The Tube with a Hat** and continued working together for all his later projects: **Alexandra**, **In the Morning**, **The Happiest Girl in the World**, **Film for Friends**, **Everybody in Our Family**, **Shadow of a Cloud** and **It Can Pass through the Wall**.

DANA LUCRETIA BUNESCU, Sound Designer

She graduated from The National Theater and Film University in Bucharest and she has been the most sought-after editor and sound designer in the Romanian film industry ever since. Her credits include, among many others: **California Dreamin' (endless)** by Cristian Nemescu (2007), **The Autobiography of Nicolae Ceaușescu** by Andrei Ujică (2010), **First of All, Felicia** by Răzvan Rădulescu and Melissa de Raaf (2009), **Love Sick** by Tudor Giurgiu (2006), **The Death of Mr. Lăzărescu** by Cristi Puiu (2006), the Palme d'Or winner **4 Months, 3 Weeks and 2 Days** (2007) and **Beyond the Hills** (2012) by Cristian Mungiu, **Tales from the Golden Age** (2009), **The Great Communist Bank Robbery** by Alexandru Solomon (2004), **Everybody in Our Family** (2012), the Golden Bear winner **Child's Pose** (2013) by Calin Peter Netzer and **It Can Pass through the Wall** (2014) by Radu Jude.