

## The LUX Prize helps audiences get through confinement

21-04-2020



A new initiative undertaken by the European Parliament maps the VoD availability of the finalist films from every edition of the LUX Prize

The European Parliament's [LUX Prize](#) [1] is adding its name to the list of key players starting up special initiatives in order to make these hard times a little more bearable for us from our respective homes. For this period of general confinement throughout Europe, the award is mapping the availability of the films from all of its editions, from 2007 to last year, on every VoD platform in the European Union and the United Kingdom. This initiative complements the [#Europeansagainstscovid19](#) [2] campaign put in place by the European Parliament.

The initiative is kicking off by tracking down every trio of finalist titles from each year, including every winner in the history of the prize. The films are **Teona Strugar Mitevska's** [God Exists, Her Name Is Petrunya](#) [3], **Mads Brügger's** [Cold Case Hammarskjöld](#) [4] and **Rodrigo Sorogoyen's** [The Realm](#) [5] from the 2019 edition; **Benedikt Erlingsson's** [Woman at War](#) [6], **Wolfgang Fischer's** [Styx](#) [7] and **Mila Turajlic's** [The Other Side of Everything](#) [8] from 2018; **Amanda Kernell's** [Sámi Blood](#) [9], **Robin Campillo's** [BPM \(Beats Per Minute\)](#) [10] and **Valeska Grisebach's** [Western](#) [11] from 2017; **Maren Ade's** [Toni Erdmann](#) [12], **Leyla Bouzid's** [As I Open My Eyes](#) [13] and **Claude Barras' My Life as a Courgette** [14] from 2016; **Denis Gamze Ergüven's** [Mustang](#) [15], **Jonas Carpignano's** [Mediterranea](#) [16], and **Kristina Grozeva and Petar Valchanov's** [The Lesson](#) [17] from 2015; **Pawel Pawlikowski's** [Ida](#) [18], **Céline Sciamma's** [Girlhood](#) [19] and **Rok Bicek's** [Class Enemy](#) [20] from 2014; **Felix van Groeningen's** [The Broken Circle Breakdown](#) [21], **Valeria Golino's** [Miele](#) [22] and **Clio Barnard's** [The Selfish Giant](#) [23] from 2013; **Andrea Segre's** [Shun Li and the Poet](#) [24], **Benedek Fliegauf's** [Just the Wind](#) [25] and **Miguel Gomes' Tabu** [26] from 2012; **Robert Guédiguian's** [The Snows of Kilimanjaro](#) [27], **Athina Rachel Tsangari's** [Attenberg](#) [28] and **Ruben Östlund's** [Play](#) [29] from

2011; **Feo Aladag's** *When We Leave* [30] and **Olivier Masset-Depasse's** *Illegal* [31] from 2010; **Philippe Lioret's** *Welcome* [32], **Kamen Kalev's** *Eastern Plays* [33] and **Hans-Christian Schmid's** *Storm* [34] from 2009; **Jean-Pierre and Luc Dardenne's** *Lorna's Silence* [35], and **Miroslav Janek and Pavel Koutecký's** *Citizen Havel* [36] from 2008; and finally, **Fatih Akin's** *The Edge of Heaven* [37], **Cristian Mungiu's** *4 Months, 3 Weeks and 2 Days* [38] and **Manoel de Oliveira's** *Belle toujours* [39] from 2007.

The films are listed on the [LUX Prize Films on Demand](#) [40] website, which will be continually updated to reflect the titles currently on offer. Later on, the complete array of Official Selection titles (up to ten per year) will also be added.

The LUX Prize will also provide this content to each country's European Parliament Liaison Offices (EPLOs) so that they can shift the focus from their theatrical events onto online initiatives, thus making the most of the LUX films that are already available in their territories.

By Cineuropa.

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**Source URL (modified on 27-04-2020):** <https://luxprize.eu/news/lux-prize-helps-audiences-get-through-confinement>

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