

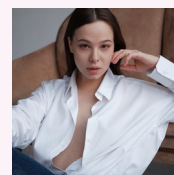
OMNIVORE



Daria Garonika • Russia • 14'00

Session 2 "Looking It in the Face" • Thursday 17 September 2026 • 7:30 p.m.

SDG 16 — Peace, Justice and Strong Institutions



A surreal journey through desire, self-confrontation and the choices that shape how we live with others.

Would you like to imagine a screening or project with us?

This guide accompanies the film and offers mediation pathways. For a school, university or institutional screening, the Festival can draw on its network of filmmakers and film selection to build a tailor-made programme adapted to your audience and objectives.

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THE FILM

Desire, choice and the face we cannot avoid



SYNOPSIS

A dilapidated hotel hides more than meets the eye: to escape, its guests must confront their true selves.

THEMES

desire • self-control • responsibility •
consequences • identity • temptation • choice •
coexistence

READING THE FILM THROUGH SDG 16

Responsibility • choices • living together

OMNIVORE is associated with SDG 16 in the 2026 selection. Rather than treating the Goal only through institutions, this mediation pathway explores one of its foundations: how individual choices, impulses and accountability affect life with others. The film's strange hotel can become a space to discuss responsibility, limits, consequences and the rules that make coexistence possible.

"We can control our desires if we make an effort, but too often we do not make that effort."

Daria Garonika, filmmaker

BEFORE THE SCREENING

- What happens when desire becomes more powerful than judgment?
- How can a place or setting reveal a character's inner state?
- What is the difference between wanting something and choosing to act on it?

AFTER THE SCREENING

- What does the hotel seem to ask of its guests?
- How do colour, framing and décor create a feeling of temptation or unease?
- Does the film judge its characters, confront them, or both?
- Where do you see a link between personal responsibility and life in a community?

This SDG reading is a mediation pathway proposed by the Festival. It is not intended to impose a single interpretation on the work.

MEDIATION TOOL

Workshop: The room of choices

Suggested duration: 30 to 45 minutes • Individual work followed by small-group or class discussion.

1 Observe Identify how the hotel turns inner impulses into visible spaces and images.	2 Trace the choice Map the movement from desire to decision and consequence.	3 Connect to SDG 16 Discuss responsibility, rules, accountability and peaceful coexistence.
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Process

- 1. Identify** — Choose one moment where a desire or impulse becomes visible. What does the character want, fear or try to avoid?
- 2. Break it down** — Identify one filmmaking choice - colour, framing, costume, décor, sound or gesture - that makes the impulse stronger.
- 3. Map the consequence** — Write the sequence: desire → choice → effect on oneself → effect on others.
- 4. Design a room** — Imagine a hotel room representing a contemporary temptation or destructive impulse. Add one visual symbol and one rule or safeguard that would protect others.
- 5. Discuss** — When should a personal choice become a shared concern? What makes a rule fair, useful and legitimate?



Formats to co-design with the Festival

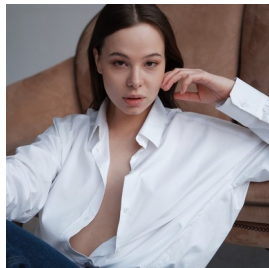
- Screening + guided discussion: a selection of short films followed by facilitated conversation.
- SDG pathway: several films can be used to compare different artistic approaches to the same issue.
- Image & imagination workshop: explore how cinematic forms transform our perception of reality.
- Encounter: depending on availability, a discussion with a filmmaker or guest speaker around the film, creativity and the SDGs.

A screening can become a genuine space for dialogue

The Festival can adapt the film selection, duration, mediation level and contributors to the audience: school, university, cultural institution, association, company or international event.

FILMMAKER'S VOICE

Director's statement — Daria Garonika

**DARIA GARONIKA**

Director of OMNIVORE

Daria Garonika reflects on a film that seemed to demand its own existence, the year-long post-production process, the role of desire and self-control, and the century-old hotel that became both location and character.

A film that “needed to happen”

OMNIVORE felt like a film that decided it needed to happen. The idea came into my consciousness and insisted on being brought into the light. It became a meticulous and slightly crazy journey: five days of shooting, followed by a full year of post-production, where the film truly took shape. Before that came an equally important stage - pre-production and more than twenty versions of the screenplay, which I wrote from scratch for the first time.

A project that divided life into “before” and “after”

For the whole team, OMNIVORE became one of those projects that divides life into “before” and “after”; it certainly did for me. Although this is my second directing project, it was the first time I worked on a film that I felt, from the inside, desperately wanted to tell the world something. I wanted to share the reality that fills me and sometimes seems to control me, and to express a simple but enduring idea: without the ability to act, we can lose ourselves.

Desire, impulse and self-control

The film is concerned with what human beings carry from century to century in their desires and impulses. We can control them if we make an effort, yet we often refuse that effort or do not make enough of it. I am amused when viewers identify the seven deadly sins in OMNIVORE, because we never set out to build the film around them. What interested me more were the desires that can lead to sin - or to something even more destructive - when we fail to stop in time.

DIRECTOR'S STATEMENT • CONTINUED

A hotel where every room is waiting



The hotel as a real place

I like to imagine that, despite its worn exterior, this hotel has rooms booked for a thousand years ahead and that everyone will eventually be handed a key. We were lucky not to shoot on a constructed set: we found an ideal real hotel with a century of history. It welcomed us and allowed the visual world I had imagined to become tangible.

Living inside the film

We stayed in the hotel for the entire shoot. I moved in a little earlier so that I could prepare not only as the director, but also for my role as the porter. Living there gave me a completely new emotional experience and helped me understand the atmosphere from the inside.

What remains after the film

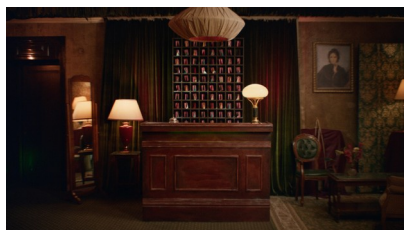
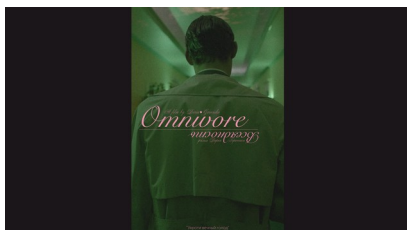
OMNIVORE is, for me, a film about confronting what drives us and about the effort required to choose rather than simply obey an impulse. The hotel may be fantastical, but the desires inside it are very human.

A word of thanks

I am deeply grateful to the team and to the place itself for making this film possible.

FILM IMAGES

OMNIVORE • visual world



Film stills, poster and portrait supplied by the film team. For editorial reuse, please confirm photographic credits and rights with the Festival.

THE FESTIVAL

Festival du Film Merveilleux & Imaginaire celebrates short films as spaces for discovery, emotion and dialogue. Its 16th edition takes place from 16 to 18 September 2026 at Christine Cinéma Club in Paris, under the patronage of the French National Commission for UNESCO.

Imagine a screening with the Festival

Festival du Film Merveilleux & Imaginaire works with schools, universities, cultural institutions, associations and partners wishing to organise screenings around wonder, imagination and the Sustainable Development Goals.

Based on your audience, themes and objectives, we can draw on our network of filmmakers and our film selection to design a tailor-made programme: one or several short films, a thematic screening, an SDG-focused pathway, or an event bringing together cinema, culture, education and major contemporary issues.

Depending on the project and availability, a screening can be enriched by facilitated discussion, an audience exchange, a workshop, or a meeting with a filmmaker or guest speaker.

Each programme is conceived as an experience of discovery and dialogue, adapted to the context, the age of participants and the objectives of the host organisation.

Would you like to imagine a screening or project with us?

Contact the Festival to build a programme together for your audience. We can mobilise our network of filmmakers, propose a selection of short films and design a mediation format aligned with your objectives. The 2026 edition is held under the patronage of the French National Commission for UNESCO.

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