



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2019



La Biennale di Venezia

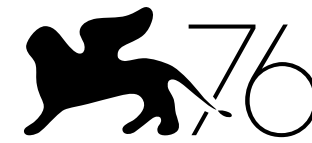
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VENICE  
PRODUCTION  
BRIDGE

VENICE  
GAP-FINANCING MARKET

BOOK OF PROJECTS  
FICTION AND DOCUMENTARY FEATURE FILMS  
AND VR IMMERSIVE STORY PROJECTS



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2019

VENICE PRODUCTION BRIDGE

30.08 – 01.09.2019  
LABIENNALE.ORG  
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**VENICE GAP-  
FINANCING  
MARKET**

**BOOK OF PROJECTS**  
FICTION AND DOCUMENTARY  
FEATURE FILMS  
AND VR IMMERSIVE  
STORY PROJECTS

Co-funded by the  
European Union  Creative  
Europe  
MEDIA

**Rai Cinema**

## 76. Mostra Internazionale d'Arte Cinematografica

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Venice Gap-Financing Market  
Fiction and Documentary  
Feature Films and VR Immersive  
Story Projects

Consultants  
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**Liz Rosenthal**

Collaborators  
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**Francesco Gaià Via**  
**Naomi Roth**

La Biennale di Venezia  
and its collaborators for  
Book of Projects  
**Valentina Bellomo**  
**Erika Giorgianni**  
**Lara González Lobo**  
**Laura Kirlum**  
**Eugenia Leonardi**  
**Mariachiara Mancì**  
**Chiara Marin**  
**Alessandro Mezzalana**  
**Nikolas Montaldi**



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**JAEGER-LECOULTRE**



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The Book of Projects for 2019 has been edited using the information assembled by July 1st, 2019.  
The Venice Production Bridge may not be held responsible for possible errors.

# THE VENICE PRODUCTION BRIDGE WELCOMES THE 51 SELECTED TEAMS AND THEIR PROJECTS TO THE 6<sup>TH</sup> EDITION OF THE VENICE GAP-FINANCING MARKET.

The **Venice Gap-Financing Market (VGFM)** has been constantly adjusting itself to follow the evolution of the industry with the long-term aim of enabling producers and directors to complete their projects.

The **VGFM** is proud to present this year **28 Fiction and Documentary Projects** and **12 VR Immersive Story Projects**.

In addition to these 40 selected projects and by working closely with the Festival and La Biennale di Venezia's training activities – **Biennale College Cinema & Virtual Reality** – we are honored to welcome the **8 VR Projects** developed this year by the 3rd edition of the **Biennale College Cinema VR** and the **3 Fiction projects** developed by the 7<sup>th</sup> edition of the **Biennale College Cinema**.

We are thus particularly proud to highlight some of the projects from our previous editions, which have encountered a wide success since the beginning of 2019: *God Exists*, *Her Name Is Petrunija* by Teona Strugar Mitevska selected in competition at Berlinale - Berlin International Film Festival, while at Cannes Film Festival, *Les Hirondelles de Kaboul* by Zabou Breitman was selected for Un Certain Regard, *The Unknown Saint* by Alaa Eddine Aljem for La Semaine de la Critique and *Solo* by Artemia Benki for Acid. IFFR - International Film Festival Rotterdam presented as world premiere *Transnistria* by Anna Eborn in its Big Screen Competition and *The Day I Lost My Shadow* by Soudade Kaadan in the Bright Future competition. *The Disappearance of my Mother* by Beniamino Barrese world premiered at Sundance Film Festival and has since been presented at numerous international festivals to wide acclaim.

With our constant wish to open the VGFM to all genres, to first-time directors as well as to established auteurs, to projects with diverse stories and different budgets coming from all over the world, with this edition we are happy to welcome the new fiction, animation and documentary projects of, amongst many others, Agnieszka Holland, Alexey German, Sepideh Farsi, Natalia Meta, Moon Blaise, Massimo D'Anolfi & Martina Parenti, Joana Hadjithomas & Khalil Joreige. Among the VR Immersive Story Projects we are excited to present the new projects of Mike Brett & Steve Jamison, Kate Parkinson, Gayatri Parameswaran & Felix Gaedtke, to name but a few.

Last but not least, we would like to express our deepest gratitude to **Creative Europe** and its **MEDIA** programme, for the support they have been giving to the **VGFM** for 5 years now.

We wish you a rewarding, efficient and enjoyable stay in Venice!

Pascal Diot  
Head of the Venice Production Bridge

Savina Neirotti  
VPB Content Curator

	FICTION AND DOCUMENTARY FILM PROJECTS		VIRTUAL REALITY IMMERSIVE STORY PROJECTS
8	<b>A LA SOMBRA DE LOS ÁRBOLES</b>	66	<b>38 MINUTES</b>
10	<b>AIR</b>	70	<b>AFRICAN SPACE MAKERS</b>
12	<b>ALAM</b>	72	<b>AGENCE</b>
14	<b>ALEPH</b>	74	<b>CAPTURED</b>
16	<b>ANADOLU LEOPARI</b>	76	<b>GREAT HOAX</b>
18	<b>DEATH OF NINTENDO</b>	78	<b>HERE</b>
20	<b>EL PRÓFUGO</b>	80	<b>HUSH</b>
22	<b>GUERRA E PACE</b>	82	<b>HYPHA</b>
24	<b>HET MIRAKEL VAN ALMERIA</b>	84	<b>KUSUNDA</b>
26	<b>IGUANA TOKYO</b>	86	<b>THE GREAT ORATOR</b>
28	<b>KOMMUNIOUN</b>	88	<b>UNDER ATTACK</b>
30	<b>LA NUIT DES ROIS</b>		<b>WELCOME TO THE SAVOY</b>
32	<b>LA SIRÈNE</b>		
34	<b>LES CAHIERS</b>		BIENNALE COLLEGE CINEMA - VIRTUAL REALITY PROJECTS
36	<b>MICA</b>		<b>DOUBTS OF A GENIUS</b>
38	<b>MY SUNNY MAAD</b>	92	<b>FRONTERA</b>
40	<b>PLACE DE L'EUROPE</b>	94	<b>GOLIATH</b>
42	<b>QUO VADIS AIDA</b>	96	<b>HOW IS THE WATER</b>
44	<b>RE GRANCHIO</b>	98	<b>MY ROOM</b>
46	<b>SAINT-NARCISSE</b>	100	<b>QUEERSKINS ARK</b>
48	<b>ŠARLATAN</b>	102	<b>THIS IS FOR YOU</b>
50	<b>SHARAF</b>	104	<b>WAYS TO SCHOOL</b>
52	<b>SPACCAPIETRE</b>	106	
54	<b>SPOSOB LYUBVI (LOVEHACK)</b>		BIENNALE COLLEGE CINEMA PROJECTS
56	<b>THE QUEST FOR TONEWOOD</b>	110	<b>MARWELL</b>
58	<b>THE HUNTER'S SON</b>	112	<b>THE PROPERTIES OF METALS</b>
60	<b>THE LAST RIDE OF THE WOLVES</b>		<b>THOSE WHO WHISTLE AFTER DARK</b>
62	<b>WOKEN</b>	114	

**FICTION  
AND DOCUMENTARY  
FILM PROJECTS**



CHILE, FRANCE,  
GERMANY, ARGENTINA

## A LA SOMBRA DE LOS ÁRBOLES IN THE SHADE OF TREES

MATÍAS ROJAS  
VALENCIA

### DIRECTOR'S BIOGRAPHY

A graduate of the Cinema School of the Mayor University, specializing in screenwriting, direction and editing, Matías Rojas Valencia has directed fiction, documentary and experimental short films and video art films. His first feature film, *Raíz*, was internationally premiered at the San Sebastian Film Festival, won best Chilean Film Award at the Valdivia International Film Festival. His latest short film *Necesito saber* was produced at the Factory Scholarship organized by the Cannes Film Festival and premiered at the Directors' Fortnight at the 2015 Cannes Film Festival.

### LOG-LINE

The son of a rural mother enters the boarding school of Colonia Dignidad – a settlement of German immigrants from the south of Chile – with the aim of receiving a better education. He becomes the favorite of the leader, whom he sees as the father he never had. However, being the favorite hides an obligation that gives an abrupt end to his innocence.

### SYNOPSIS

1988. Pablo (12), is the first Chilean child to enter the "Intensive Institute", a boarding school inside a mysterious settlement of German immigrants in southern Chile called "Colonia Dignidad". Inside the place, Pablo becomes one of the favorites of the leader of the settlers, Uncle Paul, who named him "Sprinter" (name of the children chosen by him as favorites). Uncle Paul shows himself as a close and affectionate man, generating a special bond between both. From Pablo's perspective, Uncle Paul is the father figure that he never had. However, events begin to happen that gradually change Pablo's vision, confronting the reality of the place and its harsh rules that reveal the true personality and hidden intentions of Uncle Paul. The development of a friendship with one of the German children would seem to be Pablo's only chance to try an escape that will bring irreversible consequences. This is the intimate look of a child who is faced with the abrupt end of his innocence, framed in the strangest and darkest chapter of the recent history of Chile.

### GOALS AT GAP-FINANCING MARKET

To find a new partner, such as a sales agent, distributor, co-producer or investor, in order to premiere the film next year.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Digital / 90'

### LANGUAGE / LOCATION

Spanish, German / Villa Baviera (former Colonia Dignidad, Parral) and Santiago (Chile)

### BUDGET / FINANCING IN PLACE

€ 594.779 / € 514.779

### MAIN PRODUCTION COMPANY

Quijote Films

### CO-PRODUCTION COMPANIES

Mandra Films, Séptima Films, Unafilm, Autocroma

### CURRENT STATUS OF PROJECT

Editing

### CREATIVE TEAM

Matías Rojas Valencia, *Director and Writer*

Giancarlo Nasi, *Producer*

Benjamín Echazarreta, *DoP*

Laura Caliguri, *Production Designer*

Hanns Zischler, *Salvador Insunza,*

Noa Oli Tuidier, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Quijote Films

### MAIN CONTACT PERSON

Giancarlo Nasi

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Matías Rojas Valencia,  
*Director and Writer*



Giancarlo Nasi,  
*Producer*

### DIRECTOR'S STATEMENT

My generation grew up with the scandal of Colonia Dignidad, news about the enclave began to be commonplace on TV. Periodically, there were live dispatches from the main door of the enclosure. Sometimes journalists had to withdraw quickly, because the same settlers who were sympathetic to Colonia jealously guarded the place. Within Colonia Dignidad there were multiple crimes against the settlers themselves and against Chilean citizens, for example, it served as a torture center during the military dictatorship. Above all, however, this enclave was designed by its creator to have children unlimited access to commit sexual abuse. A long research on the subject led me to meet some of these children, now adults. Chile is a country that does not like to remember, we have an identity in which we keep everything bad under the carpet. Sometimes it is hard to remember where we came from, what we have done. From that place, I am interested in making this film to confront our own history, from a different place, it is not my intention to make a historical film that proposes "a truth", I am interested in proposing a look towards our own scars and the way that we carry with them.

### PRODUCTION COMPANY PROFILE

Founded in 2009 as an independent production company, Quijote Films is dedicated to film and content. Over time, it has gained a lot of experience, which reflects the growing number of productions it brings to light, obtaining recognition and collaborating with local and foreign entities.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Marilyn* by Martín Rodríguez Redondo

2017 *Oblivion Verses* by Alireza Khatami

2016 *Jesús* by Fernando Guzzoni

2015 *Land and and Shade* by Cesar Acevedo



RUSSIA

## ВОЗДУХ AIR

## ALEKSEY GERMAN

### DIRECTOR'S BIOGRAPHY

Aleksey German is one of the most acclaimed and awarded Russian directors of his generation. His first film, *Last Train*, won the Luigi De Laurentis award at the Venice Film Festival in 2003; his second feature, *Garpastum*, was presented in main competition at Venice in 2005. *Paper Soldier* received the Silver Lion for Best Director and the Osella prize for best cinematography at Venice in 2008. In 2015 *Under Electric Clouds* received a Silver Bear for Outstanding Artistic Contribution at the Berlin Film Festival and he received the award again in 2018 for *Dovlatov*, the film was also the recipient of the Berliner Morgenpost Reader's Jury Award.

### LOG-LINE

A group of young female fighter pilots arrive at the battlefield. They have different lives and stories. They come of age, fall in love, lose loved ones, and assert their place in a men's world. The air has become both a home and a redemption for them. But in a war, nobody knows who's destined to live, and who will die.

### SYNOPSIS

World War II. There is heavy combat in the USSR. The German army is advancing. A unit of female pilots arrives at a mixed aviation regiment. They are all young and inexperienced, and don't understand war yet. They are among the first female pilots at the battlefield. Many men are not used to having them there, and not used to war in general. It is hard for the women to exist in a men's world, but day after day they prove that they are just as good as men. The main character, Zhenya, is a talented pilot with a complicated life; she has lived through a lot and has learned not to get attached to people to avoid the pain of losing them. She is afraid of her emotions and tries to control them. She only wants to fly well and defeat the enemy. She wants to become one with the air, the wind, and the airplane. In a series of air battles, the young women's combat skills keep improving. But many people from the regiment die. Friendship and love are difficult for Zhenya, but in the sky, in battle, she feels more and more like she belongs. Soon she becomes the best pilot of the regiment, but fewer people around her are still alive. Zhenya matures and prepares to go into her last battle.

### GOALS AT GAP-FINANCING MARKET

To find co-production partners, distributors and a sales company.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

2D / 90'

### LANGUAGE / LOCATION

Russian / Russian Federation

### BUDGET / FINANCING IN PLACE

€ 3.184.106 / € 2.449.312

### MAIN PRODUCTION COMPANY

SAGa

### CO-PRODUCTION COMPANIES

Metrafilms

### PARTNERS ATTACHED

Channel One Russia

### CURRENT STATUS OF PROJECT

Pre-Production

### CREATIVE TEAM

Aleksey German, *Director*

Andrey Saveliev,

Artem Vassiliev, *Producers*

Elena Okopnaya, *Production Designer*

### DELEGATE PRODUCTION COMPANY

SAGa

### MAIN CONTACT PERSON

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Aleksey German,  
*Director*



Andrey Saveliev,  
*Producer*



Elena Okopnaya,  
*Production Designer*

### DIRECTOR'S STATEMENT

Lately, many films about WWII have been made, but there is undeservingly little in them about the role of women and their immense contribution to the victory. The genesis of Victory is also important to me. How the miracle that led to victory was born through human feelings, faith and fear, courage and despair. It will be a story about youth and acuity of feelings; about maturing and gaining humanity. About self-sacrifice and heroic deeds, not the poster kind, but pained and hard-won.

The feeling for the future film came from a synthesis of the poetics of Malick's *The Thin Red Line* and Soviet war movies. It will be based on the authenticity of the era and the characters, veracity of everyday life and documentary reality of battle scenes. The viewer will be next to the characters, looking into their eyes, glancing over their shoulders, seeing the texture of planes and armor of tanks, feeling the vibrations of the cockpit during a flight, as well as the air and the wind. The viewer will travel the whole road with Zhenya, who changed from a reserved teenager to the best fighter pilot in one year. She let the world inside and got as far away from loneliness as it is possible in real life.

### PRODUCTION COMPANY PROFILE

SAGa and Metrafilms studio work together as close partners. They cooperate with the most talented Russian directors of art films, such as, Aleksey German, Alexey Fedorchenko, Mikhail Idov and Roman Vasyanov. Their recent films *Dovlatov* and *Under Electric Clouds* by Alexey German received Silver Bears at Berlinale. *Anna's War* by Alexey Fedorchenko was acknowledged as the best Russian film by three independent awards — Golden Eagle, Nike and White Elephant.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Anna's War* by Alexey Fedorchenko

**2018** *Dovlatov* by Aleksey German

**2015** *Under Electric Clouds*

by Aleksey German

**2013** *5000 Days Ahead* (short)

by Aleksey German

**2011** *From Tokyo* (short) by Aleksey German

**2008** *Paper Soldier* by Aleksey German



FRANCE, LEBANON, BELGIUM

## ALAM

## FIRAS KHOURY

### DIRECTOR'S BIOGRAPHY

Firas Khoury is a 37 year-old Palestinian scriptwriter and director. He has several short films to his credit; among them are the award-winning documentary *Seven Days in Deir Bulus* (2007) and *Yellow Mums* (2010). These films were screened in international festivals but also on TV channels, including Arte and VVD. He has just completed a new short, *Maradona's Legs*, which has received the Robert Bosch Stiftung Film Prize and the production support of Berlin Medienboard. This short is yet to be released.

### LOG-LINE

Tamer is a Palestinian living in Israel. He and his friends lead a typical high school student's life until the arrival of the beautiful Maysaa'. To please her, Tamer agrees to take part in a mysterious flag operation on the eve of Israel's Independence Day which is a mourning day for Palestinians.

### SYNOPSIS

Tamer, is a 17-year-old Palestinian-Israelian, an identity full of contradictions and discrimination. Obeying his parents, Tamer doesn't meddle in politics, just like his friends Shekel and Rida. Tamer keeps the tragic memory of his uncle on his mind, an ex-activist who was broken by prison. A complete opposite, Tamer's father is social success incarnate, attempting to mold his son into his own image. Tamer stays in the family's adjacent empty house to get away and enjoy some freedom. Tamer is aware of the limits of the society he lives in, but wants to comply with his surrounding while he experiences forbidden things: alcohol, cigarettes, internet sexuality. Tamer is immediately attracted to his new classmate Maysaa'. On top of being beautiful, she is confident, spontaneous and politically engaged. She freely expresses herself in a community too afraid of reprisal, inhibited by things that go unsaid. Fascinated by her, Tamer drags along his buddies into her "Operation: Flag". A plan she devised with her friend Safwat. The plan consists of replacing the Israeli flag on top of the school with the Palestinian flag for the Israeli Independence Day festival. Tamer gets closer to Maysaa' and changes under her influence. He frees himself from his inhibitions and keep a critical eye on his environment. Filled with political conscience and despite his father's interdiction, Tamer participates in a display that will end tragically.

### GOALS AT GAP-FINANCING MARKET

Our priority is to find an international sales agent and also some partners in equity money in order to finance our gap.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

4K / 90'

### LANGUAGE / LOCATION

Arabic, Hebrew / Israel

### BUDGET / FINANCING IN PLACE

€ 575.620 / € 405.433

### MAIN PRODUCTION COMPANY

MPM Film

### CURRENT STATUS OF PROJECT

In pre-production

### CREATIVE TEAM

Firas Khoury, *Director*

Marie-Pierre Macia, *Main Producer*

Naomie Lagadec, *Assistant Producer*

### DELEGATE PRODUCTION COMPANY

MPM Film

### MAIN CONTACT PERSON

Naomie Lagadec

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Firas Khoury,  
*Director*



Marie-Pierre Macia,  
*Producer*

### DIRECTOR'S STATEMENT

*Alam* isn't autobiographical, even though it draws its motivation, drama and emotions from what me and my generation of Palestinian-Israelis have lived through. My original impulse was the desire to alter our reality and lives into fiction because the microcosm that is the Palestinian community inside Israel seems to be a mating ground for dramaturgy, where people's stories occur on the backdrop of paradoxical tangling between "Palestinians" and "Israelis". An analysis of Palestinians historic reality who decided to not become refugees after their defeat (or Catastrophe – Nakba), this hyphen (Palestinian-Israeli) is only possible at the price of a pragmatic resignation. Our grandparents lived through the war and the humiliation of defeat in 1948. Their villages were destroyed, their goods repossessed and their families separated. Under the authority of the Israeli State, they were designated "Arab" (not Palestinians because Palestine doesn't exist), or "present-absentees". The generation of my parents lived through the war but unlike their parents, fought for their citizen rights. Lastly, a general depoliticization happened and it's the reality in which my generation lives in now.

### PRODUCTION COMPANY PROFILE

Established in 2007, MPM Film has produced and coproduced internationally awarded films by established directors as: *The Turin Horse* by Béla Tarr, *Xenia* by Panos H. Koutras, *Memory Exercises* by Paz Encina, *Zama* by Lucrecia Martel; and worked with young directors such as the Romanian Adrian Sitaru with *Hooked* and the Kenyan Wanuri Kahiu with *Rafiki*. Since 2018, the sales department of MPM Film joined Premium Films to create a new international films sales company: MPM Premium.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Rafiki* by Wanuri Kahiu

2018 *Zama* by Lucrecia Martel

2016 *Memory Exercises* by Paz Encina





USA, CROATIA

# ALEPH

## IVA RADIVOJEVIC

### DIRECTOR'S BIOGRAPHY

Iva Radivojevic is a Yugoslavian-born writer, editor and director who spent her early years in Yugoslavia and Cyprus and currently divides her time between the USA and Greece. Her films have screened at NYFF, SXSW, IFFR, Jihlava, HotDocs, MoMA and on PBS. A 2017 Sundance Art of Nonfiction Fellow, she is the recipient of awards/fellowships from the Jerome Foundation, Guggenheim & Princess Grace Foundation and named one of "25 New Faces of Independent Film" by Filmmaker Magazine. Her award-winning feature doc, *Evaporating Borders*, was an official selection of over 30 international film festivals.

### LOG-LINE

*Aleph* is a mysterious portal that contains the entire universe. The portal is hidden in a splintered labyrinth of meaning, magic and experience and encompasses the thoughts, ideas and dreams of protagonists in ten countries spanning five continents. These collective stories serve as pieces of a puzzle that lead to what the Argentinean writer Jorge Luis Borges called 'the unimaginable universe'. The characters/protagonists involved in the process are the filmmaker's co-creators; they are equally engaged in the dialogue and the destiny of the film.

### SYNOPSIS

Inspired by a short story by Argentinean writer Jorge Luis Borges, *Aleph* is a hybrid feature that uses elements of fiction and the rigor and mechanics of creative documentary practice to create multiple angles and points of view combined to make a whole. It zooms into the hyper present to observe and document the ties that bond people across space and time. The experience of meaning, as both revelation and challenge, is what defines the film's game-like structure, its whimsical playfulness and worldly scope. Through the journey, the film explores the lives of 10 people in 10 countries whose individual stories connect to larger questions of community, human connection and existence. The protagonists share their thoughts, innermost feelings, preoccupations; each narrative thread leads us closer to the "center of the unimaginable universe" or the experience of life. The stories are woven together, each with its own particular formal style and cinematic strategy; throughout the film, the internal dialogue and external conversation is punctuated by the voice of a gentle, inquisitive, even humorous narrator, who serves as a guide to the topography of the film's larger thematic.

Venice Production Bridge 2019

### GOALS AT GAP-FINANCING MARKET

To find financing for post-production to meet potential partners, sales agent, distributors and broadcasters/pre-sales.

### PROJECT TYPE

Hybrid Feature

### FORMAT / RUNTIME

HD, 16:9 / 100'

### LANGUAGE / LOCATION

Spanish, Arabic, English, Serbian, Greek, Nepalese, Thai, Zulu / Argentina, Algeria, USA, Greenland, Greece, Nepal, Thailand, Mexico, South Africa

### BUDGET / FINANCING IN PLACE

€ 288.826 / € 221.879

### MAIN PRODUCTION COMPANY

Ivaasks Films LLC

### PARTNERS ATTACHED

ARTE La Lucarne (Broadcast Pre-Sale); General Article Pictures, Cinereach, Jerome Foundation, Princess Grace Foundation, Sundance Documentary Fund, NYSCA, BritDoc, Croatian Audiovisual Center (Funders)

### CURRENT STATUS OF PROJECT

Completion of principal photography: Fall 2019; Post-Production Fall 2019-Winter 2020; Delivery Spring 2020

### CREATIVE TEAM

Iva Radivojevic, *Director and Writer*  
Madeleine Molyneaux, *Main Producer*  
Vilka Alfier, Iva Radivojevic, *Addtl Producers*  
Jimmy Ferguson, *DoP*  
Iva Radivojevic, Jay Rabinowitz, A.C.E., *Editing*  
Guillermina Pico, Žarko Laušević, Desire Marea, *Main cast*

### DELEGATE PRODUCTION COMPANY

Ivaasks Films LLC

Picture Palace Pictures

### MAIN CONTACT PERSONS

Iva Radivojevic  
Madeleine Molyneaux

### ADDRESS

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Iva Radivojevic,  
*Director and Writer*



Madeleine Molyneaux,  
*Producer*

### DIRECTOR'S STATEMENT

In these incredibly intense, fast and dizzying times, more than ever there is a need for a center, for something that unifies. Perhaps it is found in uncertainty, in the mystical. My film takes on these properties/ideas in order to investigate and uncover this unifying principle. We all need to understand the world, to cope with daily life, with death, with the passage of our lives - and so there is a need for life to touch the eternal, to understand the mysterious. This is what Borges was signifying with his story "The Aleph", whereby the protagonist discovers a point (an opening) suspended in space and time that when peered into, allows one to see the entire universe: the past, the future, the present. It is a place of intense presence, a place of contentment, where everything makes sense. My goal is to open up the possibilities of the cinematic experience in a profoundly poetic fashion grounded in the experiences of the lives of others, and engage myself, the protagonists and the viewer in a dialogue, a process of questioning, an alertness. We are not really seeking a meaning but an experience of meaning, an experience of life, so that we have an experience of being alive.

### PRODUCTION COMPANY PROFILE

Ivaasks Films is the production company of filmmaker Iva Radivojevic. Credits include *Evaporating Borders* (2014), executive produced by Laura Poitras, receiving awards at DokuFest (Best Balkan Doc); Indie Lisboa (RTP Prize for Best Investigation Film); Chicago Underground Film Festival (Best Feature) and FIGIF (Coup de Coeur de Jury) and numerous short films screened at international festivals and art institutions.

Picture Palace Pictures, founded in 2004 by Madeleine Molyneaux, develops, produces and represents films, moving image projects and curatorial initiatives that often defy easy categorization. Recent credits include Bill Morrison's *Dawson City: Frozen Time*, produced in association with ARTE La Lucarne and MoMA (world premiered at Venice Film Festival, Orizzonti, 2016) and Kevin Jerome Everson's *Tonsler Park* (2017).

### MAIN FILMOGRAPHY OF PRODUCER

**2017** *Tonsler Park* by Kevin Jerome Everson  
**2016** *Dawson City: Frozen Time* by Bill Morrison

**2015** *Park Lanes* by Kevin Jerome Everson  
**2012** *Tomorrow You're Gone* by David Jacobson



TURKEY, GERMANY

## ANADOLU LEOPARI ANATOLIAN LEOPARD

EMRE KAYIS

### DIRECTOR'S BIOGRAPHY

Born in 1984 in Ankara, Emre Kayis has been committed to storytelling and visual arts since childhood. After a BA in Law, he decided to quit and move to London. In 2012, he was accepted to the London Film School. After directing two narrative short films and practicing photography, he graduated in 2014 with his thesis film *The Translator* which was screened at more than 220 film festivals worldwide, such as Sarajevo, Premier Plans, Palm Springs, Montreal, winning 16 awards and nominated for Best Short Film for the 28<sup>th</sup> European Film Awards. He is an alumnus of Sarajevo Talents and a member of EFA.

### LOG-LINE

Set in Turkey's gray and quiet capital of Ankara, by an exercise in straight-faced humor laced with absurd situations regarding contemporary Turkish society, *Anatolian Leopard* is a black humour drama about two zoo officers, Fikret and Gamze, try to hide a secret to stop the privatization process.

### SYNOPSIS

Fikret is the manager of the oldest zoo of the country, currently being privatised. The last obstacle to completed this process is the most aged member of the zoo, an anatolian leopard, which is protected by a law for endangered species. For the sake of the privatization, the leopard should transfer to another zoo. Trapped in a prison of day-to-day loneliness, Fikret finds his world turned onto its head when he realizes the leopard has died. Determined to cloak the extent of his misery, he throws the dead animal into the dirty stream at the back of the zoo and tells the police that the leopard escaped from its cage. Although this lie would be effective in pushing the already deteriorated privatization to a deadlock and remind Fikret of the joy of achieving something through his own actions. The made up story will attract media attention and the ghost of the leopard leads to serious precautions being taken in the city and the size of the incident will go beyond Fikret's wildest expectations.

### GOALS AT GAP-FINANCING MARKET

To cover 30% of the budget, which could be with private financing, equipment or/and 16mm deal, VFX or distribution/TV deals, MG.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

16 mm / 100'

### LANGUAGE / LOCATION

Turkish / Ankara, Canakkale, Poznan (or other place to film in a Zoo)

### BUDGET / FINANCING IN PLACE

€ 700.000 / € 420.000

### MAIN PRODUCTION COMPANY

TatoFilm

### CO-PRODUCTION COMPANIES

Elemag Pictures

### PARTNERS ATTACHED

Ministry of Culture

### CURRENT STATUS OF PROJECT

In Financing

### CREATIVE TEAM

Emre Kayis, *Director and Writer*

Olena Yershova, *Main Producer*

Buke Aksehirli, *Line Producer*

### DELEGATE PRODUCTION COMPANY

TatoFilm

### MAIN CONTACT PERSON

Olena Yershova

### ADDRESS

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Emre Kayis,  
*Director and Writer*



Olena Yershova,  
*Main Producer*



Buke Aksehirli,  
*Line Producer*

### DIRECTOR'S STATEMENT

Turkey passes through a decade that conservatives changed the country's destiny to an utterly different direction, which created many broken souls. *Anatolian Leopard* as a metaphor is my intention to take on the emotional world of people who were squashed under the spirit of the time, who belong to another time, similar to the sad story of this nearly extinct animal. Fikret, a middle aged zoo manager who shares a similar fate with the leopard of which bright and sunny days have turned into an excess everyone tries to get rid of, and Gamze, who has been working as an officer at the same zoo for years, who dreams of becoming an air hostess and transform her life. Through isolated protagonists faced by surrealistic predicaments and socialbureaucratic powers, my purpose is to create a Kafkaesque atmosphere that will allow me to explore themes of existential anxiety, alienation and guilt. Yet in the film there will be a lot of humor. My intention is to depict governmental figures as oppressors of the naive souls though deadpan caricatures that are funny, but at the same time frighteningly close to reality, suggesting that what is going on in the contemporary society borders on the absurd.

### PRODUCTION COMPANY PROFILE

TatoFilm is a boutique company, that produces films with a strong creative vision by bright directors. The company created by Olena Yershova, operates in Ukraine and Turkey, has produced 10 feature films that gathered more than 150 awards worldwide. These includes *Volcano* (People Choice's Award at Pingyao IFF), *Frost* (Director's Fortnight, Cannes), *Gogita's New Life* (IDFA), *Blind Dates* (Toronto, Berlinale – Forum), *Motherland* (Venice IFF- Film Critics Week). *Brighton 4* by Levan Koguashvili (Venice Gap-Financing Market 2017) is in post-production. Olena Yershova is a member of EFA and Asian Pacific Screen Academy.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Volcano* by Roman Bondarchuk  
**2016** *Gogita's New Life* by Levan Koguashvili,  
**2015** *Motherland* by Senem Tuzen  
**2013** *Blind Dates* by Levan Koguashvili



PHILIPPINES, USA

## DEATH OF NINTENDO

RAYA MARTIN

### DIRECTOR'S BIOGRAPHY

Named one of the 50 most important filmmakers under 50 by Cinema Scope, Raya Martin's films have screened in Cannes, Toronto, Locarno, and New York. His breakthrough feature *Independencia*, hailed as a singular mix of Filipino history and Hollywood fantasy, screened in Un Certain Regard at the Cannes Film Festival in 2009. Taking striking cinematic forms, his work is inspired by everything from Tarkovsky to The Simpsons. His past works include *How to Disappear Completely*, *La Ultima Pelicula* (co-directed with Mark Peranson) and *Smaller and Smaller Circles*.

### LOG-LINE

Set in Manila in the 90's, *Death of Nintendo* takes us into the colorful pop-culture world of four friends, back in the days when video games were still a novelty. Mimaw and her friends Paolo, Kachi and Gilligan go on a journey of self-discovery together as they play games and wrestle with new dilemmas – puppy love, circumcision and other horror stories.

### SYNOPSIS

*Death of Nintendo* begins with Paolo, a sheltered and obedient son who is stifled by his overprotective mother – and ends with his friend Mimaw, a tomboy who finds herself after getting her heart broken for the first time. A series of earthquakes leading up to Mt. Pinatubo's historic volcanic eruption has been causing blackouts across the country, preventing kids from playing video games. After roaming the streets and getting beaten up, Paolo and his friends, Kachi and Gilligan, decide on traditional circumcision as the ultimate answer to their problems. Paolo gets sidetracked and falls in love with the neighborhood "It" girl Shiara. Against his mother's wishes, he makes an elaborate plan to take her on a ghost-hunting trip on Good Friday, coercing Mimaw to help him along. Mimaw agrees, out of secret feelings of infatuation that she is developing towards him. On the night of the hunt, everything goes wrong and the friends realize that not everything is fun and games. Mimaw realizes she must become her own person and no longer be one of the boys. They reunite the next summer, changed.

### GOALS AT GAP-FINANCING MARKET

To find a European co-producer, financiers, distributors and international sales agents

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Video / 96'

### LANGUAGE / LOCATION

Tagalog, English / Philippines

### BUDGET / FINANCING IN PLACE

€ 430.000 / € 320.000

### MAIN PRODUCTION COMPANY

IndieFlip

### CO-PRODUCTION COMPANIES

Black Sheep, Sea Change Media

### CURRENT STATUS OF PROJECT

Post-Production

### CREATIVE TEAM

Raya Martin, *Director*

Valerie Castillo Martinez,

*Producer and Writer*

### DELEGATE PRODUCTION COMPANY

IndieFlip

### MAIN CONTACT PERSON

Valerie Martinez

### ADDRESS

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Raya Martin,  
*Director*



Valerie Castillo Martinez,  
*Writer and Producer*

### DIRECTOR'S STATEMENT

While everyone would claim that his or her generation was the most challenging to deal with, growing up in the 1990s was a particularly special thing. It was a decade of the community. Life in the Philippines was changing very quickly: It was the beginning of virtual summers and the end of our childhood memory. The middle class community that Val and I were part of, having attended the same private school in a suburban district, remember this transition clearly. This world exists only as a fragile memory. It is this ephemeral feeling that resonates intensity in *Death of Nintendo*, a film about our precious relationship with childhood, and the struggle with our fast changing emotions towards becoming an adult. When the computer lets us down, we will always have our stories told in candlelight darkness. This a story of a lot of young men and women discovering themselves in the third-world jungle: dealing with the traditionally male-dominated world, while articulating their affections with the opposite sex. It is not just a story of loss, but ultimately it's about the birth of a character in real life.

### PRODUCTION COMPANY PROFILE

IndieFlip is a creative development and production company dedicated to films that champion stories from diverse and under represented groups, characters of unlikely backgrounds and situations, with stories that cross cultures. Our mission is to creatively collaborate with a milieu of talents and work together to deliver strong films with quality content. We strive to protect the artist's creative vision and integrity, putting stories first. We develop original content and are heavily involved in the creative process from inception all the way to distribution.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Liberty* by Faren Humes

**2018** *Manila is Full of Men Named Boy* by Andrew Stephen Lee

**2017** *The President's Visit* by Cyril Aris

**2016** *Pria* by Yudho Aditya



ARGENTINA

## EL PRÓFUGO THE FUGITIVE

NATALIA META

### DIRECTOR'S BIOGRAPHY

Natalia Meta is a philosophy graduate from Universidad de Buenos Aires (UBA). She worked as a TV scriptwriter from 2005 to 2007. In 2006 she founded the editorial company La Bestia Equilátera. She executive produced the films *Un Amor* (Paula Hernández, 2011) and *Las Acacias* (Pablo Giorgelli, 2011, Camera d'Or, Cannes 2012), both produced by Utopica Group. In 2013 she wrote, directed and produced her first film, *Muerte en Buenos Aires* (*Death in Buenos Aires*). It premiered in May 2014 in more than 100 theatres nationwide.

### LOG-LINE

A woman meets the man of her dreams and her life turns into a nightmare.

### SYNOPSIS

Inés is a lyrical singer who works as a dubbing actor for movies in Buenos Aires. During a flight to a Caribbean beach with her partner Leopoldo, Inés has a vivid and upsetting nightmare in which she confesses her love to someone. That same night, Leopoldo dies in a mysterious accident. Back in Buenos Aires, Inés struggles to resume her singing rehearsal schedule. One day she meets Alberto, the venue's organ technician. Alberto seems to know Inés down to the detail and fits perfectly into her ideals. But slowly her voice starts to change. Strange sounds coming from her body are picked up by the microphones at the dubbing studio. Adela – an old and mysterious dubbing actor – explains to her that those are no ordinary sounds, but evidence of entities from another world forcing their way into ours. Heavily disturbed, Inés becomes paranoid. She sees her dead boyfriend among the crowds. She has the feeling that both Alberto and her mother are impostors, manifestations of the entity that tries to possess her. With Adela's guidance, Inés will try to close the window that connects both worlds forever. She will face the entity in his own realm: inside her dreams.

### GOALS AT GAP-FINANCING MARKET

To find international sales, European and North American distributors for pre-sales and EU co-producers, as well as equity investors.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Digital 4K / 90'

### BASED ON

*El Mal Menor* (The Lesser Evil) by C.E. Feiling

### LANGUAGE / LOCATION

Spanish / Buenos Aires

### BUDGET / FINANCING IN PLACE

€ 959.200 / € 602.501

### MAIN PRODUCTION COMPANY

Rei Cine

### CO-PRODUCTION COMPANIES

Picnic Producciones

### CURRENT STATUS OF PROJECT

Post-Production

### CREATIVE TEAM

Natalia Meta, *Director and Writer*  
Benjamin Domenech, Santiago Gallelli,  
Matías Roveda, *Producers*  
Eugenio Fernández Abril,  
*Head of Development*  
Érica Rivas, Nahuel Pérez Biscayart,  
Daniel Hendler, Cecilia Roth, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Rei Cine

### MAIN CONTACT PERSON

Matías Roveda,  
Eugenio Fernández Abril

### ADDRESS

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Natalia Meta,  
*Director and Writer*



Matías Roveda,  
*Main Producer*



Eugenio Fernández Abril,  
*Head of Development*

### DIRECTOR'S STATEMENT

The English often use the word uncanny to refer to this type of horror. It's what we might call sinister – when something's amiss, when the familiar is slightly altered and suddenly turns menacing. It's the camera's stealthy gaze, the paroxysm of suspense that takes place when we realize that the threat is real, that there is no way to avoid it, and we can only wait for it like a condemned man awaiting his executioner. One of the driving forces behind *The Fugitive* is the desire to give moviegoers a sinister and unsettling view of Buenos Aires. As the story develops, interferences will taint this perfectly intact vision of the recognizable, small shockwaves that disturb the screen, undercurrents that jar the order of reality. This transformation, leading us to the realm of nightmares, will be gradual and constant. The religious representation of evil as absence is easier to grasp when we invert the relationship: absence is perceived as evil, and its intrusion in the world, the transformation brought about by its vague, intermittent presence, creates the same effect: we feel alienated and frightened. In order to gain ground, perhaps it must change the world and its moral codes.

### PRODUCTION COMPANY PROFILE

Established in Buenos Aires, Rei stands as a home for groundbreaking filmmakers in Latin America. Fully committed to all creative stages, Rei delivers cutting-edge content to the international audience. All of Rei's films have been successfully distributed worldwide and premiered in festivals such as Cannes, Berlinale, or Venice, amongst others. Current line up includes projects by: Natalia Meta, Lucrecia Martel, Pablo Fendrik, Gastón Solnicki, Gonzalo Tobal, Natalia Garagiola and Felipe Gálvez.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Holy Beasts* by Israel Cárdenas and Laura A. Guzmán  
**2018** *Introduzione all'oscuro* by Gastón Solnicki  
**2018** *The Accused* by Gonzalo Tobal  
**2018** *The Queen of Fear* by Valeria Bertuccelli  
**2017** *Zama* by Lucrecia Martel  
**2017** *Hunting Season* by Natalia Garagiola



ITALY, SWITZERLAND, FRANCE

## GUERRA E PACE WAR AND PEACE

MASSIMO  
D'ANOLFI,  
MARTINA  
PARENTI

### DIRECTOR'S BIOGRAPHY

Massimo D'Anolfi and Martina Parenti have been working together since 2006. Their films, all documentaries, have been screened in the main world festivals, from Venice to Berlin to Toronto. Their filmography includes *I promessi sposi* (2007), *Grandi Speranze* (2009), *Il castello* (2011), *Materia oscura* (2013), *L'Infinita fabbrica del Duomo* (2015), *Spira Mirabilis* (2016) and *BLU* (2018).

### LOG-LINE

*War and Peace* is a film that tells the indissoluble link between war and peace in state relations, in the light of the images that the history of cinema has handed down to us.

### SYNOPSIS

*War and Peace* creates a dramaturgical triangle between precious archival materials related to the war, the Italian Foreign Ministry and its diplomatic offices. If on the one hand the Ministry of Foreign Affairs and its representations, symbolic places par excellence, are the heart and the arteries of Italian diplomacy and the exemplary metaphors of international relations between one country and another, on the other hand the visual archives and sounds that recorded wars throughout the 20<sup>th</sup> century, are the fundamental documents and memory to understand the present and imagine the future. By making a journey through the past, between images that tell of the preparation for war, the war itself and its consequences, will our present appear only as an interlude between one war and another? *War and Peace* is not a historical reconstruction, but a reflection on the images that tell the story; we are not looking for data, but for testimonies that constitute a shared cultural heritage.

### GOALS AT GAP-FINANCING MARKET

To find completion funds, investors and financing partners in addition to distributors, broadcasters and interest from festivals.

### PROJECT TYPE

Documentary Feature

### FORMAT / RUNTIME

4k / 100'

### LANGUAGE / LOCATION

Italian, French, German / Rome, Paris, Lausanne

### BUDGET / FINANCING IN PLACE

€ 750.000 / € 650.000

### MAIN PRODUCTION COMPANY

Montmorency Film di D'Anolfi Massimo & Parenti Martina S.n.c

### CO-PRODUCTION COMPANIES

Rai Cinema, Lomotion, Bocalupo Films

### CURRENT STATUS OF PROJECT

Shooting and editing

### CREATIVE TEAM

Massimo D'Anolfi and Martina Parenti, *Directors, Writers, Editors and Main Producers*

David Fonjallaz

and Louis Mataré, *Co-Producers*

Massimo D'Anolfi, *DoP*

Massimo Mariani, *Sound, Composer*

### DELEGATE PRODUCTION COMPANY

Montmorency Film di D'Anolfi Massimo & Parenti Martina S.n.c

### MAIN CONTACT PERSON

Martina Parenti

### ADDRESS

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Massimo D'Anolfi,  
*Director and Producer*



Martina Parenti,  
*Director and Producer*



David Fonjallaz,  
*Co-Producer*

### DIRECTOR'S STATEMENT

*War and Peace*, puts its gaze on this confused historical moment in which violence is a disturbing challenge to human coexistence and where diplomacy more than ever needs to find new ways and new expressions to its value. *War and Peace* is a film that tries to unveil the mechanisms of power, bureaucracy, diplomacy in a world dominated by fear, brutality and rules that protect the privileges of the powerful without protecting the weaker enough. The film through stories, history, words and images seeks a crack, a possible glimpse of freedom. Between war and peace, between the privileges of the few and the misery of the many, how do you feel like children of the same earth?

### PRODUCTION COMPANY PROFILE

Montmorency Film is an independent production company based in Milan. It was founded in 2008 by Massimo D'Anolfi and Martina Parenti with the aim of producing films capable of combining ideation, invention and commitment. Massimo D'Anolfi and Martina Parenti, as well as production and the direction of their films, take care of photography, shooting, sound and editing of their projects.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *BLU* by Massimo D'Anolfi and Martina Parenti  
**2016** *Spira Mirabilis* by Massimo D'Anolfi and Martina Parenti  
**2015** *L'Infinita fabbrica del Duomo* by Massimo D'Anolfi and Martina Parenti  
**2013** *Materia oscura* by Massimo D'Anolfi and Martina Parenti  
**2011** *Il castello* by Massimo D'Anolfi and Martina Parenti  
**2009** *Grandi Speranze* by Massimo D'Anolfi and Martina Parenti  
**2007** *I promessi sposi* by Massimo D'Anolfi and Martina Parenti



**BELGIUM,  
THE NETHERLANDS, SPAIN**

## **HET MIRAKEL VAN ALMERÍA THE MIRACLE OF ALMERÍA**

**MOON BLAISSE**

### **DIRECTOR'S BIOGRAPHY**

Moon Blaisse is Dutch, living in Belgium. She is an award-winning director who graduated with a Master in Audiovisual Arts in 2010. Moon was awarded multiple times with her short film *Sometime Later* (2011). With the short film *Guest* (2015), she went on to receive the press prize by l'union de la critique de cinema de Belgique. She was selected for the Berlinale Talent Campus in 2013 and the IDFA-Mediafund Script development lab in 2014. For *The Miracle of Almeria*, Moon's feature film debut, she participated in the EDN Docs in Thessaloniki workshop and pitched at CPH:Forum & Dok Leipzig.

### **LOG-LINE**

The legal and illegal inhabitants of Almeria, the largest vegetable patch of Europe, collaborate on revealing the system of violence behind our tomatoes.

### **SYNOPSIS**

At the far end of Europe, on the southern border of Spain, lies Almería. It is a huge province completely covered with white plastic, harbouring Europe's largest vegetable garden. It is the place where our tomatoes come from, even in winter. But under all the plastic, strange things happen... Today, Almeria's freshwater resources are nearly exhausted, pesticides and large quantities of plastic have irreversibly contaminated the soil. Supermarkets yearly decrease the price they are willing to pay for their tomatoes. Vegetable cultivation moves inevitably to Poland, Morocco and Africa. Spanish farmers dive well under their prices to keep in the race. 120.000 migrants work in slave-like conditions on the plantations. In *The Miracle of Almeria*, farmers, migrant workers, women, politicians, a psychiatrist, a Belgian exporter start a dialogue, in order to understand how Almeria grew from an empty desert to a white, plastic kingdom in 50 years' time. Where things started to go wrong? With the use of their imagination, the characters create film scenes together to make the blind spots of our capitalist system visible.

### **GOALS AT GAP- FINANCING MARKET**

To find post-production support, foundations and a sales agent.

### **PROJECT TYPE**

Documentary Feature

### **FORMAT / RUNTIME**

2K / 1x90min and 2x52mins

### **LANGUAGE / LOCATION**

Spanish, Arabic, Bambara, English / Almeria, Spain

### **BUDGET / FINANCING IN PLACE**

€ 842.590 / € 762.589

### **MAIN PRODUCTION COMPANY**

Cassette for timescapes

### **CO-PRODUCTION COMPANIES**

Baldr Film

### **CURRENT STATUS OF PROJECT**

In production

### **CREATIVE TEAM**

Moon Blaisse, *Director and Writer*

Thomas Bellinck, *Writer*

Emmy Oost, *Producer*

Artur Pol Camprubi Hernández, *DoP*

Thomas Pooters, *Editor*

Stefan Jakiela, *Production Designer*

Lucas Colle, *Sound*

Jens Bouterly, *Composer*

### **DELEGATE PRODUCTION COMPANY**

Cassette for timescapes

### **MAIN CONTACT PERSON**

Emmy Oost

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### **WEBSITE**

timescapes.be



Moon Blaisse,  
*Director and Writer*



Emmy Oost,  
*Producer*

### **DIRECTOR'S STATEMENT**

We decided to make this film in a work process together with the characters. We ask them an open and active question: "If you could step into a time machine and get out at one moment in the History of Almeria, and if you could change one thing, what would this be and how would this look like in a film scene?" Working with their imagination and with fantasy scenes, makes it much easier to express what people had really suffered and what made them so powerless to react on it. While the characters work together on each other's scenes, they also start to understand their misconceptions and contrasting points of view. In this way, the film reveals how a lack of dialogue can lead to the excessive violence that is threatening the region today. At the same time, the film will present the characters' ideas to face the challenges of the future.

### **PRODUCTION COMPANY PROFILE**

Cassette for timescapes produces films and crossmedia projects that combine innovative vision and social or political engagement. Cassette for timescapes has successfully coproduced with the US, UK, France, Germany, the Netherlands and aims at distributing its films worldwide. Producer Emmy Oost received the Flanders Cultural Prize for Film 2015 for a slate of migration films and her work on interactive documentaries. Oost is part of the DocSociety Impact Producers, Eurodoc, EAVE, ACE & Power to the Pixel Producers Networks. Since 2014, she teaches at LUCA, school of arts.

### **MAIN FILMOGRAPHY OF PRODUCER**

**2018** *Watch Me* by Klara Van Es

**2017** *Inside the Distance*

by Elias Grootaers

**2017** *How Camels Become Lions*

by Lydia Rigaux

**2015** *Problemski Hotel* by Manu Riche

**2015** *No Man is an Island*

by Tim De Keersmaecker

**2009** *Double Take* by Johan Grimont



GERMANY, TURKEY, JAPAN

## IGUANA TOKYO

KAAN MÜJDECI

### DIRECTOR'S BIOGRAPHY

Kaan Müjdecı's feature debut *Sivas* premiered at the 71<sup>st</sup> Venice Film Festival, in the main competition, and was awarded with the Special Jury Prize. In the same year, *Sivas* was the official nominee from Turkey for the Best Foreign Language Film Oscar® at the 88<sup>th</sup> Academy Awards. His second feature film *Iguana Tokyo* was selected to Cannes Cinefondation L'Atelier at the 69<sup>th</sup> Cannes Film Festival and received a production grant from the Turkish Ministry of Culture. The project is currently in post-production.

### LOG-LINE

Tokyo. The near future. The whole city, cutting across all layers of society, has fallen under the spell of virtual reality game M2. However, for a nuclear family the game might prove fatal, whoever rules the game rules the family. Soon the familial bonds of love and loyalty turn into envy, jealousy and hate between a father, mother and daughter.

### SYNOPSIS

What happens, when an ordinary family in one of the arguably most advanced cities in the world starts living in two different worlds? What happens, when that fine line between reality and fantasy begins to blur, when a computer game controls the space you live in, re-defines your real life? When a gigantic, green iguana is the only one that can witness the people slowly lose themselves between these different worlds... *Iguana Tokyo* tells the story of a family that installs the Virtual Reality game M2 in their small flat in downtown Tokyo. The rules are simple: who ever wins, is in charge of the house. The game becomes the center of their lives, defines their reality, and quickly changes the family dynamic. Depending on how well they play in the game, the family members' rooms in their flat increase or shrink in size. The game threatens to tear the family apart, and only their pet iguana realizes the dangerous tension developing between the Mother, the Father and their daughter.

### GOALS AT GAP-FINANCING MARKET

To find European co-producers to fill our 15% gap and empower the project with attachment of a sales agent.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

4k / 100'

### LANGUAGE / LOCATION

Turkish, Japanese / Istanbul, Tokyo

### BUDGET / FINANCING IN PLACE

€ 1.400.000 / € 1.190.000

### MAIN PRODUCTION COMPANY

Coloured Giraffes

### CO-PRODUCTION COMPANIES

Trixta, Kaan Film

### PARTNERS ATTACHED

Ali Emir Tapan, Madlen Kamhi

### CURRENT STATUS OF PROJECT

Post-Production

### CREATIVE TEAM

Kaan Müjdecı, *Director and Writer*

Kaan Müjdecı, Ryohei Tsutsui,

*Main Producer*

Mate Herbai, *DoP*

Meral Yurtseven, Emre Yurtseven,

*Production Designer*

Kazuya Nagaya, *Soundwalk,*

*Composer*

Saadet Işıl Aksoy, Ertan Saban,

Deniz Ülkü, *Main Cast*

### DELEGATE PRODUCTION

COMPANY

Coloured Giraffes

### MAIN CONTACT PERSON

Kaan Müjdecı

### ADDRESS

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Kaan Müjdecı,  
*Director*



Ryohei Tsutsui,  
*Producer*

### DIRECTOR'S STATEMENT

In *Iguana Tokyo*, I attempt to capture the tensions that result from observing the "sins", the secret wishes and desires of a small family living in a cramped, urban household in Japan – a country that stands as a model of contemporary economic and social progress. The smallest social unit – the family – is the focal point of social and moral rules and regulations. *Iguana Tokyo* captures a family's fate in the metropolis of Tokyo, when each of the family members begins to use a reality altering video game to break the moral norms, to break the "rules", tearing apart their functional social structure, until they are eventually crushed beneath the weight of their own desires. In my first feature film *Sivas* I observed the family from the threshold of the apartment door. In *Iguana Tokyo*, however, I dissect the nuclear family - mother, father and daughter - by becoming a part of it. The perspective of their pet, the iguana, is ideal: it offers a neutral, yet tense point of view, the detached, silent observer, ignored or forgotten, but able to witness everything that happens in the home, without actively intervening.

### PRODUCTION COMPANY PROFILE

Coloured Giraffes is a production company founded in 2012 in Berlin. Its first production was Kaan Müjdecı's debut feature *Sivas* (2014) which premiered at the 71<sup>st</sup> Venice Film Festival in the main competition and received the Special Jury Prize. In 2015 *Sivas* was the official entry from Turkey for the Best Foreign Language Film Oscar®. CG produced *Only Blockbusters Left Alive*, a commentary on the Turkish box office. Since 2016 they have been organizing "Ulusal Yarışma" which is an alternative film competition protesting Antalya Film Festival. CG is currently producing *Iguana Tokyo*, the 2<sup>nd</sup> feature of Müjdecı.

### MAIN FILMOGRAPHY OF PRODUCER

**2020** *Iguana Tokyo* by Kaan Müjdecı  
**2016** *Only Blockbusters Left Alive* by Kaan Müjdecı  
**2014** *Sivas* by Kaan Müjdecı  
**2012** *Fathers and Sons* (short doc.) by Kaan Müjdecı



LUXEMBOURG,  
BELGIUM, FRANCE

## KOMMUNIOUN

### JACQUES MOLITOR

#### DIRECTOR'S BIOGRAPHY

Jacques Molitor was born in Luxembourg in 1980 and obtained a degree at IAD. His short film *With the Dust* (2008) was screened in the Locarno competition Pardi di Domani. The documentary feature *Sweetheart Come* (2013), shone a light on marginalized sexualities in Luxembourg and marked Jacques's first collaboration with Gilles Chanial. It was followed by the fiction feature *Mammejong*. After debuting at Max Ophüls Preis 2015 in Saarbrücken, it was released to national cinemas. Jacques also co-created the documentary series *routwäissgro*, of which he directed four episodes.

#### LOG-LINE

Single mother Elaine (35) is disturbed by her son Martin (10)'s aggressive behavior and leaves Brussels to confront the boy's late father's family. In neighboring Luxembourg, they are warmly received by Adrienne and Joseph Urwald, the biggest winegrowers of the Moselle region and also Martin's paternal grandparents. When Elaine realizes that Martin shares a bestial secret with the clan, she is thrust into a struggle for her son's future.

#### SYNOPSIS

Brussels. Elaine (35) struggles to combine a heavy workload and raising her son Martin (10). When Martin bites a classmate, Elaine decides to head to neighboring Luxembourg to confront his absent father Patrick. Adrienne (65) and Joseph (68) Urwald, winegrowers in the touristic Moselle region, recognize their grandson, but announce that Patrick has died. Despite clashing with their traditional values, Elaine decides to extend her stay in the luxurious estate, as Martin immediately gets better. When he undergoes corporal punishment, Elaine returns home... only to witness Martin regressing into a feral state, torn apart by a craving for human flesh. At the end of her wits, Elaine sacrifices her partner to the boy. Adrienne reveals the Urwalds' hidden nature to Elaine: they are hybrid creatures, maintaining human appearance by tempering their hunger and subjecting themselves to a medical protocol. Meanwhile, Martin has woven a bond with a roaming wolf in whom he recognizes his father. He is increasingly torn between his animal nature and the murderous Urwald tradition, placing Elaine in a dilemma of raising a son she hardly recognizes.

#### GOALS AT GAP- FINANCING MARKET

To find a sales agent to position our film on the market, as well as distributors, broadcasters and platforms.

#### PROJECT TYPE

Fiction Feature

#### FORMAT / RUNTIME

Digital HD / 90'

#### LANGUAGE / LOCATION

French, Luxembourgish /  
Luxembourg, Belgium, France

#### BUDGET / FINANCING IN PLACE

€ 4.000.000 / € 3.200.000

#### MAIN PRODUCTION COMPANY

Les Films Fauves

#### CO-PRODUCTION COMPANIES

Novak Prod

#### CURRENT STATUS OF PROJECT

In financing

#### CREATIVE TEAM

Jacques Molitor, *Director and Writer*

Régine Abadia, *Writer*

Gilles Chanial, *Main Producer*

Manu Dacosse, *DoP*

#### DELEGATE PRODUCTION COMPANY

Les Films Fauves

#### MAIN CONTACT PERSON

Gilles Chanial

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Jacques Molitor,  
*Director*



Gilles Chanial,  
*Producer*

#### DIRECTOR'S STATEMENT

The origins of this project are personal: my father's side of our family had always prided themselves on their bourgeois tradition, while my mother - daughter to divorced blue-collar workers - was somewhat ostracized in Luxembourg. I was born out of their union, yet I realized much later that an important part of that story was built on a lie. This forced me to ask tough questions about the human condition. How do we define family bonds? Are we purely a result of genetics? The film's central theme is nature vs. nurture. *Kommunioun* can be boiled down to a story about unconditional love. When Elaine realizes that Martin wants to become a wolf like his absent father and shed his "acceptable" but hypocritical human appearance, she is prepared to lose the son she knows in order for him to follow his destiny. Her son's curse allows her to grow as a mother. The film mixes the abject with the sublime. I want to position *Kommunioun* in the tradition of socially conscious genre films, who are viewed today as witnesses to the times they were made in. The codes of genre allow me to treat serious themes and tell a deeply personal story with an enormous degree of freedom.

#### PRODUCTION COMPANY PROFILE

Founded in 2014 by producer Gilles Chanial and directors Jean-Louis Schuller and Govinda Van Maele, Les Films Fauves is a Luxembourg-based independent production company focusing on development and production of fiction and documentary films for international theatrical distribution. Our interests lie in director-driven, art-house and genre films of both short and feature length, either by Luxembourgish directors or in co-production with European partners.

#### MAIN FILMOGRAPHY OF PRODUCER

**2019-2020** *Jumbo* by Zoé Wittock

**2019-2020** *Rain Anyway*

by Gust van den Berghe

**2019** *Norie* by Yuki Kawamura

**2018** *Gutland* by Govinda Van Maele

**2017** *Foreign Affairs* by Pasha Rafiy

**2015** *Mammal* by Rebecca Daly





FRANCE, CANADA,  
IVORY COAST

## LA NUIT DES ROIS NIGHT OF THE KINGS

PHILIPPE  
LACÔTE

### DIRECTOR'S BIOGRAPHY

Philippe Lacôte grew up in Abidjan near a movie theater called «Le Magic». Alongside narrative-driven fictions, he has developed documentary work, through films written in the first person. Over the years, he has become a committed and sensitive observer of contemporary Africa, and of his home country Ivory Coast. His first feature *Run* (2014) premiered at Un Certain Regard in Cannes and was selected at TIFF. His short *To Repel Ghosts* (2013) screened at TIFF, IFFR and BFI. His feature documentary *Chronicles of War in Ivory Coast* (2008) was shown in Milan, Montreal and Lussas.

### LOG-LINE

In an overcrowded prison in Ivory Coast, a young man subjected to the power of the kingpins is forced to tell captivating stories to survive the night of the red moon.

### SYNOPSIS

MACA is Abidjan's main prison, one of the most overpopulated in West Africa. At the height of his reign, Black Beard - the old and sick gang leader of the prison - tries to hold onto his power through a ritual. On the night of the red moon, a prisoner will be chosen to tell stories all night long to entertain the audience before his ultimate sacrifice. A young pickpocket who just arrived is thus designated as the "Roman". But his words become an instrument of liberation, as his tale provokes an uprising amongst the prisoners. *Night of the Kings* is an immersion into a mystical and poetical world; a story about resistance and the power of words in the face of violence.

### GOALS AT GAP- FINANCING MARKET

To find partners to close our financing, as well as potential distributors and investors.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

2K / 100'

### LANGUAGE / LOCATION

French / Abidjan (Ivory Coast)

### BUDGET / FINANCING IN PLACE

€ 2.577.881 / € 2.364.934

### MAIN PRODUCTION COMPANY

Banshee Films

### CO-PRODUCTION COMPANIES

Peripheria Productions, Wassakara Production

### CURRENT STATUS OF PROJECT

Final financing stage

### CREATIVE TEAM

Philippe Lacôte, *Director and Writer*  
Delphine Jaquet, Yanick Létourneau,  
Ernest Konan, *Producers*  
Tobie Marier-Robitaille, *DoP*  
Aube Foglia, *Editing*  
Samuel Teisseire, *Production Designer*  
Hanna Sjödin, *Costume Designer*  
Olivier Alary, *Composer*  
Steve Tientcheu, Issaka Sawadogo,  
Abdoul Karim Konaté, Rasmané  
Ouédraogo, Laetitia Ky,  
Denis Lavant, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Peripheria

### MAIN CONTACT PERSON

Yanick Létourneau

### ADDRESS

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Philippe Lacôte,  
*Director and Writer*



Yanick Létourneau,  
*Producer*

### DIRECTOR'S STATEMENT

In *Night Of The Kings*, I observe the Ivory Coast through the prism of its largest prison; the MACA. As a child, I'd go to this prison at the edge of the forest to visit my mother who was incarcerated for political reasons. It's a fascinating place that has left a strong impression on me. The visual universe of my movie is thus developed around the MACA. As of the very first images of the film, this world must impose itself. To achieve this, the forest around the prison will be reinforced to accentuate the inmates' isolation. To have this singular tone, we will build a strong visual and audio identity: tall walls, metal fences, towering watchtowers, surrounded by gigantic, deadly silence, nocturnal animals, taking part in this breathtaking story. Inside the prison, we'll plunge into a society with its own laws and rites. With the film, we discover that Africa is perhaps the very last antique theatre, where tragedy and power struggles unfurl in a raw and eminently visual manner.

### PRODUCTION COMPANY PROFILE

Peripheria is a film production company cofounded by Yanick Létourneau in 2000 with a mission to produce inspiring and entertaining director-driven stories for local and international audiences. The company has been focusing on international coproductions since 2009. Recent productions include *Lemonade* (2018), a feature drama by Ioana Uricaru, lead produced by Cannes Palme d'Or winner Cristian Mungiu (Mobra Films) in Romania, in coproduction with 42Film (Germany) and FilmGate (Sweden).

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Lemonade* by Ioana Uricaru,  
**2016** *X500* by Juan Andrés Arango  
**2016** *Gulistan, Land Of Roses* by Zayne Akyol



FRANCE, GERMANY,  
LUXEMBURG, BELGIUM

## LA SIRENE THE SIREN

SEPIDEH FARSI

### DIRECTOR'S BIOGRAPHY

Born in Tehran, Sepideh Farsi, moved to Paris to study mathematics since she was banned from university for political reasons. But she soon drifted towards cinema. After some shorts, her documentary *Homi D. Sethna, Filmmaker* won several awards. Followed by *Harat and Tehran Without Permission*, that both premiered in Locarno. Her first two features *Dreams Of Dust* and *The Gaze* premiered in Rotterdam. *Red Rose* (2014) premiered in TIFF 2014. *I Will Cross Tomorrow*, her last feature, has been shot in Greece. *The Siren* is her first animation picture.

### LOG-LINE

1980. Abadan, oil capital of Iran, is facing Iraqi siege. Omid, 14 years old, stayed alone with his grand father. He will try to save the ones he loves with an old ship that becomes his ark.

### SYNOPSIS

1980, Abadan. The capital of the Iranian oil industry is resisting an Iraqi siege. Fourteen-year-old Omid has braved the siege and stayed in the city with his grandfather, waiting for his elder brother to return from the front line. Along with Omid, a gallery of unusual characters have all remained in the city for their own reasons, and each resists in his or her own way. But the noose is tightening as Omid tries to save his loved ones, by embarking them on an abandoned boat he finds in Abadan's port, that will become his ark.

### GOALS AT GAP- FINANCING MARKET

To find the last partners we need to settle the budget: co-producers, channels, distributors, local funds and investors.

### PROJECT TYPE

Animation Feature

### FORMAT / RUNTIME

2D-3D / 90'

### LANGUAGE / LOCATION

Farsi, French, German, English / France, Germany, Luxemburg, Belgium

### BUDGET / FINANCING IN PLACE

€ 5.169.000 / € 4.125.000

### MAIN PRODUCTION COMPANY

Les Films D'ici

### CO-PRODUCTION COMPANIES

Katuh Studio, Bac Cinema, Lunanime

### CURRENT STATUS OF PROJECT

Pre-production

### CREATIVE TEAM

Sepideh Farsi, *Director*

Javad Djavahery, *Writer*

Zaven Najjar, *Graphic Author*

Sébastien Onomo, *Main Producer*

Vanessa Ciszewski, David Grumbach,

Annemie Degryse, *Co-Producer*

Erik Truffaz, Saeid Shanbehzadeh,

*Composer*

Pierre Niney, Isabelle Adjani,

Leila Bekhti, Paula Beer, Oxmo Puccino,

Joeystarr, Roschdy Zem, Jannis Neiwohner,

Matthias Schweighofer, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Les Films D'ici

### MAIN CONTACT PERSON

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Sepideh Farsi,  
*Director*



Sébastien Onomo,  
*Producer*

### DIRECTOR'S STATEMENT

The 8-year-long Iran-Iraq war cost over 1.2 million lives and hundreds of thousands of wounded, bleeding both countries dry and consolidating Iran as an "Islamic Republic". The ideological hijacking of the war in Iran and its impact on the political landscape, the systematic use of chemical weapons against civilians by Saddam and its subsequent effects on the regional economy make it a major geopolitical conflict of the late 20th century. Iranians of our generation can be divided into three categories.

Those of the civilian population who was affected by the war: bombings, death of loved ones and everyday shortages. Those, soldiers and volunteers, who fought the war and made many sacrifices. And the political dissidents, who suffered severe repression. The regime praised national unity against an external foe, thus exploiting the war to nip all the political opposition in the bud. These people, who spent those year in jail, hiding or exile have a radically different version of the war years. We both belong to this last category of Iranians.

### PRODUCTION COMPANY PROFILE

Since 1984, Les Films d'ici has produced more than 800 pictures (documentaries, long-features, animation) released and awarded worldwide (*Fuocoamare*, *Waltz with Bashir*, *Michael Kohlhaas*) Sébastien Onomo, a Sorbonne and INA graduate, joined the company in 2010 to develop and produce feature films, after an experience in Belgium. He has since taken part in creating Epuar and Special Touch Studios. He has namely produced *West Indies Gang* (2016) and *Funan, the New People* (2018)

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Funan* by Denis Do

2016 *West Indies Gang*

by Jean-Claude Barny

2016 *Bois d'Ebène* by Moussa Toure



LEBANON, FRANCE,  
CANADA, QATAR

## LES CAHIERS THE NOTEBOOKS

JOANA  
HADJITHOMAS,  
KHALIL JOREIGE

### DIRECTOR'S BIOGRAPHY

Joana Hadjithomas and Khalil Joreige collaborate as filmmakers and artists. They have directed documentaries such as *Khiam 2000-2007* (2008), *The Lebanese Rocket Society* (2013) and *Ismyrna* (2016) and feature films *Al Bayt el Zaher* (1999) and *A Perfect Day* (2005). Their feature, *I Want to See*, starring Catherine Deneuve, premiered at Cannes Film Festival in 2008 and received the Best Singular Film Prize from the French Critics' Guild. Their work as artists is shown in the most prestigious museums, biennales and art centers throughout the world. They are winners of the Marcel Duchamp Prize 2017.

### LOG-LINE

Maia, a single mother from Montreal, thought she had left her past behind when she receives an unexpected Christmas present: a handful of notebooks, audiotapes and photographs she had exchanged with her childhood best friend, Liza. Maia keeps this Pandora's box and its painful past unopened. But her 14-year-old daughter Alex secretly delves and gets lost into her mother's teenage years in 1980s Beirut.

### SYNOPSIS

On Christmas morning in Montreal, a package arrives from Beirut to the home of Maia and her 14-year-old daughter Alex. It includes notebooks, tapes and photographs that Maia sent throughout the '80s to her best friend Liza, who had moved to Paris with her parents to escape the civil war. Maia decides to keep this Pandora's box unopened, leaving her daughter Alex profoundly intrigued. Alex begins to read and listen in secret, slowly discovering her mother's life. She immerses herself in these notebooks and tapes, trying to follow the strands of stories that mingle like a captivating but troubling movie, in which her mother, as a teenager, is the main character. She discovers the absolute friendship between her mother and Liza, her complicated relationship with her parents and, above all, her love story with Raja. In disobeying and reading the notebooks, Alex allows her mother to remember and confront a painful past. Both of them decide to travel back to Beirut. There, with melancholy and joy, Maia reunites with old friends and with Raja, in a city still full of energy, violence and madness.

### GOALS AT GAP-FINANCING MARKET

To find completion funds, investors and financing partners in addition to distributors, broadcasters and interest from festivals.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

HD / 105'

### LANGUAGE / LOCATION

French, Arabic, English /  
Canada, Lebanon

### BUDGET / FINANCING IN PLACE

€ 2.470.266 / € 2.223.266

### MAIN PRODUCTION COMPANY

About Productions

### CO-PRODUCTION COMPANIES

Haut et Court, micro\_scope

### PARTNERS ATTACHED

Playtime, Haut et Court Distribution,  
Les Films Opale, ART

### CURRENT STATUS OF PROJECT

Post-Production

### CREATIVE TEAM

Joana Hadjithomas,  
Khalil Joreige, *Directors and Writers*  
Gaëlle Macé, *Writer*  
Georges Schoucair,  
Carole Scotta, Luc Dery,  
Kim McCraw, *Producers*  
Josée Deshaies, *DoP*  
Tina Baz, *Editing*  
Maia el Khoury, Andre-Line Beuparlant,  
Mary-Lynn Deachman, *Production Designer*  
Lara Khamis, *Costume Designer*  
Guillaume Le Braz, Rana Eid,  
Olivier Goinard, *Sound*  
Rim Turki, Paloma Vauthier,  
Manal Issa, *Main Cast*

### DELEGATE PRODUCTION COMPANY

About Productions

### MAIN CONTACT PERSON

Georges Schoucair

### ADDRESS

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Khalil Joreige and Joana Hadjithomas,  
*Directors*



Georges Schoucair,  
*Producer*



Carole Scotta,  
*Producer*

### DIRECTOR'S STATEMENT

From the age of 13 to 18, I (Joana) wrote every day in notebooks to my best friend at the time, recorded tapes and sent photographs. Twenty-five years later, after a long separation, we met again and she returned all of our correspondence. Reading this archive, rediscovering my teenage voice was an emotional experience, especially as my thirteen-year-old daughter was extremely intrigued by my notebooks. Should I let her read them; what does sharing memories mean? How can they be transmitted? As artists and filmmakers, we question the writing of history and the construction of imaginaries. The material from the notebooks seemed a perfect way to explore this further. The film features three generations of women and their relationship to the past. Through Maia's writings and tapes, Alex dives into Lebanon's history and daily life in 1980s Beirut. She imagines and reconstitutes scenes in a fantasist and creative way. Later, when Maia continues to tell the story, her memories unfold in a more realistic mode. When they arrive to Beirut, there is a confrontation between fantasy, memory and the present. But some transmission, some liberation from the painful past, will take place.

### PRODUCTION COMPANY PROFILE

About Productions produces feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. Since 1998, the company managed to bring together a network of Arab and Lebanese artists and produced award winning films. About Productions has a strong partnership with MC Distribution, a distribution company dedicated to promote films from the Middle East along with priority access to the sole art house theater in Lebanon, Metropolis Cinema. About Productions' main objective remains to help structure the Lebanese and Arab cinema craft into a solid industry.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *All This Victory* by Ahmad Ghossein  
**2017** *Amal* by Mohamed Siam  
**2016** *Tramontane* by Vatche Boulghourjian  
**2014** *The Valley* by Ghassan Salhab  
**2008** *I Want to See* by Joana Hadjithomas and Khalil Joreige



MOROCCO, FRANCE

## MICA

### ISMAËL FERROUKHI

#### DIRECTOR'S BIOGRAPHY

Ismaël Ferroukhi is a Franco-Moroccan film director born in 1962 in Morocco. He gained exposure with his 1992 short film *L'Exposé*, which won two prizes (Kodak and prix SACD prize for the best short film) at Cannes Film Festival. Following, Ismaël cowrote the Cédric Kahn film *Trop de Bonheur* (1994). His directorial debut *Le Grand Voyage*, won the Lion of the Future for a First Film at Venice Film Festival in 2004. His last film *Free Men* was screened at Cannes Film Festival in 2011.

#### LOG-LINE

Mica, 10, lives with his mother and sick father in a slum on the outskirts of Meknes. A friend of his parents', a handyman in a tennis club in Casablanca, takes him as his apprentice. Mica finds himself in a whole new world where a new life awaits him.

#### SYNOPSIS

Mica, 10, lives with his mother and sick father in a slum in the suburbs of Meknes, which is destined for destruction. A friend of his parents', a handyman in a tennis club in Casablanca, takes him as his apprentice. Mica finds himself propelled into a whole new world where a new life awaits him. Mr. Slimani, a rich and cultured man and owner of the club, dreams of making his son Omar a tennis champion. To this end, he hires Sophia, a former French champion, as a private trainer. But Omar has little talent and no passion for the sport. On the other hand, Sophia will eventually notice Mica and take him under her wing...

#### GOALS AT GAP-FINANCING MARKET

To find financial partners for the post-production phase of our project and to find opportunities for distribution and international sales.

#### PROJECT TYPE

Fiction Feature

#### FORMAT / RUNTIME

2K / 90'

#### LANGUAGE / LOCATION

Arabic, French / Morocco

#### BUDGET / FINANCING IN PLACE

€ 777.664 / € 547.664

#### MAIN PRODUCTION COMPANY

La Prod

#### CO-PRODUCTION COMPANIES

Elzevir Films

#### CURRENT STATUS OF PROJECT

Post-Production

#### CREATIVE TEAM

Ismaël Ferroukhi, *Director and Writer*

Fadette Drouard, *Co-Writer*

Lamia Chraibi, *Main Producer*

Denis Carot and Marie Masmonteil,

*Producers*

Eva Sehet, *DoP*

Elif Uluengin, *Editing*

Zakaria Inane, Azlarab Kaghat,

Sabrina Ouazani, *Main Cast*

#### DELEGATE PRODUCTION COMPANY

La Prod

#### MAIN CONTACT PERSON

Lamia Chraibi

#### ADDRESS

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Ismaël Ferroukhi,  
*Director*



Lamia Chraibi,  
*Producer*

#### DIRECTOR'S STATEMENT

*Mica*, traces the journey of a poor child who wants to improve his situation in a world where inequality is the common law of society. Torn from his family environment in the countryside to work in a tennis club in Casablanca, Mica will be shocked as he is faced with a world he knows nothing about. Forced to support his family, he will have to deal with repeated humiliation, contempt, and oppression, without rebelling. But thanks to two key encounters, he will gradually realize that he can change his own destiny. *Mica* will be a film full of hope, a success story, because Morocco is a country that is progressing despite its difficulties; the society is in the midst of a major transformation. Despite the obstacles Mica faces, I want to show that it is possible to dream of a better life without necessarily having to flee the country. With *Mica* I want to make a universal film, aimed at an audience of children and teenagers, as well as adults. It's a family film, the story of an apprenticeship. It is also a subject full of hope, solidarity and humanity, which all seem to me essential in the world today. For all these reasons, this project is one that is particularly dear to me.

#### PRODUCTION COMPANY PROFILE

La Prod develops fiction in its wider sense combining imagination and rigor without compromise or self-censorship. It has developed major projects with talented directors like Hicham Lasri, Narjiss Nejjar, co-produced *Mimosas* by Oliver Laxe. La Prod has produced various projects: feature films, documentaries and television programs including series, and video clips.

#### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Achoura* by Talal Selhami  
**2019** *Urgent* by Mohcine Besri  
**2018** *Stateless* by Narjiss Nejjar  
**2016** *Mimosas* by Oliver Laxe



FRANCE, CZECH REPUBLIC,  
SLOVAKIA

## MY SUNNY MAAD

MICHAELA  
PAVLÁTOVÁ

### DIRECTOR'S BIOGRAPHY

Michaela Pavlátová is a Czech animation director. Her films have received numerous awards at international film festivals, including an Oscar® nomination for *Reci, reci, reci (Words, words, words)*, while *Repete* also won a series of awards, such as the Grand Prix at the International Animation Festival Hiroshima and the Golden Bear for Best Short Film at Berlin Film Festival. Her last film *Tram* premiered in Quinzaine des Réalisateurs at Cannes and won the Annecy Cristal in 2012. She has also directed two live action feature films. Since 2016 she is the head of the Animation Department at FAMU, Academy of Performing Arts in Prague.

### LOG-LINE

Kabul, Afghanistan. Herra, a woman of Czech ascent has left everything she knew to follow Nazir, her husband, and is both the witness and actress of the upheavals her afghan family must face, dealing also with cultural and generational differences. In the meantime, she sees her daily life shaken by the arrival of Maad, an orphan who is to become her son...

### SYNOPSIS

A Czech woman called Helena (Herra in Afghani) travels to Kabul to marry Nazir, whom she met as a student in Prague. She embraces her Afghan identity and is happy to renounce her female freedoms if it helps her become integrated. Her beloved Nazir is torn between his love for her and Afghan custom. Despite this, theirs is a loving family and there are plenty of light-hearted, unexpectedly funny moments. Its undisputed head is Grandfather, a retired photographer and a feminist. Kaiz, husband of Nazir's sister Freshta, is the opposite: a religious fanatic who torments both his wife and daughter, Roshangol. A key event is the arrival of Maad, a strange-looking boy of about twelve from a faraway village in the mountains, where they believe he's the devil. But for the childless Herra he is a gift from heaven: at last Nazir has a son. The boy is unusually sensitive and intelligent. But the greatest threat to the ordered life of the family is its continual confrontation with the western world, represented by the allied armed forces and humanitarian organizations operating in Kabul - a challenge each member of the family deals with in their own way.

### GOALS AT GAP- FINANCING MARKET

To find broadcasters and private funds.

### PROJECT TYPE

Animation Feature

### FORMAT / RUNTIME

Digital, Colors/ 80'

### BASED ON

The novel *Freshta* by Petra Prochazkova

### LANGUAGE / LOCATION

Czech / France, Czech Republic

### BUDGET / FINANCING IN PLACE

€ 3.400.000 / € 2.700.000

### MAIN PRODUCTION COMPANY

Sacrebleu Productions,  
Negativ Film Productions

### CO-PRODUCTION COMPANIES

Bfilm

### PARTNERS ATTACHED

CNC Cinémas du Monde, Région Réunion,  
Région Grand-Est, Strasbourg  
Eurométropole, Gao Shan Pictures,  
Innervision, Totem Films (World sales)

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Michaela Pavlatova, *Director*  
Ivan Arsenjev, Yaël Giovanna Lévy,  
*Scriptwriters*  
Ron Dyens, Katerina Cerna,  
*Producers*  
Evgueni Galperine, *Composer*

### DELEGATE PRODUCTION COMPANY

Sacrebleu Productions

### MAIN CONTACT PERSON

Célia Sanchez-Collier

### ADDRESS

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Michaela Pavlátová,  
*Director*



Ron Dyens,  
*Producer*



Katerina Cerna,  
*Producer*

### DIRECTOR'S STATEMENT

Strong and ambiguous female characters fascinate me. This is the driving force behind my desire to direct *My Sunny Maad*, which is a film about the profound love of a woman. The film shows how Herra who grew up in a Western culture with democracy and an awareness of women's rights, was still able to find her place in her new Afghan family during the post-Taliban era. Herra and Nazir's relationship is very complex. Herra tolerates his violent acts in the name of love, as she understands the dilemma her husband is dealing with. Nazir's ambiguous personality is gradually revealed throughout the film. His European experience conflicts with his traditional education. Herra and Nazir's lives are shaken up with the arrival of Maad, a young orphan who they adopt. Maad becomes the couple's adopted son as well as Herra's ally when Nazir becomes estranged. Maad has a physical handicap. He moves everyone with his natural and simplistic manner. At the end of the film, Maad is the reason why Herra decides to stay in Kabul after Nazir's death. Humanity is at the heart of this film and I am convinced that animation will best highlight the emotions communicated by these characters.

### PRODUCTION COMPANY PROFILE

Sacrebleu was created in 1999 by Ron Dyens. Over 70 short films have been produced since then. In 2010, the animated short film *Barking Island* won the Palme d'or at Cannes. In 2012, *Tram* by Michaela Pavlatova was awarded for Cristal at Annecy. In 2016, Sacrebleu released its first animated feature, *Long Way North* (Public Prize at Annecy 2015). Our latest short-film, *L'Heure De l'Ours* by Agnès Patron was selected at 2019 Cannes Film Festival. Moreover, *Marona's Fantastic Tale* by Anca Damian was selected for the 2019 Annecy Festival.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Marona's Fantastic Tale* (feature) by Anca Damian  
**2019** *And Then The Bear* (short) by Agnès Patron  
**2019** *Mr Mare* (short) by Luca Toth  
**2018** *The Fall* (short) by Boris Labbé  
**2018** *The Tasmanian Tiger* (short) by Vergine Keaton  
**2016** *Long Way North* (feature) by Rémi Chayé



GERMANY, FRANCE

## PLACE DE L'EUROPE

### PHILIP SCHEFFNER

#### DIRECTOR'S BIOGRAPHY

Philip Scheffner, born in Homburg/Saar, lives and works as an artist and filmmaker in Berlin. He took part in the Berlinale Forum with *Havarie* (2016), *And-Ek Ghes...* (2016), *Revision* (2012), *Der Tag des Spatzen* (2010), *The Halfmoon Files* (2007). *Revision* has been nominated for the German Film Award 2013 and won the German Film Critics Award, the Bild-Kunst Award for Editing, the Award of Excellence at the Yamagata Film Festival, and the Fritz-Gerlich Award at the Film Fest München.

#### LOG-LINE

August in Place de l'Europe, France: Zohra Hamadi, severe scoliosis, operated 14 times, can finally start living a normal life. But after only a few days she reaches the inner limits of today's Europe, which grants her some form of existence, but denies her the right to a future. So Zohra imagines a world of possibilities for herself.

#### SYNOPSIS

The bus stop Place de l'Europe is in an arterial road in the French town Chatelleraut in the little suburb, which is affectionally nicknamed Ozon by its residents. A few block, a brasserie, a kebab shop and a bus that goes back and forth from the hospital to the local recreation area outside town... This is where 32-year-old Zohra Hamadi lives, whose summer begins with the end of a long case history. For the first time in her life, Zohra can walk upright, almost painlessly – a completely normal life, according to the doctor to whom she owes her physical freedom. A completely normal life: Zohra lives in an apartment block, friends and family live close by, she works for an NGO that reuses old clothes. If only it wasn't for her husband Hocine, who is waiting to finally get his visa in Algeria. It's the end of July, and all of France is getting ready for the holidays. Zohra only needs her renewal of her residence permit and then she will be able to spend a few weeks with Hocine in Algeria. But the renewal doesn't come: the end of her treatment also means the end of her entitlement to humanitarian aid and thereby her right of residence in France.

#### GOALS AT GAP-FINANCING MARKET

To meet with potential partners, such as sales agents, distributors, financiers, broadcasters, post-production companies.

#### PROJECT TYPE

Fiction Feature

#### FORMAT / RUNTIME

HD / 90'

#### LANGUAGE / LOCATION

French, Arabic / Châtelleraut, Poitiers (France)

#### BUDGET / FINANCING IN PLACE

€ 999.993 / € 855.993

#### MAIN PRODUCTION COMPANY

Pong Film

#### CO-PRODUCTION COMPANIES

Haut Les Mains

#### PARTNERS ATTACHED

Auvergne Rhône-Alpes Cinéma, Région Nouvelle-Aquitaine, Medienboard Berlin-Brandenburg, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, RBB TV, Eurimages, Die Beauftragten der Bundesregierung für Kultur und Medien

#### CURRENT STATUS OF PROJECT

Pre-production

#### CREATIVE TEAM

Philip Scheffner, *Director*  
Karim Aitouna, *Producer*

#### DELEGATE PRODUCTION COMPANY

Haut Les Mains Productions

#### MAIN CONTACT PERSON

Karim Aitouna

#### ADDRESS

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Philip Scheffner,  
*Director*



Karim Aitouna,  
*Producer*

#### DIRECTOR'S STATEMENT

*Place de l'Europe* is to be viewed within the context of an array of documentary and fictional pieces of work that deal with the inner and outer borders of Europe. With Zohra Hamadi, the main character, we wanted to put a spotlight on a woman who is equally close to us as she is foreign because she fits none of these images that we used to watch in TV. In many ways she is in a limbo of today's Europe that allows a little piece of the present, but denies any right to a future. And so we remember her as a snapshot: A slim, crooked figure, a beautiful face that has been marked by pain, a fleeting encounter on a bright summer day at the bus stop Place de l'Europe in the arterial road of a new French district...

#### PRODUCTION COMPANY PROFILE

Haut Les Mains is a production company based in Lyon (France). The company produce both documentary and fiction films for cinema and television with a special interest on international coproduction. Our productions include: *I Am the People* by Anna Roussillon, selected at ACID Cannes, awarded at more than 35 film festivals. *The Night and the Kid* by David Yon, presented in World Premiere at the 65<sup>th</sup> Berlin Film Festival. *Contro Figura* by Rà Di Martino, premiered at 74<sup>th</sup> Venice Film Festival, *Poisonous Roses* by Ahmed Fawzi Saleh, premiered at IFFR 2018.

#### MAIN FILMOGRAPHY OF PRODUCER

2019 *Another Paradise* by Olivier Magis  
2018 *Poisonous Roses* by Ahmed Fawzi Saleh



**BOSNIA AND HERZEGOVINA,  
AUSTRIA, FRANCE,  
THE NETHERLANDS, GERMANY,  
POLAND, ROMANIA, NORWAY**

## **QUO VADIS AIDA (WORKING TITLE)**

**JASMILA  
ZBANIC**

### **DIRECTOR'S BIOGRAPHY**

Born in Sarajevo in 1974, Jasmila Zbanic is graduate of the Academy of Performing Arts in Sarajevo, Department for Theater and Film Directing. In 1997, together with her friends, she founded the Artist's Association Deblokada through which she produced, wrote and directed many feature, documentaries, and video works. Her first feature film *Grbavica* was awarded with the Golden Bear at Berlin Film Festival in 2006. Other films include, *One Day In Sarajevo* (doc., 2015), *Love Island* (2014), *For Those Who Can Tell No Tales* (2012) and *On The Path* (2010).

### **LOG-LINE**

Aida, a middle-aged teacher, is with her two grown up sons and husband in a UN base. They are looking for shelter after the Serbian Army occupies Srebrenica. She is working as a UN translator believing that she is safe with the UN. However, this system of protection quickly starts to fall apart.

### **SYNOPSIS**

Aida, a middle-aged teacher, who during the Bosnian war in 1995 is employed as a translator by the United Nations. When her hometown Srebrenica falls under the occupation of the Serbian army, she and her family – as well as 25000 citizens look for shelter in a Dutch UN battalion base. She is certain that the UN will protect them. However, as things starts to fall apart, she has to react and find a way to rescue her family. UN commanders, instead of aiding the people, force them to leave the UN safe zone, delivering them into the hands of the Serbian army. Aida is begging them to leave her children and take her instead...

### **GOALS AT GAP- FINANCING MARKET**

To secure equity investor or financing partner in order to close the gap of € 360.000-400.000 for covering costs of post, CGI and VFX.

### **PROJECT TYPE**

Fiction Feature

### **FORMAT / RUNTIME**

6k HD / 110'

### **LANGUAGE / LOCATION**

English, Bosnian, Dutch / Bosnia and Herzegovina

### **BUDGET / FINANCING IN PLACE**

€ 4.312.237 / € 3.950.000

### **MAIN PRODUCTION COMPANY**

Deblokada

### **CO-PRODUCTION COMPANIES**

coop99, N279 Entertainment, Digital Cube, Razor Film, Inde Prod, Extreme Emotions

### **PARTNERS ATTACHED**

Eurimages, ZDF/Arte, ORF, TRT

### **CURRENT STATUS OF PROJECT**

In production - filming phase

### **CREATIVE TEAM**

Jasmila Zbanic, *Director*  
Damir Ibrahimovic, *Producer*  
Christine A. Maier, *DoP*  
Jaroslaw Kaminski, *Editor*  
Hannes Sallat, *Production Designer*  
Michaela Payer, *Make-up Designer*  
Malgorzata Gosia Karpiuk, *Costume Designer*  
Jasna Djuricic, Izudin Bajrovic,  
Boris Ler, *Main Cast*

### **DELEGATE PRODUCTION COMPANY**

Deblokada

### **MAIN CONTACT PERSON**

Mirza Hamzic

### **ADDRESS**

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Jasmila Zbanic,  
*Director*



Damir Ibrahimovic,  
*Producer*

### **DIRECTOR'S STATEMENT**

Films often portray war as a spectacle, full of excitement and eros. Even in anti-war films the excitement can be identified through the way the war scenes are directed. "War is a man's game, the killing machine has a gender, and it is male." (Virginia Wolf). Nowadays, war pictures are shown live on social media. We watch them and share them while having breakfast... Susan Sontag, in her book *Regarding the Pain of Others*, writes of a insensitivity to sights of war: "Ever since, battles and massacres filmed as they unfold have been a routine ingredient of the ceaseless flow of domestic, small-screen entertainment". The center of our film is its main character Aida, while the war is an external, human-caused crime determining her actions. In the language of filmmaking, sentences will never start with the war but with a human being in the war... Our film is an intense and emotional one done from a feminist perspective. Its emotional intensity is a challenge: to give an account of a human tragedy, truthfully but without falling into a trap of sentimentality. Our aim is to draw those who refuse to deal with 'difficult' topics into the story which is European but was seen as the story of 'others'. Until now.

### **PRODUCTION COMPANY PROFILE**

Founded in 1997 by director Jasmila Zbanic and producer Damir Ibrahimovic, Deblokada has established itself through its accomplished cinematic output that is not merely a sum of films, but also an embodiment of a specific world-view that recognizes film as an important voice in times of social changes. Since it's establishment, Deblokada has produced numerous features, documentary and short films that had wide festival reception among them *Grbavica* (Golden Bear Award), *On the Path* (Berlinale Competition), *Love Island* (Locarno FF), *Men Don't Cry* (Karlovy Vary Special Jury Award).

### **MAIN FILMOGRAPHY OF PRODUCER**

**2017** *Men Don't Cry* by Alen Drljevic  
**2016** *Good Wife* by Mirjana Karanovic  
**2014** *Love Island* (doc.) by Jasmila Zbanic  
**2014** *The Girls - Life of Another* by Andrea Staka (co-producer)  
**2010** *On the Path* by Jasmila Zbanic  
**2006** *Grbavica* by Jasmila Zbanic



ITALY, ARGENTINA, CHILE

## RE GRANCHIO KING CRAB

ALESSIO RIGO  
DE RIGHI,  
MATTEO ZOPPIS

### DIRECTOR'S BIOGRAPHY

Alessio Rigo de Righi and Matteo Zoppis started their collaboration with the documentary short film *Belva Nera*, which premiered at Rome Film Festival in 2014 and won the Best Short Film at Cinema du Reel. In 2015 they directed the documentary feature *Il Solengo*, winner of Best Film at Doc Lisboa, Best Italian documentary at Torino Film Festival, Best film at Milan Filmmaker and presented at numerous film festivals, among which IFFR, Art Of The Real, RIDM, Viennale.

They are currently developing their first feature film *Re Granchio*.

### LOG-LINE

The rebel Luciano, having committed a terrible crime, is forced to flee to Tierra del Fuego where his story is transformed into the legend of King Crab.

### SYNOPSIS

During the feast day of Sant'Orsio, in a village named Vejano, people recall the story of Luciano, a madman and a rebel who, a century earlier, disappeared that same night. Was he a criminal or a saint? Some believe he died, while others think he emigrated to a faraway land... Listening to their voices, we find ourselves at the end of the 19<sup>th</sup> century, following Luciano and the actions of this mysterious character that led him to murder, exile, and search for a hidden treasure on the most remote island of the world, in Tierra del Fuego.

### GOALS AT GAP-FINANCING MARKET

To find European co-producers, world sales and international distribution.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Digital / 90'

### LANGUAGE / LOCATION

Italian, Spanish / Tuscya, Italy and Tierra del Fuego, Argentina

### BUDGET / FINANCING IN PLACE

€ 1.100.000 / € 695.420

### MAIN PRODUCTION COMPANY

Ring Film

### CO-PRODUCTION COMPANIES

Wanka Cine, Volpe Films, Quijote Audiovisual

### CURRENT STATUS OF PROJECT

Financing

### CREATIVE TEAM

Alessio Rigo de Righi, Matteo Zoppis, *Directors and Writers*  
Carlo Lavagna, *Writer*  
Tommaso Bertani, *Producer and Writer*  
Gabriele Silli, *Main Cast*

### DELEGATE PRODUCTION COMPANY

RING FILM

### MAIN CONTACT PERSON

Tommaso Bertani

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### WEBSITE

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Alessio Rigo De Righi,  
*Director and Writer*



Matteo Zoppis,  
*Director and Writer*



Tommaso Bertani,  
*Producer and Writer*

### DIRECTOR'S STATEMENT

The story of Luciano is one of emigration, a violent and mysterious tale that only the oldest villagers know. Through their testimony we managed to put together the first Italian chapter. But nobody seemed to know anything about his life in Argentina. Thus we went in person to Tierra del Fuego, where we imagined the second – Argentine – chapter. Here we combined our research on local stories and myths with a creative phase of writing. From a structural point of view, these two parts of the film mirror each other on a round-trip journey of coincidences and parallel framework structures. We're trying to show how stories are formed and how they transform with oral passage, becoming something different. We want to explore the different aspects of these same stories with the potential of fiction, starting off from documentary (prologue) and getting into genre (western and adventure), in the attempt to create a filmic space suspended between a fable tale and reality.

### PRODUCTION COMPANY PROFILE

Ring Film is a company that produces award winning films, music videos, commercials and documentaries. An independent production company, that has a creative approach, and incorporates a spontaneous attitude of filmmaking to the highest industry standards, Ring Film is deeply rooted in the country's culture.

### MAIN FILMOGRAPHY OF PRODUCER

**2015** *Arianna* by Carlo Lavagna  
**2015** *Frammento 53* by Carlo Gabriele Tribbioli and Federico Lodoli  
**2015** *Il Solengo* by Alessio Rigo De Righi and Matteo Zoppis  
**2016** *The Challenge* by Yuri Ancarani  
**2018** *Walking on Water* by Andrey Paounov





© Paul Scherzer

CANADA

## SAINT-NARCISSE

BRUCE LABRUCE

### DIRECTOR'S BIOGRAPHY

Bruce LaBruce is an internationally acclaimed filmmaker, photographer, writer, and artist based in Toronto, but creating works around the world. Bruce has written and directed eleven feature films to date, including *Gerontophilia*, which played the Venice Giornate degli Autori and won the Grand Prix at the Festival du Nouveau Cinema in Montreal, and *Pierrot Lunaire*, which won the Teddy Award Special Jury Prize at Berlinale.

### LOG-LINE

Twin brothers separated at birth reunite in their early twenties only to find themselves embroiled in a dire web of sex and redemption.

### SYNOPSIS

1972. Dominic (22) is a narcissistic young man living in Montreal with his devoted grandmother. He spends his free-time taking Polaroid selfies and staring in the mirror, haunted by an image of himself that appears to be stalking him. Dominic's self-obsession starts to seriously affect his relationship with others. But it's only when his grandmother dies that Dominic discovers a deep family secret: his mother didn't die in childbirth! She is alive and living not too far away. So Dominic sets out to find his mother Beatrice at her house nestled deep in the woods. But the heart-felt reunion is rather spoiled by the presence of Irene, Beatrice's young lesbian lover. Meanwhile, on a trip to a nearby village, Dominic discovers yet another groundshaking revelation: he has an identical twin brother, Daniel, living in a monastery! Once Dominic discovers his twin, things start to make sense and he realizes his obsession with his own image comes from a life-long search for his missing other half. After learning that Daniel is being held against his will by an abusive priest, Dominic sets out to save him and reunite his remarkable family once and for all.

### GOALS AT GAP-FINANCING MARKET

To find a sales agent and other international funders to help cover 13% gap, 87% budget raised out of Canada. International rights available.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

HD / 90'

### LANGUAGE / LOCATION

English, French / Quebec, Canada

### BUDGET / FINANCING IN PLACE

€ 1.326.000 / € 1.150.000

### MAIN PRODUCTION COMPANY

1976 Productions

### CO-PRODUCTION COMPANIES

Six Island Productions

### PARTNERS ATTACHED

SODEC, Telefilm (Investors);

CBC (Broadcaster);

Raven Banner

(Canada, Distributor)

### CURRENT STATUS OF PROJECT

Post-Production

### CREATIVE TEAM

Bruce LaBruce, *Director and Writer*

Martin Girard, *Writer*

Nicolas Comeau,

Paul Scherzer, *Main Producers*

Alex Hercule Desjardins,

*Production Designer*

Valérie Gagnon-Hamel, *Costume Designer*

Marcel Chouinard and Urban Post, *Sound*

Félix-Antoine Duval, *Alexandra*

Petrachuck, *Andreas Apergis, Main Cast*

### DELEGATE PRODUCTION COMPANY

1976 Productions

### MAIN CONTACT PERSON

Nicolas Comeau

Paul Scherzer

### ADDRESS

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Bruce LaBruce,  
*Director*



Nicolas Comeau,  
*Producer*



Paul Scherzer,  
*Producer*

### DIRECTOR'S STATEMENT

*Saint-Narcisse* is a quest film tracking the emotional journey of a character searching for his origins, his true self, and his family. Dominic is a very attractive young man, a narcissist, who discovers his self-obsession is not merely about his own physical beauty, but about his lost twin: the missing half that completes him. The film is also about Dominic's search for his mother, said to have died in childbirth. The production design and music will reflect this feeling of longing and inner reflection. Like most of my films, *Saint-Narcisse* has a number of stylistic and cinematic references. As a period piece set in the 70s, it evokes the particular style of the era, referencing films about outsiders fleeing the rules and constraints of mainstream society, or attempting to forge a new kind of society as in *McCabe and Mrs. Miller*, *Scarecrow*, *The Last Detail*, or *Five Easy Pieces*. *Saint-Narcisse* is also a variation on the Narcissus myth and as such will be imbued with a type of mythic storytelling applied to more contemporary characters, tackling the intersection of spirituality and sexuality in tone and mood.

### PRODUCTION COMPANY PROFILE

1976 Productions (Montreal) is involved in auteur driven films budgeted at 2 million euros or less, with strong voices and international appeal. Six Island Productions (Toronto) has a reputation for diverse, cutting-edge international co-production, and strives to work with the most talented filmmakers from around the globe.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Les routes en février*

by Katherine Jerkovic

2016 *Miséricorde* by Fulvio Bernasconi

2015 *Malgré la nuit*

by Philippe Grandrieux

2016 *Coconut Hero* by Florian Cossen

2015 *23 Kilometres* by Noura Kevorkian

2014 *Challat de Tunis*

by Kaothier Ben Hania



CZECH REPUBLIC

## ŠARLATÁN CHARLATAN

## AGNIESZKA HOLLAND

### DIRECTOR'S BIOGRAPHY

Agnieszka Holland is one of the most outstanding contemporary European directors, who has received many prestigious awards for her films, such as the Golden Globe and nominations for Academy Awards. In her films, she demonstrates a rare empathy towards matters in which the intimate personal stories collide and is heavily altered by changes in society.

### LOG-LINE

The breathtaking story of a man gifted with exceptional abilities set against the background of events during the totalitarian years of the 1950's. Arrogant yet full of love. His goal is to find a balance between what he was given by God, and how he is tempted by the Devil. Both are the will of God.

### SYNOPSIS

Few true stories tread the thin line of good and evil as precariously as that of Jan Mikolášek, a 20<sup>th</sup> century Czech herbal healer whose great success masked the grimmest of secrets. Mikolášek won fame and fortune treating celebrities of the interwar, Nazi, and Communist eras with his uncanny knack for "urinary diagnosis". But his passion for healing welled up from the same source as a lust for cruelty, sadism, and an incapacity for love that only one person could ever quell – his assistant, Frantisek. As a show trial threatens to pry open these secrets and undo him, Jan's dichotomies are put to a final test, with the fate of his life's only love in the balance. A personal tale as replete with twists as the century itself, and a reflection on the price one pays for the privilege of genius.

### GOALS AT GAP-FINANCING MARKET

To find investors for post-production and music.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

1:2,35 / 100'

### BASED ON

Based on true story

### LANGUAGE / LOCATION

English / Czech Republic

### BUDGET / FINANCING IN PLACE

€ 2.995.767 / € 2.568.346

### MAIN PRODUCTION COMPANY

Marlene Film Production

### CO-PRODUCTION COMPANIES

Fame Entertainment, Madants, Furia film

### PARTNERS ATTACHED

Czech Television, Czech Film Fund, Barrandov Studios, Polish Film Institute, Studio Metrage, Audiovizualni Fund SK, RTVS.

Films Boutique (World sales).

CinemArt (Czech/Slovak, distributor).

### CURRENT STATUS OF PROJECT

Filming, in production

### CREATIVE TEAM

Agnieszka Holland, *Director*

Marek Epstein, *Scriptwriter*

Sarka Cimbalova, *Producer*

Martin Strba, *DoP*

Pavel Hrdlicka, *Editing*

Milan Bycek, *Production Designer*

Katarina Bielikova Strbova,

*Costume Designer*

Radim Hladik, *Sound*

Antoni Komasa Lazarkiewicz, *Composer*

Ivan Trojan, *Josef Trojan,*

Juraj Loj, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Marlene Film Production

Marlene Film Production

### MAIN CONTACT PERSON

Sarka Cimbalova

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### WEBSITE

marlenefilm.com



Agnieszka Holland, *Director*



Sarka Cimbalova, *Producer*

### DIRECTOR'S STATEMENT

Jan Mikolášek was a famous healer, who was using unorthodox methods of diagnostic and treatment. He was different, rich, and independent. The film tells the story of his rise and fall. Of moral fall and of his constant fight with the darkness inside him. It is the story of the mystery of a man, of his special gift, of the prize he was ready to pay for it; the story of the paradox of strength and weakness, of love and hate. The script offers quite rich possibilities to express those paradoxes. More is suggested than told. The story has an epic scope: dozens of years, three different regimes, WWII and at the same time it feels extremely intimate. I would like to find the sensual and minimalistic language of shooting it. Static. Quiet. Spare dialogues. Hidden emotions. Extremely subjective passage of time: years are passing in a few minutes, minutes are extended, feels like eternity. The faces of actors, the tension between the characters, their constant efforts to pass through the armors of each other, will make the foreground of the storytelling; the background, the big history of the twentieth century will be reflected in their fate.

### PRODUCTION COMPANY PROFILE

The company Marlene Film Production, s.r.o. was founded in 2014. It's first project was the movie *Storyteller*, directed by Vladimír Michálek, the script by Marek Epstein. Marlene followed this in 2015 - 2016 with *Angel of the Lord 2*, a 'loose sequel' to the traditional Christmas story, once again written by Epstein, and directed by Jiří Strach. Since 2015 is developing and currently shooting a feature film *Charlatan*, directed by Agnieszka Holland.

### MAIN FILMOGRAPHY OF PRODUCER

2014 *Storyteller* by Vladimír Michálek

2016 *Angel of the Lord 2* by Jiří Strach



GERMANY, EGYPT,  
TUNISIA, FRANCE

**SHARAF**

**SAMIR NASR**

**DIRECTOR'S BIOGRAPHY**

Samir Nasr is a director, scriptwriter and editor. He also teaches regularly at the University of Arts, Berlin and the Filmuniversity Babelsberg, Potsdam. After receiving a Masters Degree in Business Administration from Mannheim University in 1993 he worked as a film projectionist. In 1999 he graduated from the Baden-Württemberg Film Academy with focus on directing and scriptwriting. He has directed numerous films and documentaries for film and television, including *Police Station* (2000, doc series), *Seeds of Doubt* (2005) and *Rania's Dream* (2018). He lives in Berlin and Cairo.

**LOG-LINE**

*Sharaf* is the story of a modern Candide in the Egypt of today. He is one of the millions poor guys, who hope for a better future. When he kills a man in self defence he has to wake up suddenly from his dreams of wealth and consumption. As soon as he arrives in prison, he realizes that the status differences are a genuine part of Egyptian society. He decides to achieve his own social advancement behind prison bars. But he will have to pay a very high price for it.

**SYNOPSIS**

Sharaf, a modern Egyptian Candide, is 21 years old. He is full of dreams, but broke and sexually frustrated. In downtown Cairo he meets John, a wealthy Englishman, who tries to rape Sharaf, who fights back and kills John unintentionally. In prison, he understands that status differences are a genuine part of Egyptian society. There are two categories of prisoners: the "State" and the "Royal". The State suffer from harsh conditions, while the Royals enjoy lots of amenities. After some hard weeks Sharaf gets transferred by Security Officer Edko to the Royal tract after he has committed to spy on other prisoners. He meets Dr. Ramzy, a manager of an international pharmaceutical company, a sort of Egyptian Don Quixote, who becomes a mentor for him. But officer Edko demands him to betray his friend and steal Dr. Ramzy's mysterious diary. Sharaf learns that his family is bankrupt and Hoda, his great love, will marry another man. He understands that he shouldn't expect help from outside the prison anymore. At the end, Sharaf is facing the same decision as in the beginning in John's apartment. This time he will have to make another choice and sacrifice his "honor" to survive.

**GOALS AT GAP-FINANCING MARKET**

To find financiers and broadcasters.

**PROJECT TYPE**

Fiction Feature

**FORMAT / RUNTIME**

4k cinema scope/ 90'

**LANGUAGE / LOCATION**

Arabic, with english, german, french subtitles / Cairo, Tunis

**BUDGET / FINANCING IN PLACE**

€ 850.000 / € 730.000

**MAIN PRODUCTION COMPANY**

Soilfilms Media GmbH

**CO-PRODUCTION COMPANIES**

Film Clinic, Zonart Films SARL, Les Contes Modernes Sas, Teamwerk.Die Filmproduktion GmbH

**PARTNERS ATTACHED**

Berlin film fund MBB, MFG Film Fund, Francophonie Film Fund, M-appeal (world sales)

**CURRENT STATUS OF PROJECT**

Final financing status, Shooting prep.

**CREATIVE TEAM**

Samir Nasr, *Director and Writer*  
Sonallah Ibrahim, *Writer and novelist*  
Silvana Santamaria, *Main Producer*  
Darja Pilz, *Dop*  
Hamdi Abdel Rahman, *Production Designer*  
Dina Nadeem, *Costume Designer*  
Mohammed Tarek, *Main Cast*

**DELEGATE PRODUCTION COMPANY**

Soilfilms Media GmbH

**MAIN CONTACT PERSON**

Silvana Santamaria

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Samir Nasr,  
Director



Silvana Santamaria,  
Main Producer



Bilal Athimni,  
Co-Producer

**DIRECTOR'S STATEMENT**

I was born as son of an Egyptian father and a German mother, so I have been living in both cultures since my childhood. Living in Germany gave me the ability to perceive Egypt through a double perspective. On one side I remained a part of Egyptian society and can relate to its people with empathy. On the other side I often had feelings of being an outsider, who observes things more analytically and rationally. This double perspective allowed me to perceive things with distance and closeness at the same time. This same dualism of closeness and distance I found in Sonallah Ibrahim's novel *Sharaf*. It thrilled me how the great Egyptian storyteller managed to condense the frenzy of Egyptian society and link it to the crisis of young people in a beautiful, artistic manner. I instantly imagined it on the screen. Since then I wanted to make a movie based on this novel, that would achieve the same balance of simplicity and complexity. *Sharaf* brings together big extremes. It tells a gloomy story in a laconic, sometimes funny and always entertaining manner. It paints a picture of a whole society and an ongoing crisis while taking place in a very limited space.

**PRODUCTION COMPANY PROFILE**

Soilfilms was founded in 2013 by an all female team of directors and producers. The mission of the creative team is to carry out projects with great sociocultural, diverse, female and artistic relevance. Soilfilms has directed and produced award-winning feature films and documentaries like *Franco's Legacy* (Shanghai int. Film Festival) or the feature fiction projects *Land Of Light* and *A Part of Me*. Our Cinema films are coproduced by ARTE, 3SAT, SWR, BR and ZDF (German and French TV channels), funded by state and regional funds and were distributed internationally.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2018 *Lolas Lieder* (TV Series)
- 2017 *Ranias Dream* (TV Series)
- 2018 *A Part Of Me* by Bilal Athimni and Silvana Santamaria
- 2017 *Franco's Legacy* (doc.) by Inga Bremer
- 2016 *Land of Light* by David Ruf
- 2013-2015 *Chronicle of a Revolt* (doc.) by Ayla Gottschlich and Biene Pilavci



ITALY, FRANCE

## SPACCAPIETRE THE STONEBREAKER

GIANLUCA  
DE SERIO,  
MASSIMILIANO  
DE SERIO

### DIRECTOR'S BIOGRAPHY

Gianluca and Massimiliano De Serio, twins, have been working together since 1999. Over the years they have directed various awarded short films and documentaries. Their feature film debut was *Sette opere di misericordia* (*Seven Acts of Mercy*) in 2011, which premiered in competition at Locarno Film Festival and was nominated for the Nastro d'Argento for Best First Film, Best Sound and Best Actor. The second feature *River Memories*, was presented in the official selection of the Venice International Film Festival in 2015. It then took part in over 60 international film festival and was awarded in 20.

### LOG-LINE

What can a father do when he has made an impossible promise to his son?

### SYNOPSIS

Like every night, Antò (9) says goodbye to his mother Angela as she sets off to start work early the next morning. Looking out of the window with his toy binoculars, he watches her go. Angela takes the bus that carries her and the other ghostly figures like her far away to the farmlands where they work. The next morning Giuseppe, the husband of Angela and Antò's father, receives an anonymous phone call telling him that his wife is unwell. He collects Antò and the two of them set off for the hospital where she has been admitted. When they get to the hospital, they discover the awful truth: Angela died from heart failure while working in the fields. In front of her body, Giuseppe makes his son a bizarre promise: one day, he will have his mother back. Now it is their turn to take the night bus together with the other farmhands and to travel like ghosts through the same places that Angela did. They introduce themselves as the husband and son of the dead woman, and to avoid problems the farm owner decides to take them on as labourers. On the farm the two meet a mysterious woman, Rosa, who coldly instructs them on how to do the job and start a journey into a microcosm that is hard and violent.

### GOALS AT GAP-FINANCING MARKET

To find a world sales agent and investors to close the gap-financing of the film.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

HD - Arri Alexa 1000/ 110'

### LANGUAGE / LOCATION

Italian / Puglia (South Italy)

### BUDGET / FINANCING IN PLACE

€ 1.805.000 / €1.600.000

### MAIN PRODUCTION COMPANY

La Sarraz Pictures Srl

### CO-PRODUCTION COMPANIES

Shellac Sud

### PARTNERS ATTACHED

Rai Cinema, Mibac, Apulia Film Fund, Fond Region Paca

### CURRENT STATUS OF PROJECT

Editing phase

### CREATIVE TEAM

Gianluca and Massimiliano De Serio,

*Directors and Writers*

Alessandro Borrelli,

Thomas Ordonneau, *Producers*

Antoine Héberlé, *DoP*

Salvatore Esposito,

Samuele Carrino, *Main Cast*

### DELEGATE PRODUCTION COMPANY

La Sarraz Pictures Srl

### MAIN CONTACT PERSON

Alessandro Borrelli

### ADDRESS

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Gianluca De Serio,  
*Director and Writer*



Massimiliano De Serio,  
*Director and Writer*



Alessandro Borelli,  
*Producer*

### DIRECTOR'S STATEMENT

The story of Giuseppe and Antò is first and foremost a love story. The loss of Angela forces Giuseppe to make an explosive promise of love to his son. The keeping of this promise - illusory and imaginary as it is - is a proof of love from which Giuseppe cannot escape. But it is only the encounter with Rosa, this epiphany within the microcosm in which our two protagonists finds themselves, that gives him a glimpse of the possibility of fulfilling his promise. It is a new and unexpected feeling, a kind of reincarnation of past love. A small miracle is thus realized in the new act of love: a change in how he sees the same reality, no longer an unfair, impenetrable surface but a fertile soil of transformation and change. In a world where the instinct for survival is paramount and man is reduced to an absolute lack of emotions and action, themes of death, violence, fear, love and revenge also emerge. *Stonebreaker* is therefore a film about love, embodying the themes and colours of melodrama and setting them in a specific reality - one which is invisible and almost ignored by contemporary narratives.

### PRODUCTION COMPANY PROFILE

La Sarraz Pictures was first set up in 2004 by Alessandro Borrelli. In 2007 La Sarraz Pictures won their first MEDIA "New Talent" support for the first feature film by De Serio brothers *Seven Acts of Mercy* a co-production with Romania which was supported by Eurimages too. In 2016 La Sarraz was awarded again from MEDIA Creative Europe for the single project *I will not starve* (in production in 2019) and in 2017 was awarded with the Slate fund by Creative Europe - Media (presenting in the catalogue three feature film projects amongst which, *Stonebreaker* by De Serio brothers and *The Guard* by Giulio Ricciarelli).

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *At the Matinée* by Giangiacomo De Stefano

**2018** *Tell Me Who I Am* by Sergio Basso

**2018** *Our Story* by Lorenzo Latrofa

**2015** *River Memories* by Gianluca and Massimiliano De Serio

**2014** *La Sapienza* by Eugène Green

**2013** *From the Dept* by Valentina Pedicini



RUSSIA

## SPOSOB LYUBVI LOVEHACK

## TAMARA DONDUREY

### DIRECTOR'S BIOGRAPHY

Tamara Dondurey is a film critic and director. She contributes to many art and film magazines. In 2006 she started to work as an editor and a scriptwriter at the documentary studio Vertov Realnoe Kino. In 2014 she graduated from Marina Razbezhkina and Mikhail Ugarov Documentary Film and Theatre School. Her documentary *21 Days* (2014) participated in many Russian and international film festivals. Her short films *Little Train* (2017) and *New Moscow* (2018) received multiple awards at international film festivals.

### LOG-LINE

Kira is a young architect. A tragic experience forces her to learn how to live from scratch, to find the way to accept the past of her family in order to become a mother herself. Kira is changing in the same way as Moscow is renewing itself. Kira's pain is in her inability to love, in her immaturity, in not knowing how to exist here and now, and in her fear to face the future and its imperfection.

### SYNOPSIS

Kira (33) is building her architectural career in the best bureau in Moscow. Her boyfriend Lyosha (35) helps blind people to survive in this labyrinth like city. Their match is considered perfect by everybody, but when the guide-dog, trained by Lyosha for a blind man, breaks Kira's architect model, created for submitting to a prestigious architectural award, their relationship cracks. An unexpected pregnancy adds to the old wounds. Kira's desire to have an abortion results in Lyosha's sudden death. Kira was already pregnant once before, but decided not to have the child, prioritising her career. Her mother couldn't accept this choice and stopped seeing her daughter. After Lyosha's death, Kira meets her mother for the first time in several years. A long line of questions goes unanswered. As a result Kira is taken to the hospital with a bleeding, but the doctor calms her saying that it's not dangerous for the pregnancy. The changes and the permanence, which Kira has been waiting so long, scare her even more than the her and unborn child's future. Everything that irritated her so much in Lyosha's life looks like a salvation now. Kira doesn't give up in this race for success, she is just trying to go on living.

### GOALS AT GAP-FINANCING MARKET

To find co-production partners, sales agents, distributors and festival programmers.

**PROJECT TYPE**  
Fiction Feature

**FORMAT / RUNTIME**  
HD / 90'

**BASED ON**  
Original script by Anton Yarosh

**LANGUAGE / LOCATION**  
Russian / Moscow

**BUDGET / FINANCING IN PLACE**  
€ 642.466 / € 482.466

### MAIN PRODUCTION COMPANY

Pan-Atlantic Studio

**CURRENT STATUS OF PROJECT**  
Pre-Production

### CREATIVE TEAM

Tamara Dondurey, *Director*  
Anton Yarosh, *Script writer*  
Katia Filippova, *Main Producer*  
Yuliya Khlynina, Ilya Del,  
Kseniya Rappoport, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Pan-Atlantic Studio

### MAIN CONTACT PERSON

Katia Filippova

### ADDRESS

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Tamara Dondurey,  
*Director*



Katia Filippova,  
*Main Producer*

### DIRECTOR'S STATEMENT

The idea of this film came to me when a close friend of mine had died during the marathon at Baykal. His young wife, an architect was to survive without him. His death made me and my co-author Anton Yarosh want to represent through the tough character of Kira, the main heroine, a challenge against our own pain, fears and age dependent non-implementation. For the scenes where Lyosha trains the dogs we'll have live, hand-camera shoot. Lyosha's runs through Moscow remind us about night runs of Brandon in *Shame* by Steve McQueen. There is something in common between Kira building her gigantic metropolis but scared of love (to the family, to Lyosha, to his child) and Brandon - unable to love, a hostage of a tiny office in a skyscraper. Total construction site is a metaphor of Kira's inner transformation. The chalk town scheme from *Dogville* by Lars von Trier is the visual reference for Kira's architectural models shoot. Kira's task is to find the exit to the real metropolis. An important concept accent are big details of the Be My Eyes application. A volunteer receives a call from a partially sighted person who asks to read "what is what": product' name, expiry date, street' name etc.

### PRODUCTION COMPANY PROFILE

Pan-Atlantic Studio is an independent company specializing in the production of feature, documentary and television films. Pan-Atlantic Studio was founded in 2005 by Katia Filippova. Many films produced by the company have won professional awards and honors.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *The Curator* by Pyotr Levchenko  
**2018** *The Man Who Surprised Everyone* by Natasha Merkulova and Aleksey Chupov  
**2015** *Insight* by Alexander Kott  
**2014** *Dear Mother!* by Yaroslav Chevazhevsky  
**2013** *Everybody's Gone* by Georgy Paradzhanov  
**2005** *Greek Holiday* by Vera Storozheva



NORWAY, ITALY, BOSNIA,  
MONTENEGRO

## JAKTEN PÅ TONETREET THE QUEST FOR TONEWOOD

HANS LUKAS  
HANSEN

### DIRECTOR'S BIOGRAPHY

Hans Lukas Hansen is an award winning director and producer and one of the founders of the production company Norsk Fjernsyn AS. After graduating from Volda College in Animation and documentary filmmaking he has worked for TV2 and Monster and is now working as a director for Norsk Fjernsyn AS. Recent productions include six-part documentary series *Da Norge sto stille* for TV2 Norway (2019) and *Da vi styrte landet* for NRK (2017) and feature films *Livet er rart* (2015) and *Magnus Carlsen from Norway* (2014).

### LOG-LINE

Tonewood they call it, a gift of trees so rare, that grow in places so secret and remote, that finding the perfect one – can be the quest of a lifetime.

### SYNOPSIS

In certain secret forests one might find special trees that are worth their weight in gold. Their value lies in the unique ability of the wood to amplify sound, making it a prerequisite for the best string instruments in the world. This film is the story about the quest for these magical trees. But it is also a story about love, passion and following your dreams.

### GOALS AT GAP-FINANCING MARKET

To find remaining funds, looking for international sales and distributors.

### PROJECT TYPE

Documentary Feature

### FORMAT / RUNTIME

2K / 90'50'

### LANGUAGE / LOCATION

English / Italy, Bosnia, Montenegro, The Netherlands

### BUDGET / FINANCING IN PLACE

€ 750.000 / € 611.000

### MAIN PRODUCTION COMPANY

Norsk Fjernsyn AS

### CO-PRODUCTION COMPANIES

Berta Films

### PARTNERS ATTACHED

NFI, Dextra, Arts Council Norway, NRK, YLE, SVT, KN, PTV, Wide House

### CURRENT STATUS OF PROJECT

In production

### CREATIVE TEAM

Hans Lukas Hansen, *Director*

Christian Lysvåg, *Writer*

Benedikte Danielsen, *Producer*

Karl Erik Brøndbo, *DoP*

Christoffer Heie, *Editor*

Gaspar Borchardt, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Norsk Fjernsyn AS

### MAIN CONTACT PERSON

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Hans Lukas Hansen,  
*Director*



Benedikte Danielsen,  
*Producer*

### DIRECTOR'S STATEMENT

*The Quest for Tonewood* is a true fairy tale. My ambition is a cinematic documentary aimed at the leading international festivals, and a broad TV-audience. In the development of this project we have written and shaped the film in the direction of a classic adventure, which both cinematically and in terms of content can be compared to a saga like *The Lord of the Rings*: an unlikely hero with a crucial and challenging task; taking place in majestic and dangerous landscapes, and in evocative cultural surroundings. Our protagonist's relationship to his helpers – his fellowship – is also a significant parallel. Another reference is the *Da Vinci Code*, with its story of enigmas, old-fashioned research and the unveiling of ancient secrets. This story will not be over-directed. *The Quest for Tonewood* is not fiction, but we will be employing devices from the world of fictional filmmaking. There will be no actors, but real, clear-cut characters and participants. Along with imposing technical and cinematic effects, in a truthful treasure hunt, that really takes place, today.

### PRODUCTION COMPANY PROFILE

Norsk Fjernsyn AS was founded in 2013 by four Norwegian director/producers with long track records from the TV and film industry. Since 2015 the company has been a part of Monday Media, a Danish-owned independent production company producing sport, entertainment, factual and scripted content for Scandinavia and the international market. Since the establishment Norsk Fjernsyn's documentary branch has produced over 20 films and series and have been awarded 6 Gullruten Awards and The Golden Nymph in Monte Carlo in 2015. Recent international features include "War of Art" by Tommy Gulliksen.

### MAIN FILMOGRAPHY OF PRODUCER

2019 *The Quest for Tonewood* (feature) by Hans Lukas Hansen

2019 *Mannen som falt* (doc. series) by Tommy Gulliksen

2019 *War of Art* (feature) by Tommy Gulliksen

2017 *Når knoklene blir til gelé* (feature) by Tommy Gulliksen

2017 *Da vi styrte landet (The Prime Ministers)* (doc. series) by Tommy Gulliksen and Anne Marte Blindheim



THE NETHERLANDS, ICELAND,  
BELGIUM, POLAND

## THE HUNTER'S SON

RICKY RIJNEKE

### DIRECTOR'S BIOGRAPHY

Ricky Rijnke is a film director, scriptwriter and editor. Her first short, multi-award winning *Wing*, *The Fish That Talked Back* premiered in competition at the Locarno Festival nominated for the Golden Leopard, gained international acclaim at more than 50 festivals. Her first feature *Silent Ones* premiered in the Tiger Competition at IFFR, winning 11 awards out of 15 nominations and screening at many festivals such as T-Mobile New Horizons, Sarajevo, Moscow, Toronto, Berlin, New York. With *The Hunter's Son* she was invited for three renowned Talent Filmlabs, Torino, Jerusalem and Toronto (TIFF).

### LOG-LINE

*The Hunter's Son* is a thriller and drama about a father and his fourteen-year-old son, known as Rabbit. A terrible and unexpected act forces the boy and his father to face a crossroads of their lives.

### SYNOPSIS

Rabbit, a boy, lives an isolated existence with his father, who is working as a border guard. He is called The Hunter, because he is good at his work. In winter, when the snow blurs all the contours in the landscape, Rabbit turns 14-years-old. His father Lorenzo decides that he is now old enough to carry the rifle that is passed down for generations from father to son. Rabbit is allowed to shoot his first deer. Lorenzo, Rabbit and his uncle Ivan drive deep inland into the mountains for a hunting trip. In the wild isolated landscape they feel at home until a stranger looming up in the distance disrupts their peace. When Rabbit takes a look through the sights of his father's shotgun, he suddenly pulls the trigger. The celebration and almost ritual initiation, Rabbit's 'rite de passage', takes a disastrous and fatal turn.

### GOALS AT GAP- FINANCING MARKET

To secure broadcasters and partners for international pre-sales and investors.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

ArriRaw 4K / 100'

### LANGUAGE / LOCATION

French, English, Dutch / Iceland, Belgium, Netherlands, France.

### BUDGET / FINANCING IN PLACE

€ 2.600.000 / € 2.400.000

### MAIN PRODUCTION COMPANY

Rotterdam Films

### CO-PRODUCTION COMPANIES

Vintage Pictures, Balapolis, De Wereldvrede.

### PARTNERS ATTACHED

Netherlands Film Fund, The Icelandic Film Centre, Polish Film Institute, Flemish Audiovisual Fund, Production incentive Netherlands, Eurimages, Wild at Art, Caviar.

### CURRENT STATUS OF PROJECT

Pre-Production

### CREATIVE TEAM

Ricky Rijnke, *Director and Writer*  
Mildred van Leeuwen, *Producer*  
Dirk Rijnke, *Producer*  
Michal Englert, *DoP*  
Andrey Dergachev, *Composer*  
Jérémie Renier, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Rotterdam Films

### MAIN CONTACT PERSON

Dirk Rijnke

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Ricky Rijnke,  
*Director and Writer*



Mildred van Leeuwen,  
*Producer*



Dirk Rijnke,  
*Producer*

### DIRECTOR'S STATEMENT

*The Hunter's Son* is a thriller and drama about a father and his fourteen-year-old son, known as Rabbit. A terrible and unexpected act forces the boy and Lorenzo his father to face a crossroads of their lives. The film is set against the backdrop of a changing Europe, taking place somewhere at its external borders, where Lorenzo is working as a border patrol guard. It is a story about alienation, loss and hope, guilt and redemption. As a storyteller I'm fascinated by boundaries, between reality and fantasy, good and evil, guilt and innocence, tolerance and intolerance. In *The Hunter's Son* these boundaries are fragile and fluid. Borders are sometimes difficult to define. I want the viewer to really feel how fragile these boundaries are. In *The Hunter's Son* the poetic possibilities of image and sound will be explored, sometimes in a fragile, sensitive and dreamy way and sometimes raw and grim. I try to give the audience a glimpse into the subconscious of the protagonist and allow it to immerse in the character's state of mind. I'm a female director and so is my gaze. I like to give my own perspective, voice and vision on a father and son relationship.

### PRODUCTION COMPANY PROFILE

Rotterdam Films produced and co-produced more than 45 documentaries and fiction films mainly for cinematic release. It worked with directors from all over the world like Béla Tarr, Krzysztof Kieslowski, Carlos Reichenbach and Mrinal Sen. Core business is to support directors; emerging talent, as well as experienced filmmakers, whose perspective and approach don't result in a middle-of-the-road film, but will be proof of original and interesting auteur cinema intended for an international audience.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Hier* by Balint Kenyeres  
2014 *Silent Ones* by Ricky Rijnke



THE NETHERLANDS, ITALY

## THE LAST RIDE OF THE WOLVES

ALBERTO DE MICHELE

### DIRECTOR'S BIOGRAPHY

Alberto De Michele (1980) studied at the Rietveld Academy and was a resident at the Rijksakademie in Amsterdam. His short film *I Lupi* (2010) won the UIP Prix and was nominated for the Tiger Award at IFFR. *I Lupi* was exhibited at Centre Pompidou and Palais de Tokyo. Alberto has exhibited around the world in galleries and museums like Andrew Kreps (New York), PAC (Milano) and Museum Omar Rayo (Colombia) to name a few. He is currently working on his first feature film *The Last Ride of the Wolves*.

### LOG-LINE

My father is an Italian criminal in his seventies who lost everything through gambling. When he told me about his retirement plan, to rob an armored truck transporting pension money to bank branches in the north of Italy, I decided to follow the preparations of the heist.

### SYNOPSIS

Pasquale is an aging Italian crook who could once boast of a self-made fortune, which he lost because of his addiction to gambling. He is also my father and the antihero of my life. Not long ago he told me he was organizing a heist, the armed robbery of a money transport carrying 12 million euros in cash. While I was listening, the idea occurred to me to exploit his plan for my own purposes and furtively film the preparations of the heist. But then his plan fell through, he was screwed over by another gang. So, I then decided to stage the heist as he had originally planned it, with him and his long-standing accomplices *I Lupi*, the Wolves. The film will show what could and would have happened if my father had gone through with his plan and the Wolves would have been available at the time - which they fortunately are now - and if I had gone ahead and filmed everything with hidden cameras, as I originally intended to while chauffeuring my father around. Pasquale is the real Pasquale, I am my real self, the Wolves are the real Wolves. My father and the Wolves will give us access to a world that is normally off-limits to outsiders. A world, moreover, that is about to disappear.

### GOALS AT GAP-FINANCING MARKET

To meet international and Italian distributors, broadcasters and other possible new coproduction partners to close the financing of the film

### PROJECT TYPE

Hybrid Feature Documentary

### FORMAT / RUNTIME

HD / 80'

### LANGUAGE / LOCATION

Italian / Veneto

### BUDGET / FINANCING IN PLACE

€ 700.000 / € 530.000

### MAIN PRODUCTION COMPANY

Halal

### CO-PRODUCTION COMPANIES

Jolefilm

### PARTNERS ATTACHED

Netherlands Film Fund

### CURRENT STATUS OF PROJECT

Final phase of financing

### CREATIVE TEAM

Alberto de Michele, *Director and Writer*

Simone de Rita, *Writer*

Gijs Kerbosch, Christine Anderton,

Francesco Bonsembiante, *Producers*

Ton Peters, *DoP*

Mieneke Kramer, *Editing*

Vincent Sinceretti, *Sound designer*

### DELEGATE PRODUCTION COMPANY

Halal

### MAIN CONTACT PERSON

Gijs Kerbosch

### ADDRESS

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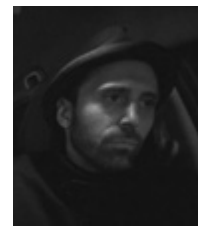
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Alberto De Michele,  
*Director and Writer*



Gijs Kerbosch,  
*Producer*

### DIRECTOR'S STATEMENT

The idea is not to write out complete dialogues for my father and the Wolves in advance, but mainly to describe the mise en scène to them and indicate what they should talk about and in what direction it should go. By letting them take control over certain situations, giving them a free hand to decide things as they seem fit, interesting opportunities will arise to furtively film them before and after 'regular' shoots, as they talk amongst themselves and discuss the details of the heist as they would in real life without anyone listening in on them. My father will become frustrated and edgy during the making of the film. He will start complaining and fret and worry about the process. In other words, he will become volatile, which is exactly what I need him to be in order to make the film I have in mind. During the car scenes and in the hotel, it will just be the two of us. I have mapped out the path of our dialogues, but I will let reality take over as we tumble into a whirlwind of conversation that will be sustained over the course of one very intense month.

### PRODUCTION COMPANY PROFILE

Halal has produced several internationally successful feature films, documentaries, shorts and series. Founder and head of the scripted department Gijs Kerbosch started Halal with the cult hit series *New Kids* and co-produced *New Kids Turbo* and *New Kids Nitro*, which had over 2.000.000 admissions. Other Halal productions are feature film *Prince* (2015) which received a Special Mention at the Berlinale and coproductions *Necktie Youth* (2016, Berlinale) and *Cargo* (2017, San Sebastian) along with numerous prizewinning shorts and documentaries.

### MAIN FILMOGRAPHY OF PRODUCER

**2017** *Independent Boy* by Vincent Boy Kars  
**2017** *Cargo* by Gilles Coulier  
**2017** *A Stranger Came to Town* by Thomas Vroege  
**2016** *Sabaku* by Marlies van der Wel  
**2015** *Prince* by Sam de Jong  
**2015** *Necktie Youth* by Sibbs Shongwe-La Mer (co-producer)





IRELAND, FRANCE

## WOKEN

ALAN FRIEL

### DIRECTOR'S BIOGRAPHY

Writer and Director Alan Friel's work combines his background as a visual artist with his love of storytelling. Fascinated by outsiders and the fragility of our human existence, Alan's short films include the award-winning *Sophie At The Races* and *Cake*, starring Maxine Peake (*Peterloo*) and Letitia Wright (*Black Panther*). With more than twenty years' experience directing award-winning commercials, Alan is currently developing a number of feature scripts including *Woken* through Fantastic Films, Dublin and *Deadmen* through Bad Robot & Paramount, LA.

### LOG-LINE

Recovering from amnesia Anna awakes in a post-apocalyptic world and is nursed back to health by a sinister family she has no memory of.

### SYNOPSIS

Set in a post-apocalyptic world on a remote island, we begin our story with a mystery. Anna awakes from a coma, suffering from amnesia. She's meets a small group of people who claim to be her family. In her heart, however, Anna knows something is wrong. Despite seeing home movies of herself, her husband and their child she can't shake her unease. And then she discovers why. She is a clone. One of many... Anna knows she must escape, but where can she go? She is on an island surrounded by water and disease.

### GOALS AT GAP-FINANCING MARKET

To find potential co-producers, equity financiers and investors and potential distributors.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Digital / 95'

### BASED ON

True Story

### LANGUAGE / LOCATION

English / Ireland

### BUDGET / FINANCING IN PLACE

€ 2.000.000/ € 1.800.000

### MAIN PRODUCTION COMPANY

Fantastic Films

### CO-PRODUCTION COMPANIES

France, Luxembourg

### PARTNERS ATTACHED

Screen Ireland, BAC Films

### CURRENT STATUS OF PROJECT

Pre-financing

### CREATIVE TEAM

Alan Friel, *Director and Co-Writer*

Rebecca Pollock, *Co-Writer*

Brendan McCarthy,

John McDonnell, *Producers*

Robbie Ryan, *DoP*

### DELEGATE PRODUCTION COMPANY

Fantastic Films

### MAIN CONTACT PERSON

Brendan McCarthy

### ADDRESS

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### WEBSITE

fantasticfilms.ie



Alan Friel,  
*Director*



Brendan McCarthy,  
*Producer*

### DIRECTOR'S STATEMENT

*Woken* takes place on a small island off the coast of an unspecified European country. We are thirty years in the future and the world has fallen apart due to chemical warfare. The island is geographically similar to the islands found off the west coast of Ireland and these graphic landscapes will create a strong visual look to the film and convey to the audience that Anna has woken on a desolate rock in the middle of the ocean. *Woken* is an intelligent thriller with strong female characters at its core. This will be a film that focuses on character and explores the themes of manipulation, family, motherhood and identity as seen through the eyes of two strong women from very different viewpoints.

### PRODUCTION COMPANY PROFILE

Fantastic Film is an Oscar®-winning company dedicated to high quality unique films. Credit's include Lorcan Finnegan's *Vivarium* (Critic's Week, Cannes 2019); Neasa Hardiman's *Sea Fever*; Martin McDonagh's Oscar®-winning *Six Shooter*; Ruairí Robinson's *The Last Days On Mars* (Directors' Fortnight Cannes, starring Liev Schreiber); Corin Hardy's Sundance hit *The Hallow*; Billy O'Brien's SXSW hit *I Am Not A Serial Killer*; Brian O'Malley's Silver Mèliès winner *Let Us Prey*; and the critically acclaimed Hammer Horror *Wake Wood*, starring Timothy Spall and Aidan Gillen.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Vivarium* by Lorcan Finnegan  
**2019** *Sea Fever* by Neasa Hardiman  
**2018** *Muse* by Jaume Balagueró  
**2017** *Nails* by Dennis Bartok  
**2016** *The Hallow* by Corin Hardy

**VIRTUAL REALITY  
IMMERSIVE STORY  
PROJECTS**



FRANCE, UNITED KINGDOM

**38 MINUTES**

**MIKE BRETT,  
ARNAUD  
COLINART  
STEVE JAMISON  
AND PIERRE  
ZANDROWICZ**

**DIRECTOR'S BIOGRAPHY**

Mike Brett and Steve Jamison are the founders and managing partners of award-winning, creative studio Archer's Mark. Their debut feature *Next Goal Wins* won the British Independent Film Award for Best Documentary (2014), earning them recognition as two of BAFTA's 2014 Breakthrough Brits. *Notes on Blindness*, which existed first as a New York Times Ob-Doc and later as a feature documentary and VR experience, earned them an Emmy Award, three BAFTA nominations and six more BIFA nominations (including 2 wins).

Pierre Zandrowicz is a French filmmaker whose passion for visual storytelling has pushed him to create a wide range of memorable and awarded works. Using new techniques and through clever use of imagery, Pierre has the ability to create authentic and engaging experiences. He has already directed a short VR fiction, *I Philip* for arte, as well as a 360° film for Jean Paul-Gaultier.

**LOG-LINE**

On January 13, 2018, an alert was issued to every citizen of Hawaii, via TV, radio, and SMS: *Ballistic missile threat in bound to Hawaii. Seek immediate shelter. This Is not a drill.*

**SYNOPSIS**

On January 13, 2018, an alert was issued to every citizen of Hawaii, via TV, radio, and SMS. It read: *Ballistic missile threat in bound to Hawaii. Seek immediate shelter. This Is not a drill.* It would be 38 minutes before this message was dismissed as a false alarm, but in that time the citizens of Hawaii had experienced the realities of nuclear threat first-hand. Many panicked, ran for safety or prepared to die. Comms systems and cellphone networks collapsed, causing widespread confusion. Within minutes there were traffic accidents. Pharmacies were looted. Desperate parents forced their children into storm drains. Others, who were separated from their families, had to decide who to be with when they died. Through the intimate testimonies of the men, women and children who lived through the event, and interviews with leading nuclear specialists, immersive documentary *38 Minutes* aims to raise awareness about modern day nuclear security. These interview accounts - as well as key data visualisation relating to geopolitical strategies and nuclear capabilities - will be brought to life using a combination of cutting-edge volumetric capture and CGI.

**GOALS AT GAP-FINANCING MARKET**

To find financial technical and impact partners.

**PROJECT TYPE**

VR Documentary

**FORMAT / RUNTIME**

Volumetric capture / 38'

**LANGUAGE / LOCATION**

English / Hawaiï

**BUDGET / FINANCING IN PLACE**

€ 1.000.000 / € 300.000

**MAIN PRODUCTION COMPANY**

Atlas V  
Archer's Mark

**PARTNERS ATTACHED**

Games For Change, Princeton University

**CURRENT STATUS OF PROJECT**

Pre-production

**CREATIVE TEAM**

Mike Brett, Steve Jamison,  
Pierre Zandrowicz, Arnaud Colinart,  
*Directors and Producers*

**DELEGATE PRODUCTION COMPANY**

Atlas V  
Archer's Mark

**MAIN CONTACT PERSON**

Arnaud Colinart

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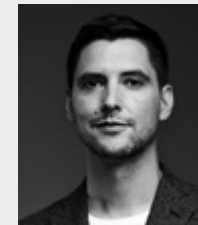
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Mike Brett,  
*Director and Producer*



Arnaud Colinart,  
*Director and Producer*



Pierre Zandrowicz,  
*Director and Producer*

**DIRECTOR'S STATEMENT**

As UK and French creators with American funders, all of us are citizens of nations with enough nuclear weaponry to destroy the planet many times over. Since the end of the Cold War, there has been a widespread, and dangerous, assumption that the risk of nuclear attack has subsided, when in fact many of those who have previously been custodians of the world order (for example former US Secretaries of State Henry Kissinger and George Schultz) believe that there has never been a higher risk of nuclear conflict, whether as a result of accident, miscalculation, cyber- or terrorist attack. Ronald Reagan was famously so moved and shocked by watching the seminal movie *The Day After*, that he started a policy shift on nuclear weapons that eventually led to significant nuclear arms reduction, in partnership with Mikhail Gorbachev's USSR. At a time when the mainstream media is failing in its duty to explore such a pivotal matter, we believe that storytellers - especially in this new age of immersive narrative experiences - have the power and the tools to change the public conversation and engage on an emotional and artistic level with the defining issue of our times.

**PRODUCTION COMPANY PROFILE**

From immersive experiences in AR & VR to interactive installations that use Machine Learning, Atlas V seeks to engage audiences by leveraging new technologies, unique visual aesthetics, and immersive design. Deeply engaged in a community of creative technologists, Atlas V works to identify and foster independent artists who are innovating the art and form of storytelling. Archer's Mark is a multi-award-winning studio based in London, renowned for creating timely, bold and innovative work across commercials, feature films and interactive experiences.

**MAIN FILMOGRAPHY OF PRODUCER**

**2018** *Vestige* by Aaron Bradbury,  
**2017-2018** *Sphere* by Eliza McNitt,  
**2017-2018** *Battlescar* by Nico Casavecchia  
**2015** *Notes On Blindness* by Arnaud Colinart  
**2014** *Next Goal Wins* (feature doc.) by Mike Brett and Steve Jamison



KENYA, ITALY, GERMANY

## AFRICAN SPACE MAKERS

### VINCENZO CAVALLO FARAS

#### DIRECTOR'S BIOGRAPHY

Vincenzo Cavallo Faras was selected for Berlinale Talents in 2018 and at the Talents Co-Production Market in 2019 with *Buffis*, awarded at VFF Talent and by the World Cinema Fund. His first feature film *WAZI?FM* won the East African Talent Award, the African European Film Festival Award and the Golden Dhow at Zanzibar Film Festival 2015. It was screened in all the major African and European Film Festivals and in the Los Angeles Pan African Film Festival. His first web series *Connection House* (11 episodes) won best director award at Roma Web Fest in 2017 and best comedy at Berlin Web Fest 2018.

#### LOG-LINE

The only way to understand urban story telling is by experiencing it!

#### SYNOPSIS

A crew of three young creatives lead by a female/male director will have to explore Nairobi and make a documentary about African Space Makers. Which stories will they choose? Where will they go and most importantly how? They will find themselves trapped inside a Matatu (a local minivan used as public transport) by a Makanga (the man that works side by side with the conductor to collect money), a crazy poet that will tease the protagonists with very intriguing mythological riddles. The protagonist, YOU, will decide where to go. Are you going to chokorize it (customize it) in order to understand fashion in identity in one of the biggest slums of Africa or... are you going to find objects with the Cyborg Giraffe? Are you going to challenge the surveillance and the religious censorship with the graffiti artists? Are you going to dance with a group of skaters? Are you going to fly over one of the tallest building of downtown after drinking the magic Jaba juice? No matter which one you will choose, your experience will be unique, after it you will never look at Africa in the same way again. Prepare yourself, the journey has just started!

#### GOALS AT GAP-FINANCING MARKET

To find a co-production or/and distribution company/platform ready to step in and help us cover part of the post-production costs.

#### PROJECT TYPE

VR Interactive Mokumentary

#### FORMAT / RUNTIME

8K / 5 episodes 50' in total

#### LANGUAGE / LOCATION

English / Nairobi

#### BUDGET / FINANCING IN PLACE

€ 163.984,82 / € 64.007,82

#### MAIN PRODUCTION COMPANY

Cultural Video Production Ltd.

#### CO-PRODUCTION COMPANIES

Black Rhino VR, INVR

#### CURRENT STATUS OF PROJECT

Post-Production

#### CREATIVE TEAM

Vincenzo Cavallo Faras, *Director*,

*Writer and Producer*

Brian Afande, Sönke Kirchhof,

Philipp Wenning, *Producers*

Silvia Gioiello, *Executive Producer*

#### DELEGATE PRODUCTION COMPANY

Cultural Video Production

#### MAIN CONTACT PERSON

Vincenzo Cavallo Faras

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Vincenzo Cavallo Faras,  
*Director*



Brian Afande,  
*Producer*



Silvia Gioiello,  
*Executive Producer*

#### DIRECTOR'S STATEMENT

African urban creative economies are growing and space-making, it's both the cause and effect of it. Gentrification, postcolonialism, informal sector, resilience... The only way to understand urban storytelling is by experiencing it! Become a film director and experience a new city in the same way an urban storyteller would do! *African Space Makers* is just the beginning of something bigger. We are planning to make five episodes in many other African capitals. This is a new way of exploring urban areas and connecting spaces with artists, policy makers and citizens. The interactive nature of this series (sometimes real, sometimes not) will ensure the active participation of the audience, but will also remind them that sometimes we don't or we should not have the choice. Visually speaking this series will be completely different, it's the first time ever that a VR interactive mokumentary series has ever been developed and produced in Africa. We have been able to put together a very serious team with Samantha Mugatsia, best actress for her lead role in *Rafiki* at Fespaco 2019, in the part of the protagonist camerawoman, the famous Raymond Ofula in the role of the trainer and many other Kenyan talents. High quality standards provided by INVR and Black Rhino applied to powerful African visual story telling by Cultural Video Production, this is the perfect combination for a successful product.

#### PRODUCTION COMPANY PROFILE

Cultural Video Production (CVP, Kenya), Black Rhino (BR, Kenya), INVR (Germany). CVP is a multi awarded content production company based in Kenya and Italy mainly focused on culture and entertainment. BR is the leading VR company in East Africa, mainly focused on VR productions. INVR.SPACE is one of the leading VR studios in Europe. This partnership brings together people from different cultures, backgrounds, with different skills and different ways of thinking.

#### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Le Lac* (360° doc.) by Nyasha Kadandara  
**2018** *Connection House* (web series, 11 episodes) by Vincenzo Cavallo Faras  
**2018** *ShookMC Efeito Contraste* (360° music video) by Philippe Wenning and Cassio Bomfim (co-producer)  
**2018** *Stories From Jerusalem* (360° fiction mini series) by Dani Levy  
**2014** *WAZI?FM* (feature film) by Vincenzo Cavallo Faras  
**2011** *Twende Berlin* (doc.) by Vincenzo Cavallo Faras  
**2011** *Pasos de Cumbia* 11 by Vincenzo Cavallo Faras (co-producer)



CANADA

## AGENCE

### PIETRO GAGLIANO

#### DIRECTOR'S BIOGRAPHY

Spirited and innovative Creative Entrepreneur Pietro Gagliano co-founded digital studio Secret Location in 2008. While there he wore many hats including Chief Creative Officer, Executive Creative Director and Head of Content. His production background includes social media storytelling, app and game development and interactive/immersive films. Pietro and his team made history in 2015 by winning the first ever Emmy for a VR experience. He has worked on original VR content pieces such as *The Great C* (2018), *Transpose* (2018), *Blasters of the Universe* (2017), as well as many other interactive projects.

#### LOG-LINE

An allegory about human nature, the nature of artificially intelligent characters, and compassion. *Agence* pushes the boundaries of both filmmaking and VR by combining neural networks, dramatic moments of user interaction, and stunning design in a procedurally generated world, creating an addictive immersive experience that is never the same twice.

#### SYNOPSIS

*Agence* is a revolutionary dynamic film - a film that uses the power of artificial intelligence to craft all the possibilities of the narrative that would otherwise need to be pre-written by humans. The world at the centre of *Agence* is inhabited by five beings (the "Agents"). Due to the nature of the planet, the Agents must cooperate with one another in order to maintain order, and not fall off the edge. No one knows when or how these Agents arrived into such a predicament. *Agence* uses two neural networks - one to imbue each character with a personality that results in emergent behaviour, and another to control story structure and playthrough. By leveraging this new technology, our user, the main character in the story, plays the role of a god, affecting the virtual world. The Agents, at first unaware of the presence of the player, behave mundanely, but in relatively perfect balance, but this cooperative existence soon turns ugly as they attempt to adapt to the unexpected godlike presence of the player and the player's equilibrium-shattering actions.

#### GOALS AT GAP-FINANCING MARKET

To find partners for a further 20% of budget to complete our desired financing and worldwide distribution outside of Canada, including an international sales agent.

#### PROJECT TYPE

VR Animation

#### FORMAT / RUNTIME

Unity Game Engine / 10'

#### LANGUAGE / LOCATION

None / Multiple, Toronto, Canada

#### BUDGET / FINANCING IN PLACE

€ 469.348 / € 379.822

#### MAIN PRODUCTION COMPANY

Transitional Forms Inc.

#### CO-PRODUCTION COMPANIES

National Film Board of Canada (NFB)

#### PARTNERS ATTACHED

Canada Media Fund

#### CURRENT STATUS OF PROJECT

Currently in production, working towards Alpha release for August, and looking for completion funding and distribution partners.

#### CREATIVE TEAM

Pietro Gagliano, *Director*

Casey Blustein, David Oppenheim, *Producers*

Anita Lee, *Executive Producer*

#### DELEGATE PRODUCTION COMPANY

Transitional Forms Inc.

#### MAIN CONTACT PERSON

Casey Blustein

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Pietro Gagliano,  
*Director*



Casey Blustein,  
*Producer*



David Oppenheim,  
*Co-Producer*

#### DIRECTOR'S STATEMENT

I've spent the last decade exploring the intersection between storytelling and technology (games vs. films, authorship vs. interaction, linear vs. nonlinear, etc.), and believe we are only now scratching the surface of the potential of "dynamic" filmmaking. Given the recent excitement (and concerns) over A.I. technologies, I'm particularly interested in pioneering new forms of media that allow humans to understand what it means to be a machine, and machines what it means to be a human. So many of the stories we tell today show a rise of machines taking control away from humanity. And while we no doubt run the risk that this power reversal may one day happen, the fact is, the responsibility for machines currently lies in human hands, and not the other way around. In a world of algorithmic determinism, can you handle the responsibility of agency? In *Agence*, I am creating a unique relationship between my intentions as the film's director, the viewer's/user's behaviour, and the A.I. systems that drive the virtual world's actions. I truly believe this "three-way authorship" is the essence of the future of filmmaking.

#### PRODUCTION COMPANY PROFILE

Transitional Forms Inc. is a studioblab focused on the emerging field of Creative Machine Intelligence. Founded by Emmy, Peabody and Cannes Lion award winning director Pietro Gagliano, Transitional Forms Inc. creates innovative content and tools simultaneously, powered by the paradigm shifting potential of AI.

The NFB is Canada's public producer of award-winning creative documentaries, auteur animation, interactive stories and participatory experiences. NFB productions have won over 5000 awards, including 16 Canadian Screen Awards, 18 Webbys, 12 Oscars®, 4 Palmes d'Ors and 2 Golden Bears at Berlinale.

#### MAIN FILMOGRAPHY OF PRODUCER

**2017** *Draw Me Close* by David Oppenheim  
**2016** *The Space We Hold* by David Oppenheim  
**2015** *The Universe Within* by David Oppenheim



CANADA, FINLAND, INDIA

## CAPTURED

HANNA  
HAASLAHTI

### DIRECTOR'S BIOGRAPHY

Hanna Haaslahti is a director and media artist working with image and interaction, based in Helsinki. She has exhibited her work in numerous international media art festivals and galleries, including Ars Electronica, Hamburg Kunsthalle, HEK (Basel) and Watermans (London). She graduated from Medialab at Aalto University, Helsinki (MFA 2001), has honorary mention at Vida 6.0 Art and artificial life-competition (2003) and was selected in 50 best category in ZKM Medien Kunst Preis (2003).

### LOG-LINE

*Captured* is a narrative simulation about social injustice where your digital double has a role to play. In the installation, people are captured as 3D avatars who become actors in a scenario where individual freedom is taken over by collective instincts.

### SYNOPSIS

The *Captured* experience takes place in two interconnected screen spaces. At the beginning, your face is digitally captured and rendered into the virtual world by a white figure. There's a sense of tenderness in figure's gestures, when she's gently attaching your digital face into your new virtual body. You have no control over your double's identity and gestures, it is now a member of the captured community and behaves according to the collective intelligence. Your newborn double is pushed deeper into the virtual world and appears again in the second phase of the experience, where all the previously captured doubles are actors/agents in a narrative simulation. The simulation cycles between two states: segregation, which takes shape as bullying and humiliation of one colour group among the doubles; and its opposite, wandering, depicting doubles as walking together, each searching for a companion among them. The transition between states is initiated by a special double, called Gamechanger, who has the ability to change the course of narrative by directly affecting the behaviour of other Avatars. Social pressure is transmitted to you and other people watching their doubles together. How the behaviour of the collective affects the relationships in the audience, in the real world?

### GOALS AT GAP-FINANCING MARKET

To find distribution (museums, art galleries, festivals, etc.) and financing partners.

### PROJECT TYPE

VR Immersive

### FORMAT / RUNTIME

3D Scanning/ 20'

### LANGUAGE

English

### BUDGET / FINANCING IN PLACE

€ 130.000 / € 91.000

### MAIN PRODUCTION COMPANY

Dpt.

### CO-PRODUCTION COMPANIES

Phi Center

### PARTNERS ATTACHED

In Production, 80% complete

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Hanna Haaslahti, *Director*

Nicolas S. Roy, *Creative Producer*

### DELEGATE PRODUCTION COMPANY

Dpt.

### MAIN CONTACT PERSON

Nicolas S. Roy

### ADDRESS

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### WEBSITE

dpt.co



Hanna Haaslahti,  
*Director*



Nicolas S. Roy,  
*Interactive Producer*

### DIRECTOR'S STATEMENT

I'm interested in why some of us feel superiority towards other beings or towards a particular group of human beings. It happens everywhere, all the time. The collective outbreak of need to find somebody to humiliate and hate has dangerous consequences. Currently we are experiencing in many levels the resurgence of the idea of collective as the paradigm for human intelligence. The age of mass production has mutated into age of collective output, where nobody takes responsibility and everybody is responding to the constantly changing weather of social media. When individuals are erased, narratives should look for structures that reveal dynamics behind these processes. *Captured* proposes a completely new platform for stories, transforming anonymity into visibility. People become spectators and actors of the XR experience in the same time. To reflect unstable moods of mob rule, *Captured* shifts from one single viewpoint of experience to the decentralized viewpoint of collective mind. Inspired by ritual theory and the logic of simulation, *Captured* explores the dark side of collective mind with the means of evolving dynamic narrative created with game engine.

### PRODUCTION COMPANY PROFILE

Dpt. is an immersive experience studio at the intersection of film and gaming, art and code, design and research. The company is recognized for its interactive, award winning social impact productions such as *The Enemy*, *Manic VR*, *Deprogrammed* and *Roxham*.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** Parliament (in production)  
**2018** Manic VR  
**2018** Roxham VR  
**2017** A Colossal Wave  
**2017** The Enemy  
**2016** Deprogrammed



TAIWAN, ARGENTINA

## 星際大騙局 GREAT HOAX (WORKING TITLE)

JOHN HSU,  
MARCO LOCOCO

### DIRECTOR'S BIOGRAPHY

John Hsu is an alumni of Berlinale Talents (2007). His first VR comedy short, *Your Spiritual Temple Sucks*, was officially selected by Sundance Film Festival New Frontier 2018, and received the Best Innovative Storytelling at World VR Forum and Best 360° Film of Inception and Kaleidoscope VR festivals. His first feature film adaptation of a famous Taiwanese Indie Game, *Detention* is in post-production. Marco Lococo directed two VR series titles of major reach, *Water Bear* and *Dessert Island*. He was part of the team behind multi-award winner *Shave It* and *Uncanny Valley*, 3Dar's originals short films. He was part of the team that created Lil Dicky's *Earth* video clip as Animation Producer. As to this date it has more than 100 million views on Youtube only.

### LOG-LINE

An interactive VR comedy about Taiwanese faking a moon-landing, in which you play the first Taiwanese astronaut on the moon. Follow instructions from the director to give your most heroic performance... until you watch the finished video and realize how ridiculous it has become.

### SYNOPSIS

In 1969, Apollo 11 landed on the moon. The US shows the world how great and powerful a country can be. 50 years later, people in Taiwan are struggling with an identity crisis and a weird economy. They hope for someone to show up and make it all right. This desire is why you are hired to be a national hero - the first Taiwanese who lands on the moon. However, without the budget for space exploration, a fake moon-landing video will need to be made, like in the famous Kubrick conspiracy. The whole shooting is in a Moon-decorated studio, with a film crew and government agents watching. You follow orders from the director, doing all the poses while playing around on set by throwing objects at the crew and antagonizing them. Finally, you wait for the broadcast in your dingy apartment, realizing it's not about a moon-landing anymore - it's a propaganda campaign. Worst of all, it's a cheesy Taiwanese musical number, in which your previous heroic actions become goofy dance moves. As fireworks boom everywhere, you feel isolated. Surroundings start disappearing, as if you are still on a fake moon, looking down at Taiwan on Earth, the little island that will soon be forgotten, like you.

### GOALS AT GAP-FINANCING MARKET

To find potential investors, to expand this project to a bigger story world and reach a wider audience.

### PROJECT TYPE

VR Animation

### FORMAT / RUNTIME

6DOF 4k stereoscopic / 3x15'

### LANGUAGE / LOCATION

English, Mandarin / Taiwan

### BUDGET / FINANCING IN PLACE

€ 561.336 / € 187.112

### MAIN PRODUCTION COMPANY

Serendipity Films

### CO-PRODUCTION COMPANIES

PTS, Kaohsiung Film Archive, 3Dar Animation

### CURRENT STATUS OF PROJECT

Pre-Production

### CREATIVE TEAM

John Hsu, *Director and Writer*

Marco Lococo, *Co-Director*

Estela Valdivieso Chen, *Producer*

Adam Cullen Young, German Heller, *Co-Producers*

### DELEGATE PRODUCTION COMPANY

Serendipity Films

### MAIN CONTACT PERSON

Estela Valdivieso Chen

### ADDRESS

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John Hsu,  
Director



Marco Lococo,  
Co-Director



Estela Valdivieso Chen,  
Producer

### DIRECTOR'S STATEMENT

Interactivity in a VR experience enhances the presence and fidelity of a story. You are no longer just a passive outsider, but part of the narrative. The power of influence is fascinating, but raises another question: Are we really the decision-makers or are these just illusions to feel control? In terms of political or national affairs, this illusion is surprisingly similar and this inspired me to make a VR political satire where you feel like an insider, but you're really still on the outside. With a full-body tracking setup, the audience will become a fake astronaut, interacting with funny characters and symbolic items. We want to make viewers highly involved in their participation as a national hero, and then witness their expectations being thrown out of the window when they finally see the heavily altered and cheesy propaganda-campaign moonlanding video, with a cheesy Taiwanese musical number. The interactivity in this experience will let the audience see how easily this illusion of being in control, can be shattered. In the end, the whole experience isn't about how important an individual is; it's about how meaningless and helpless one can be for a perceived greater good.

### PRODUCTION COMPANY PROFILE

Serendipity Films is a young production company based in Taipei, Taiwan. Focus in trans-media storytelling, with expertise in films, web/television series, virtual reality (VR) production. Serendipity Films aims to create art, that fuses culture on the screen, the reflection of life. With colleagues in Asia, America and Europe, we strive to professionally and flexibly, create surprises and show creativities in multimediums.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Mr. Buddha* (VR360) by Chung Lee

2018 *Mechanical Souls* (VR Interactive) by Gaëlle Mourre

2017 *Your Spiritual Temple Sucks* (VR360) by John Hsu



UNITED KINGDOM

HERE

LYSANDER ASHTON

#### DIRECTOR'S BIOGRAPHY

Lysander Ashton is a Director of 59 Productions and has been the creative lead on numerous productions for the company across a broad range of disciplines. Lysander has directed several VR experiences including *fabulous Wonder.land*, which was part of the official selection at Sundance, Cannes and the London Film Festival, *My Name is Peter Stillman*, official selection at Venice Film Festival, *Nothing to be Written* which won Best of British VR at Raindance Film Festival, and was part of the official selection at SXSW 2019.

#### LOG-LINE

*Here* by Richard McGuire is the story of a corner of a room and the events that have occurred in that space over the course of hundreds of thousands of years. McGuire's approach provides an innovative and surprisingly intuitive means by which to explore the passage of vast tracts of time, in a way which has seldom been achieved before in book form. We intend to expand upon this technique by bringing the world to animated life, using cutting edge VR to immerse viewers in the story.

#### SYNOPSIS

*Here* is a novel that employs several different graphic styles. We plan to adapt it for VR using a combination of hand drawn, pencil styles, ink painting and very graphic 'vector' styles that will all sit together coherently. Our intention is to use volumetric performance capture to create our human characters, and to develop a look which blends photorealistic imagery with more hand drawn, graphical styles. We will combine the performance capture footage with a 360 animated environment, allowing us to transition seamlessly between time frames. Whilst the piece will essentially play out 'on rails', we are keen to explore ways in which a basic level of interaction (in manipulating frames and portals perhaps) could help further immerse the audience in the story. We will be working with a sound designer and composer to develop a spatial audio component which will help to create consistency between scenes, as well as to bring to life the snatches of dialogue which feature in the graphic novel.

#### GOALS AT GAP-FINANCING MARKET

To find partners to complete our desired financing and worldwide distribution outside of Canada, including an international sales agent.

#### PROJECT TYPE

VR Animation

#### FORMAT / RUNTIME

TBC / 10'-15'

#### BASED ON

Here by Richard McGuire

#### LANGUAGE / LOCATION

English / London

#### BUDGET / FINANCING IN PLACE

€ 450.000/ € 50.000

#### MAIN PRODUCTION COMPANY

59 Productions

#### CURRENT STATUS OF PROJECT

Development

#### CREATIVE TEAM

Lysander Ashton, *Director*  
Anna Jameson, *Producer*

#### DELEGATE PRODUCTION COMPANY

59 Productions

#### MAIN CONTACT PERSON

Anna Jameson

#### ADDRESS

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#### WEBSITE

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Lysander Ashton,  
*Director*



Anna Jameson,  
*Producer*

#### DIRECTOR'S STATEMENT

We are developing a six-degrees-of-freedom Virtual Reality piece based on the book, which places the viewer within the location - the 'Here' depicted in the novel. There are a number of reasons why using animation and Virtual Reality feel like a natural approach to me in adapting this fantastic book. Firstly, in many ways, *Here* could already be considered to be a piece of 'virtual reality'. Its use of portals into other worlds and multilayered stories sends readers on a dizzying journey through time. Both form and content feel ideally suited to a VR adaptation. Secondly, Virtual Reality feels like a natural tool to allow us to move seamlessly from time period to time period. Combining animation with Virtual Reality gives us the opportunity to put the reader inside the world of the book, making them active participants in the creation of the story and the discovery of the world. Finally, we are able to put the audience inside the story. The use of one single fixed point of view from which the user can explore 360 degrees makes the piece particularly well suited to VR. I am very excited about putting our newest VR together, building on the success of our previous work.

#### PRODUCTION COMPANY PROFILE

59 Productions is the Olivier and Tony Award-winning company of artists behind the video design of the Opening Ceremony of the London 2012 Olympic Games, globetrotting smash hit, *War Horse*, and the design of *David Bowie Is* for the V&A Museum. 59 are world-leading specialists in design for stage and live events, the goto team for generating creative and technical ideas to realise ambitious artistic projects. The company has also created a series of award-winning UK experiences including *My Name is Peter Stillman*, *Grenfell - Our Home* and *Nothing To Be Written*.

#### MAIN FILMOGRAPHY OF PRODUCER

**2017** *My Name is Peter Stillman* by Lysander Ashton  
**2018** *Nothing to be Written* by Lysander Ashton  
**2018** *Grenfell: Our Home* by Jonathan Rudd





DENMARK

# HAVFOLKET KALDER MØRKNET VAND HUSH

VIBEKE  
BRYLD

## DIRECTOR'S BIOGRAPHY

Vibeke Bryld is a Danish filmmaker and writer. Until 2014 she was editor of DOX Magazine and she holds an MA in Documentary Directing and a BA in Literature. Her focus is on the porous nature of reality - she explored this in the short films *Home is Not Here* (2016, Goethe Institute), *Bedtime Stories from the Axis of Evil* (2011, nominated for Danish Academy Award), and *Pebbles at Your Door* (2015, premiered at the Berlinale). Her films are supported by the Danish Film Institute, the Arts Council and TV. She is now in post-production with *Thyland*, a hybrid film produced by Final Cut for Real.

## LOG-LINE

*Hush* is a sensory VR installation that beckons you into a mythological land born out of the harsh seas and plains of Thy, a rural region in the North of Denmark, where superstition abounds and the powers of nature rule. *Hush* lets you sink into yourself and into the ancient spirits of the sea.

## SYNOPSIS

*Hush* is a 10 min. VR experience and installation that lets you be the subject of a Northern myth. You will experience a call from the sea, that invites you to let go of the world around you. Reality will literally wash away, submerging you in a mysterious, yet comforting world under water. A world that seduces you with the promise of an eternal home in the abyss. The piece serves as both a stand-alone VR experience and a companion piece to the documentary/hybrid film *Thyland*. Both the film and the VR experience are born out of Thy, a rural region in northern Denmark, where superstition abounds and the powers of nature rule supreme. *Hush* will be created in CGI in close correlation to this specific region, characterized by its sharp sand dunes, wide rough beaches and Nordic ocean with multifaceted nuances of grey and green. With *Hush* we invite you to tune into an old frequency from when myths were part of life and death. We beckon you into a world where everything is intricately woven together, relieving you of the responsibility to keep making sense of it all. Here you can, for a moment, allow yourself to simply be. *Hush* invites you to be soothed and inspired by a mythological land.

## GOALS AT GAP-FINANCING MARKET

To find international coproductions, foundation support and exhibition opportunities.

## PROJECT TYPE

VR Immersive

## FORMAT / RUNTIME

CGI / 10'

## BASED ON

Companion piece to the hybrid documentary *Thyland*

## LANGUAGE / LOCATION

Danish / Thy, Denmark

## BUDGET / FINANCING IN PLACE

€ 151.163 / € 45.751

## MAIN PRODUCTION COMPANY

Final Cut for Real

## CURRENT STATUS OF PROJECT

In production

## CREATIVE TEAM

Vibeke Bryld, *Director*

Lars Hemmingsen Nørgaard, *CGI Artist*

Morten Andersen, *Unity Artist*

Maria Kristensen, *Producer*

Elin Maria Johansson, *Production Designer*

Sune Kaarsberg, *Sound Designer*

Signe Lykke, *Composer*

Khora VR, *VR and VFX*

## DELEGATE PRODUCTION COMPANY

Final Cut for Real

## MAIN CONTACT PERSON

Maria Kristensen

## ADDRESS

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## WEBSITE

finalcutforreal.dk



Vibeke Bryld,  
*Director*



Maria Kristensen,  
*Producer*

## DIRECTOR'S STATEMENT

I want to invite you to tune into an ancient, human frequency. To create a space where myths, angels, and God are still alive. A world where everything is connected and death is just another form of being. In a few generations faith has been marginalized in Northern Europe and the responsibility for making sense of life when confronted with death and disaster now lies on the individual. But we humans do not change as fast as the world around us. And it is a sometimes insurmountable task to find meaning and comfort in life. With *Hush* I invite you into a world, where myths are alive, everything is connected, and you are allowed to let go of your responsibility of making sense of it all. *Hush* offers you the opportunity to leave the fragmentary, disconcerting reality behind and – for a moment – be seduced and soothed by a mythological land. We are at a moment in time where we have lost our confidence in the future as constant progress. We are aware that the human race has embarked upon a road of self-destruction, where we ruin the nature we ourselves belong to. *Hush* wishes to reconnect you to nature, to let you hear it speak to you, let you rest in it and feel that you are one.

## PRODUCTION COMPANY PROFILE

Final Cut for Real is a two-time Oscar®-nominated production company based in Denmark, dedicated to producing high-end, creative documentaries and fiction films for the international market. We work with young directors as well as established talent to create a productive mixture of experience and innovative approaches to filmmaking. Our policy is to be curious, daring and to seek out directors with serious artistic ambitions.

## MAIN FILMOGRAPHY OF PRODUCER

**2019** *Patrimonium* by Carl Olsson (as post-producer)

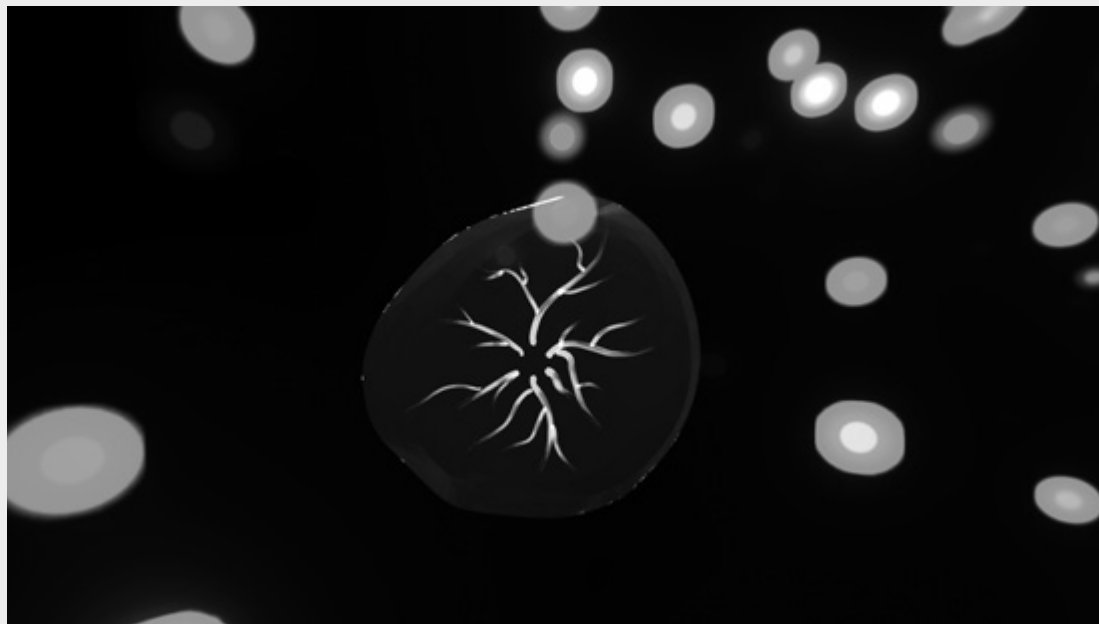
**2018** *What Walaa Wants* by Christy Garland (as post-producer)

**2017** *The Distant Barking of Dogs* by Simon Lereng Wilmont (as post-producer)

**2017** *Give Up Your Ideals for the Future* by Ali Abbasi (as VR producer)

**2014** *The Look of Silence* by Joshua Oppenheimer (as associate producer)

**2012** *The Act of Killing* by Joshua Oppenheimer (as associate producer)



CHILE

## HYPHA

NATALIA  
CABRERA

### DIRECTOR'S BIOGRAPHY

Natalia Cabrera is a media artist and interactive storyteller. Her work expands from documentary filmmaking, interactive installations, VR and AR apps. Bachelor in Film Production from Universidad de Chile and Masters in Media Arts from ITP - New York University. Natalia has presented her work in museums and galleries in Santiago, Berlin and New York, and has been selected to film festivals worldwide. She is currently working as interactive narratives designer at "Memorial Rocas AR", an augmented reality documentary, and directing *Hypha*, a virtual reality experience about the fungi kingdom.

### LOG-LINE

*Hypha* is an immersive virtual reality story that takes viewers on a journey to cleanse Earth from man-made disasters by becoming a Stephanus Azureus mushroom. From spore to mushroom, the user can experience the life cycle of a mushroom to understand the importance of the Fungi Kingdom as the main bioremediation agent of Earth.

### SYNOPSIS

Your body is a mushroom spore on an asteroid belt in space. Compli, another spore, arrives and tells you about the man-made disasters occurring on Earth and how you both, as mushrooms, have the ability to bioremediate Earth's soil by eating toxic waste and connecting to the trees. A collision occurs and you get pushed towards planet Earth. You arrive on a decaying forest full of garbage and oil spills. Inside the soil, the first hypha (fungal "root" filaments) grows out of you. You distinguish toxic matter and nutrients around you. As you metabolize and move forward you hear Compli guiding you. You see roots of trees. You get close to one and try to exchange energy but the root tells you that you need to look for others like you in order to become stronger. You hear Compli and look for them. Once you meet and become one, you come back to the root and embrace it, energy flows towards yourself. You begin to rise as your body is now the fruit of the mushroom. On the surface you see the landscape you arrived at, the trees look green and healthy, there are more fungi around you. Spores are released from you. You detach from your body and become a spore that floats away to a new cycle.

### GOALS AT GAP-FINANCING MARKET

To find collaborative partners, particularly in game design, VFX, VR and multiuser technologists. Building network with VR distributors.

### PROJECT TYPE

VR Animation

### FORMAT / RUNTIME

Game engine / 10'-15'

### LANGUAGE / LOCATION

Spanish, English / Chile

### BUDGET / FINANCING IN PLACE

€ 161.000 / € 57.000

### MAIN PRODUCTION COMPANY

Maltrato Films

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Natalia Cabrera, *Director and Co-Creator*

Juan Ferrer, *Co-Creator*

Sebastian Gonzalez, *Executive Producer*

Richard Lapham, *VR Production Designer*

Colectivo Brillo, *Animation Studio*

Nicolas Oyarce, *Installation Designer*

### DELEGATE PRODUCTION COMPANY

Maltrato Films

### MAIN CONTACT PERSON

Sebastian Gonzalez

### ADDRESS

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Chile

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Natalia Cabrera,  
*Director*



Sebastian Gonzalez,  
*Executive Producer*

### DIRECTOR'S STATEMENT

We all know the problems that the contemporary world is going through: depletion of fossil fuels, pollution, global warming and toxic waste; and as it's always been, fungi have been the decomposers of organic matter, returning the nutrients to the soil to be reused. In other words, fungi are the greatest recyclers of the planet, giving continuity to the biological cycle. And incredibly enough, it is proven that there are some fungal spores that can travel through space, resisting radiation and extraterrestrial conditions, thus originating a theory regarding the creation of life on our planet; the theory of Pansporia. In this sense, the Fungi Kingdom contains a multiplicity of concepts and scopes to use in audiovisual production. *Hypha* seeks to generate both an aesthetic and educational narrative about the Fungi Kingdom using immersive and interactive VR technology. Thanks to the use of this virtual reality system, people will be able to understand and appreciate the Fungi Kingdom from a much closer and empathic perspective, as well as to understand other ways of existence, different from human beings, and their importance on Earth's ecological balance.

### PRODUCTION COMPANY PROFILE

Maltrato Films, Chilean based production company focused on collaborative and interdisciplinary audiovisual work; Feature, documentary and Immersive Experiences. Our main goal has been to showcase social and political issues, that are left behind in our society, creating alliances between creative minds through projects crafted by a sorority of artists and technicians. We develop and produce new and interesting ways of storytelling, within an international market, building innovative bridges between our projects and a worldwide community.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Las Demás* by Alexandra Hyland (post-production)  
**2017** *El Diablo es Magnífico* by Nicolas Videla  
**2016** *Pastora* by Ricardo Villarroel



GERMANY, USA, NEPAL

## KUSUNDA

GAYATRI  
PARAMESWARAN,  
FELIX GAEDTKE

### DIRECTOR'S BIOGRAPHY

Gayatri and Felix are creators and co-founders at NowHere Media – a storytelling studio that uses immersive technologies to view contemporary issues through a critical lens. Their main areas of focus – human rights and environment. Their past project *Home After War* (2018) won the “Best Use of Immersive Arts” at SXSW and was shown at over 25 film festivals and venues including the Venice International Film Festival, HotDocs, United Nations and Fondation Bodmer Museum.

### LOG-LINE

*Kusunda* is a documentary VR experience that immerses you in the world of the last speaker and guardian of an indigenous language. Using the *Kusunda* language as a case study, the project highlights the importance of indigenous cultures around the world that are at the brink of disappearance.

### SYNOPSIS

Gyani Maiya Sen, an 83-year-old indigenous woman in Nepal, is the last speaker of the *Kusunda* language. The VR experience *Kusunda* takes you on a virtual journey through her thoughts and memories. You say words or phrases in the *Kusunda* language, thus standing in solidarity with a community that strives to keep its culture alive. As a result of these voiced-based interactions, you enter dreamy worlds that represent Gyani Maiya's thoughts associated with the chosen words. Gyani Maiya, an active co-creator of the piece, will be filmed using volumetric capture. Her thought world will be represented by fantastical 3D animations, which are at times blurry and at times vivid. Gyani Maiya, who grew up as part of a hunter-gatherer community, holds a wealth of knowledge about their traditional way of life. Knowing well that this knowledge may die with her, she has begun teaching the language to children in her village. Our project will complement her efforts by creating a virtual archive of the lost traditions and the language. Around the world languages are going extinct at an alarming pace. *Kusunda* will be a case study in how these languages and traditions may find a safe space for future generations.

### GOALS AT GAP-FINANCING MARKET

To find potential co-production partners, cultural and research institutions, philanthropic bodies, other funders, film festivals and story labs.

### PROJECT TYPE

VR Documentary

### FORMAT / RUNTIME

Photogrammetry, Volumetric Capture, 3D animation, AI / 15'

### LANGUAGE / LOCATION

Kusunda, Nepali, English / Nepal

### BUDGET / FINANCING IN PLACE

€ 200.000 / € 60.000

### MAIN PRODUCTION COMPANY

NowHere Media

### CO-PRODUCTION COMPANIES

Kaleidoscope, INVR

### PARTNERS ATTACHED

Kaleidoscope DevLab, ESoDoc,

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Gayatri Parameswaran,

Felix Gaedtke, *Creators*

### DELEGATE PRODUCTION COMPANY

NowHere Media

### MAIN CONTACT PERSON

Felix Gaedtke

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### WEBSITE

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Gayatri Parameswaran,  
*Creator*



Felix Gaedtke,  
*Creator*

### DIRECTOR'S STATEMENT

We are currently witnessing a mass extinction of languages. When we lose a language, we stand to lose an entire worldview. Our VR experience throws light on this urgent issue by portraying *Kusunda* as a case study. Gyani Maiya spent her childhood as part of a hunter-gatherer community in the jungles of Western Nepal. They were forced to leave their nomadic tradition and settle in a village due to deforestation. This is true for many thousands of hunter-gatherer communities around the world. With the disappearance of the last nomadic communities around the world, we are losing an integral aspect of a human lifestyle developed over thousands of years. Understanding this phenomenon from our past may help us better understand our present as a humanity. In *Kusunda*, we will use a combination of techniques – volumetric capture, photogrammetry and animations – to recreate a magical world that transitions between the present, past and the abstract. Moreover, we will train neural networks to learn and understand a select number of words and phrases in the endangered *Kusunda* language. This artificial intelligence will in turn trigger interactions into the narrative journey. Additionally there is a multi-user, sensorial installation which allows for a social experience.

### PRODUCTION COMPANY PROFILE

NowHere Media is an award-winning storytelling studio in Berlin that uses immersive technologies to view contemporary issues through a critical lens. Our XR works have been presented at the Venice International Film Festival, United Nations, HotDocs, Zentrum für Kunst und Medien and have most recently won the Jury Prize for Best Use of Immersive Arts at SXSW. We are an interdisciplinary team of storytellers, artists, technologists and producers obsessed with the opportunities offered by emerging technologies. We carefully curate teams for each project to meet specific needs of immersive design.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Home After War*

by Gayatri Parameswaran

**2018** *I Am Not Alone* by Gayatri Parameswaran

**2018** *Rise Above* by Felix Gaedtke and Gayatri Parameswaran



THE NETHERLANDS

## THE GREAT ORATOR

DANIEL ERNST

### DIRECTOR'S BIOGRAPHY

Daniel Ernst is an interactive illustrator. After working in the game industry he decided to put his research on storytelling through illusions and his love for everything 3D into practice and apply it to VR. This amalgamation resulted in an ongoing series of fantastical dioramas for virtual reality called *The Shoebox Diorama*. The series now consists of *Blocked In*, *Der Grosse Gottlieb*, *The Marchland* and *Die Fernweh Oper*. *The Great Orator* will be the next diorama. His work has been nominated for multiple awards and has been showcased around the world.

### LOG-LINE

In the diorama of *The Great Orator* a hysterical orator madly spews his uninterrupted flow of absurdities to crowds of people that have been vaporized from their physical existence into the staged screen presence of enthusiastic followers. As if they are digitized.

### SYNOPSIS

You will visit a reality in which everyone has passed the point of questioning their beliefs wholly. The followers have become one with the perpetual broadcast of the orator, leaving their cars behind. The followers can still be heard in the broadcast of the Orator, a perpetual oration that is being broadcasted from the Hall, a megastructure that serves as a giant broadcasting antenna. Around this hall there is a parking lot with empty cars as far as the eye can see. The goal of the visitor is to explore this world. In doing so you will learn more about the backstory of this reality. There is not a traditional ending. The gratification comes from exploration and stumbling upon story elements. There are story points the visitor will be guided through, ultimately leading the visitor towards the archives which is the source of the broadcast of Orator. The oration that can be heard from the great hall and the speakers in the parking lot will be automatically generated (Twitter) based on current events. Also, the oration will keep growing with the use of AI. The experience will address you personally, creating a personal connection between you and the Great Orator.

### GOALS AT GAP-FINANCING MARKET

To find international partners to finance and distribute the project. Expanding the team with additional creative and technological expertise.

### PROJECT TYPE

VR Animation

### FORMAT / RUNTIME

VR, driven by AI.  
And a livestream / 15' loop

### LANGUAGE

English

### BUDGET / FINANCING IN PLACE

€ 220.000 / € 70.000

### MAIN PRODUCTION COMPANY

Submarine Channel

### PARTNERS ATTACHED

Leiden Institute of Advanced Computer Science, Submarine Animation Studio, The Shoebox Diorama

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Daniel Ernst, *Director*,  
*Interactive Illustrator*  
Corine Meijers, *Interactive Producer*  
Thierry Paalman, *Animation*  
*Studio Submarine*  
Yassin Caromed, *Audience Outreach*  
Remco Vlaanderen, *Editor in Chief*  
*Submarine Channel*  
Fons Verbeek and Maarten Lamers, *Leiden Institute of Advanced Computer Science*

### DELEGATE PRODUCTION COMPANY

Submarine Channel

### MAIN CONTACT PERSON

Corine Meijers

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### WEBSITE

submarinechannel.com



Daniel Ernst,  
*Director*



Corine Meijers,  
*Interactive Producer*

### DIRECTOR'S STATEMENT

In the Dutch entertainment park The Efteling, there is a room that is easily overlooked. A room where time has no meaning and day and night last forever. You can find this room if you walk past the merry-go-round and through the mirrored hall. The room is dark - only lit by a rather long oval-shaped display cabinet with different compartments. Each compartment is filled with a miniature world with stories hidden away in every nook and producing an overwhelming sense of wonder. In this diorama time does not pass. I know that on my next visit the lady with the geese is still waiting for the train. I know the haunted house is still on fire and I know the wolf is still about to devour the herd of sheep. In these singular moments, these emotions, tiny and small, are the only things that matter. The giddiness of arriving at your next destination, the loss of your home, or your realization that you are going to be eaten by the wolf. I have adopted these qualities of a diorama. One subtle emotion caught in a timeless moment for you to visit, reflect and contemplate on. These emotions manifest themselves in weird and wonderful characters or in fantastical environments and serve as my plot.

### PRODUCTION COMPANY PROFILE

Submarine Channel is the destination for original transmedia docs, fiction, and genre-defying entertainment. We create fresh content that exploits new technologies to tell stories in visually-exciting, multiple-format-friendly ways. As distribution & production company we aim to create visually-led transmedia projects that explore the possibilities of new storytelling techniques, researching the parameters of emerging genres and diffusing this new-found knowledge with int. audiences on diverse platforms.

### MAIN FILMOGRAPHY OF PRODUCER

**2020** *The Imaginary Friend* (VR) by Steye Hallema  
**2019** *Ascent from Akeron* (motion comic) by William Maher, Gustavo Garcia  
**2017** *Ashes to Ashes* (VR) by Ingejan Ligthart Schenk, Jamille van Wijngaarden, Steye Hallema  
**2018** *The Industry - Mapping the Dutch Drug Economy* (VR & interactive doc.) by Mirka Duijn  
**2017** *Poppy Interactive - War and Organised Crime Gone Global* by Robert Knoth, Antionette de Jong  
**2017** *Echoes of IS - we share the scars* by Tessa Louise Pope (amongst others)  
**2015** *Refugee Republic* by Jan Rothuizen, Martijn van Tol, Dirk Jan Visser  
**2015** *Bistro In Vitro* by Koert van Mensvoort  
**2014** *Last Hijack Interactive* by Femke Wolting, Tommy Pallota, Mirka Duijn



UNITED KINGDOM

## UNDER ATTACK

KATE  
PARKINSON,  
AELA CALLAN

### DIRECTOR'S BIOGRAPHY

Kate Parkinson spent a decade covering the world's most violent conflicts from Syria to Iraq and Ukraine as a journalist. In 2011, her cameraman, now husband, Olivier Sarbil, was hit by a rocket-propelled grenade during the civil war in Libya. His survival prompted her to disrupt her career to investigate how immersive storytelling can better prepare people for risk and stress-related trauma. With co-director and documentary producer Aela Callan she founded Also Known As, a studio for immersive storytelling, research and human-centred design. This is their second interactive VR project.

### LOG-LINE

You are a journalist in a street protest, tasked with gathering interviews before your deadline. As the mood shifts in the crowd, protesters turn on you and your stress levels start to rise. Can you keep your cool and get out before things turn violent? Or will your emotions get the better of you?

### SYNOPSIS

From 'fake news' to 'enemy of the people', anti-media rhetoric is impacting journalism around the world. Globally, human rights organisations say there has been a significant decline in media freedom in the past three years, while physical and verbal intimidation of journalists is rising. This is fuelled, in part, by populist movements who've seized on the aggression shown towards mainstream media by US President Donald Trump and other politicians. *Under Attack* takes you on an immersive journey as a journalist inside a rapidly escalating street protest that responds to your emotions in real time. This interactive, room-scale virtual reality experience uses biometric feedback to determine the outcome of the narrative. As stress levels rise, so too does the tension. With spatialized audio and haptic feedback, users feel the pressure of being under attack and the emotional fallout from the confrontation. This experience is designed to challenge perceptions of the media, highlight why freedom of the press is vital to democracy and raise awareness of the price journalists pay to report the news.

### GOALS AT GAP-FINANCING MARKET

To find investors, sponsors, distributors, hardware providers and programmers.

### PROJECT TYPE

VR Documentary

### FORMAT / RUNTIME

VR, Motion Capture, AI, Biometric input / 20'

### LANGUAGE / LOCATION

English / United Kingdom

### BUDGET / FINANCING IN PLACE

€ 157.174 / € 46.570

### MAIN PRODUCTION COMPANY

AKA Media Ltd

### PARTNERS ATTACHED

Creative XR Digital Catapult and Arts Council England, Portsmouth University, Innovate UK

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Kate Parkinson, Aela Callan, *Co-Directors, Producers and Writers*  
Stephanie Anderson, *Technical Development*  
Alex Counsell, *Mocap Producer*  
Axel Drioli, *Sound Designer*

### DELEGATE PRODUCTION COMPANY

AKA Media Ltd

**MAIN CONTACT PERSON**  
Kate Parkinson

### ADDRESS

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Kate Parkinson,  
Co-Director and Co-Producer



Aela Callan,  
Co-Director and Co-Producer

### DIRECTOR'S STATEMENT

It's an unspoken rule of journalism to never make the story about ourselves. We're doing this to shine a light on attacks that have become common towards the media, eroding important freedoms that we take for granted. In 2011, Kate was covering the civil war in Libya when her cameraman, now husband, was hit by a rocket-propelled grenade. His survival prompted us to leave journalism and documentary filmmaking to investigate how immersive technology might help others to feel the physical and emotional toll of reporting the news. It's no longer only war zones where journalists are threatened, but on streets across Europe and the US. We've spoken to dozens of journalists who go into protests and stand up to intimidation while doing their jobs. We were searching for ways to help deal with the impacts of trauma for them and ourselves. It became clear that few know what it looks, feels and sounds like to face these risks and why we continue to do it. With the support of top news organisations, researchers and Digital Catapult Creative XR programme, we are developing an innovative experience using emotion that pushes interactive, nonfiction storytelling in VR to a new level.

### PRODUCTION COMPANY PROFILE

Also Known As is a storytelling, research and human centred design studio bringing real stories to life in virtual worlds. With roots in journalism and documentary filmmaking, we are exploring the power of immersive technology to shape interactive story experiences that are educational and transformational. Our experiences place user interaction at the core of an experience, innovating and pushing the boundaries of non-fiction storytelling. Our work has been funded by Innovate UK, Google's Digital News Initiative and Digital Catapult's Creative XR program.

### MAIN FILMOGRAPHY OF PRODUCER

**2018 The Distance Between Us**  
by Aela Callan and Kate Parkinson  
**2018 Australia: Rape on Campus**  
by Aela Callan  
**2017 I am Rohingya** (360 video, animation)  
by ContrastVR  
**2017 Looking for Love on the Faroes**  
by Aela Callan  
**2016 Being a Chinese Tourist**  
by Aela Callan and Kate Parkinson  
**2016 Good Morning Pakistan**  
by Aela Callan



FRANCE

## WELCOME TO THE SAVOY

LANDIA EGAL

### DIRECTOR'S BIOGRAPHY

Landia Egal is an author, director and producer of immersive experiences. She founded Tiny Planets in 2017, which rapidly garnered a strong reputation among peers for delivering bold and timely immersive experiences, with highly interactive narratives and innovative user experiences. In 2018, Tiny Planets released *Umami* (World Premiere at the Venice Film Festival VR) and *Kayak* (World Premiere at Le Cube, in Paris). In 2019, her main focus will be the development and pre-production of her latest and most ambitious experience to date, *Welcome to the Savoy*.

### LOG-LINE

*Welcome to the Savoy* is an immersive VR theatre experience, reopening the doors of the legendary Savoy Ballroom to immerse viewers into Harlem's most captivating nightspot and first integrated ballroom in New York. Blending reality and virtuality, spectators move freely throughout both a virtual and a tangible interactive world. The experience uses Virtual Reality to augment a physical space, set design and live-action actors with a photorealistic 3D reconstruction of the original Ballroom, filled with a crowd of dancers, musicians and staff members, to recreate the experience and thrill of a night at the Savoy Ballroom from the late 1930s.

### SYNOPSIS

The Savoy Ballroom was a legendary dance hall on Lenox Avenue, between 140th and 141st Streets in Harlem, New York. It was known as "The World's Finest Ballroom" and "Home of Happy Feet". From 1926 to 1958, its twin bandstands showcased the world's finest jazz musicians (Chick Webb, Ella Fitzgerald, Count Basie, Billie Holiday, Benny Goodman, Duke Ellington, Cab Calloway...). The dances born on its mahogany dance-floor would sweep the world and live on to this day. The Savoy was the heart and soul of Harlem. *Welcome to The Savoy* is the project to reopen the doors of the now lost Savoy Ballroom in an immersive experience at the crossroads of immersive theatre and virtual reality. We want to transport people to the Savoy, Harlem's most captivating nightspot and New York's first non-segregated ballroom, to experience the thrills of swinging big bands, breathtaking dancers and jazz age glamour.

### GOALS AT GAP-FINANCING MARKET

To meet potential investment partners, co-producers, motion capture studios and venues.

### PROJECT TYPE

VR Immersive

### FORMAT / RUNTIME

Immersive VR Theatre / 60'

### LANGUAGE / LOCATION

English (possibly French and other languages) / New York (potentially Montreal, Shanghai, Seoul and Paris)

### BUDGET / FINANCING IN PLACE

€ 800.000 / € 120.000

### MAIN PRODUCTION COMPANY

Tiny Planets

### PARTNERS ATTACHED

Novelab

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Landia Egal, *Original Idea,*

*Director and Writer*

Amaury La Burthe *Writer, Creative*

*Technologist*

Coline Delbaere, *Producer*

Sharon Davis, *Lead Historian*

Florent Dumas, *Lead Sound Designer*

### DELEGATE PRODUCTION COMPANY

Tiny Planets

### MAIN CONTACT PERSON

Landia Egal

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### WEBSITE

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Landia Egal,  
Director



Coline Delbaere,  
Producer

### DIRECTOR'S STATEMENT

Opened in 1926, the Savoy was created by a Jewish owner and an African-American manager who shared the vision for an integrated ballroom where anyone - black or white, rich or poor, man or woman - would be welcomed. In the midst of social turmoil, they created in Harlem a utopian island of inclusiveness through the shared experience of music and dance. As "The Queen of Swing" Norma Miller recounts "The first place in the world that black and white walked through the door together was the Savoy. They were joined by a simple thing called Swing."

The Savoy closed its doors in 1958, so we are now at a critical juncture for this historical recreation: survivors of the last generation to have visited the ballroom are now in their late 70s or older. The opportunity to collaborate recreate with them their beloved Savoy to pass on to future generations is too exciting to be missed! With electro swing music hitting the charts and films like *The Artist*, *The Great Gatsby* and *La La Land* having lasting influence, now is the perfect time to capitalise on the mass popularity of Swing and Jazz Age and capture the living memory of The Savoy to share its poignant vision.

### PRODUCTION COMPANY PROFILE

Founded in 2017, Tiny Planets designs, develops and produces audience-centred multi-sensory 'immersive' experiences, embracing today's emerging technologies to tell the most captivating stories. The audience journey is our key focus in designing experiences that can include the use of interactive technologies, such as VR and real time performance capture, to reinforce the audience's purpose within the narrative and push the boundaries of immersive theatre and UX design.

### MAIN FILMOGRAPHY OF PRODUCER

**2018 The Horrifically Real Virtuality** (immersive VR theatre)  
**2018 The Roaming: Wetlands** (immersive VR theatre)  
**2018 PLAY!** (live performance)  
**2018 Mechanical Souls** (installation)  
**2017 Alice, the virtual reality play** (immersive VR theatre)

**BIENNALE COLLEGE  
CINEMA - VIRTUAL  
REALITY PROJECTS**



ITALY, FRANCE

## DOUBTS OF A GENIUS

MATTEO LONARDI

### DIRECTOR'S BIOGRAPHY

Matteo Lonardi is a photographer, journalist and VR director. In his films Matteo has been documenting the work and lives of artists between the US and Middle East linking their practices to their political and social contexts. His VR films *Reframe Iran* and *Reframe Saudi* explore exile and censorship for artists in Saudi Arabia and Iran and toured at international film festivals and art fairs such as Kaleidoskope, World VR Forum, Art Dubai, Institut du Monde Arabe and Cannes Marché du Film among others. His photo and film work has been featured on BBC, The Guardian, La Stampa, and Il Corriere Della Sera.

### LOG-LINE

Is doubt crucial to being an artist? From Leonardo Da Vinci's studio you will enter the surreal installations of three contemporary artists. Here uncertainty pushes curiosity and judgement fuels one's drive.

### SYNOPSIS

Leonardo Da Vinci is revered today as a genius who dared to dream. What few people know is that Leonardo was often criticized by his contemporaries, and he himself doubted the value of his work. *Doubts of a Genius*, a VR interactive experience, explores the man behind the legacy by looking at self-doubt in the creative process. The story unfolds as we are welcomed by a voice over into Leonardo's late Rome studio. Three objects will lead the user into the virtual spaces of three renowned contemporary artists. Through their struggles the user will experience three types of doubts faced also by Leonardo. On his deathbed the artist reportedly said, "I have offended God and mankind because my work didn't reach the quality it should have". *Doubts of a Genius* invites us to understand and make new meaning of the artist's final words.

### GOALS AT GAP-FINANCING MARKET

To find co-production and financing partners.

### PROJECT TYPE

VR Immersive

### FORMAT / RUNTIME

CGI / 12'

### LANGUAGE / LOCATION

English / Italy, France

### BUDGET / FINANCING IN PLACE

€ 150.000 / € 44.247,50

### MAIN PRODUCTION COMPANY

ReframeVR

### CO-PRODUCTION COMPANIES

Blink Fish

### PARTNERS ATTACHED

Viveport Vive Arts

### CURRENT STATUS OF PROJECT

Funding

### CREATIVE TEAM

Matteo Lonardi, *Director*

Francesco Lonardi, *Producer*

### DELEGATE PRODUCTION COMPANY

ReframeVR

### MAIN CONTACT PERSON

Francesco Lonardi

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Matteo Lonardi,  
*Director*



Francesco Lonardi,  
*Producer*

### DIRECTOR'S STATEMENT

Leonardo is often depicted as a genius, an exceptional human being. His flaws have been ignored in the narrative surrounding his legend. The risk of this is that we put historical figures like him on a pedestal and forget that he too, like all of us, struggled with self-doubt. This feeling at once propelled his curiosity and on the other side was tortuous to his belief system. The relationship between creating and self doubt is the focus of this journey.

### PRODUCTION COMPANY PROFILE

ReframeVR is the first Italian company focused solely on the creation of narrative VR. It was established by two brothers from Milan, who entered the audiovisual industry from different paths. In 2018 after nearly a decade producing and directing documentaries and commercials they decided to come together to start a new adventure with Virtual Reality.

### MAIN FILMOGRAPHY OF PRODUCER

2018 *Reframe Saudi* by Matteo Lonardi





USA, VENEZUELA

## FRONTERA BORDER

EMILIANA  
AMMIRATA

### DIRECTOR'S BIOGRAPHY

Emiliana Ammirata is a Venezuelan director and producer based in Los Angeles, California. She is a Sundance Ignite Fellow '17, supported by the Sundance Institute and ADOBE, known for her latest film *Sugar* (2018), which screened widely in the US and across countries. She is currently producing two political feature films in Venezuela and is heavily influenced by her roots. Emiliana hopes to make socially relevant and timely independent cinema that does not satisfy itself to one technical method of storytelling. Her work has been featured in The Washington Post, Americas Quarterly, Rolling Stone (Mexico), Miami Herald, Clarín (Colombia), El País (España), and more

### LOG-LINE

*Frontera* is an interactive, virtual reality experience that explores the Venezuelan diaspora through the lens of a single mother, Maria, who migrated to Brazil in order to keep her child alive. Users will enter the experience as Maria's avatar, being able to interact with her belongings that speak to her past, and ultimately make a decision that'll affect the course of her perilous journey.

### SYNOPSIS

In *Frontera*, you will become Maria and live her story. You will have the power of making important decisions that affect the course of her journey, ultimately placing you, quite literally, in the shoes of a migrant. The experience takes you through Maria's past: political turmoil, food scarcity, lack of medicines, crime and violence, economic crisis; the reasons why more than 3 million Venezuelans have fled and found refuge in other countries - where food, medicine, education, stability, and freedom can grant a better life, but where you sacrifice family, language, and culture. It also takes you to Maria's present: living inside a tent in a refugee camp. And ultimately, to Maria's future: a crisis unfolds and you have to actively engage and choose where to go next. *Frontera* aims to bridge understanding into why migrants leave home, which pulls them into new frontiers and what kind of decisions they have to make to get there. By erasing the limits of the 2D screen and actively make you responsible for your actions inside the piece, we believe that a deeper sense of empathy can be gained and ignite a catalyst for action.

### GOALS AT GAP-FINANCING MARKET

To find production financing, co-producers, distributors and outreach partners with a strong lean on positive social impact and audience engagement.

### PROJECT TYPE

VR Documentary

### FORMAT / RUNTIME

Photogrammetry, Unity, Volumetric, 3D scanning / 8'

### LANGUAGE / LOCATION

Spanish, English / Venezuela

### BUDGET / FINANCING IN PLACE

€ 223.000 / € 15.000

### MAIN PRODUCTION COMPANY

Emblematic Group

### CO-PRODUCTION COMPANIES

Capitôlio

### PARTNERS ATTACHED

Pre-Production

### CURRENT STATUS OF PROJECT

Final phase of financing

### CREATIVE TEAM

Emiliana Ammirata, *Director and Writer*

Helena Carpio, *Producer and Co-Writer*

Gia Rigoli, *Producer*

Halley Albert, *Associate Producer*

### DELEGATE PRODUCTION COMPANY

Emblematic Group

### MAIN CONTACT PERSON

Meghan McWilliams

### ADDRESS

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### WEBSITE

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Emiliana Ammirata,  
*Director and Writer*



Helena Carpio,  
*Producer*

### DIRECTOR'S STATEMENT

The experience exists out of the necessity to empathize and translate the sacrifice, pain, and loss that comes with migration. Our intention with this piece is to foster understanding and counteract apathy by involving the user into the complex decisionmaking process that migrants face: choosing between home, identity, culture, language, family and the uncertain dream of a better life. Maria's journey is one that occurs daily between borders. Her character is a composite of several migrants, their stories, and the result of journalistic research. Our experience tears you between everything you have ever known and everything that's foreign. It seeks to immerse you into the Venezuelan migrant crisis, making you responsible for your actions, striving to break through the media's overstimulation and noise, and transforming hopelessness into positive action.

### PRODUCTION COMPANY PROFILE

Emblematic Group creates award-winning immersive content powered by proprietary technology. Founded in 2011 by VR pioneer Nony de la Peña, Emblematic has been a leader in volumetric storytelling and one of the world's premier producers of virtual, augmented, and mixed reality. *Hunger in Los Angeles* was the first ever VR documentary to be shown at the Sundance Film Festival in 2012. Emblematic has partnered with organizations including Google, Mozilla, The Wall Street Journal, PBS Frontline, and The New York Times to create both tools and content that enlighten, empower, and educate audiences.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Tepuyeras* (short doc.) by Helena Carpio

**2017** *Vivir sin agua* (VR 360 short doc.) by Helena Carpio

**2017** *Zero Hour: Venezuela's crisis through a mother's eyes* by ABC News



UNITED KINGDOM

**GOLIATH**

**ANAGRAM**

**DIRECTOR'S BIOGRAPHY**

Anagram is an award-winning collective producing impactful immersive experiences. Barry Gene Murphy conceived and visually directed *Make Noise* which premiered at Venice VR in 2018 and was nominated for Amnesty Media Innovation and Future of Storytelling Bridging the Gap Awards. He has over 15 years experience in commercial animation, 3D and special fx and mixed reality. Dr. Mike Golembewski is a designer and technologist who has been involved in VR production since 1992 and is the primary inventor on a range of tools related both to VR and AR. He was chief interactive designer on *The Collider* which premiered at Tribeca Storyscapes, won Columbia University's Digital Dozen and Sandbox Immersive Festival Best Immersive Art Award in 2019. *The Collider* was co-directed by May Abdalla who also directed *Make Noise*. Before founding Anagram she made films internationally for BBC and Channel 4 and was screened as part of Cannes Quinzaine de Realisateurs in 2010.

**LOG-LINE**

An immersive virtual reality experience exploring the true story of what it means to live a real virtual reality.

**SYNOPSIS**

*Goliath* is a theatrical VR project which tells the true story of a man who was diagnosed with paranoid schizophrenia, spent a decade in a psychiatric institution and found redemption in a world of online games. It explores his two virtual worlds. One where he believes he is contaminated and avoids contact with the outside world. And the world of his game, where – to the international band of outcasts with whom he plays war games – he is a leader amongst men. Jon has an upbeat and vivacious personality and is not afraid to make jokes about his multi-reality experience despite its challenges. Moreover, using the combination of sensory inputs and VR *Goliath* playfully disrupts the audiences experience of reality. A live audio feedback and theatrical sleights of hand in the set, give participants the powerful feeling that fictitious events are taking place in the room they are, in outside of the VR headset. The subject of mental health is tackled in a way which is at once profound but also lighthearted using a combination of exhilarating action, laughter and reflective moments. *Goliath* aims to combat the stigma of schizophrenia and challenge how we come to understand our own experience of what is real.

**GOALS AT GAP-FINANCING MARKET**

To find distribution partnerships (LBEs, Museums), international co-producers and investment educational partners.

**PROJECT TYPE**

VR Immersive

**FORMAT / RUNTIME**

Interactive Set and Interactive VR / 25'

**LANGUAGE / LOCATION**

English / London

**BUDGET / FINANCING IN PLACE**

€ 223,760 / € 24,000

**MAIN PRODUCTION COMPANY**

Anagram

**PARTNERS ATTACHED**

University College of London, Psychiatry Division, McPin Foundation for Mental Health Research

**CURRENT STATUS OF PROJECT**

Prototype

**CREATIVE TEAM**

Barry Gene Murphy, *Creative Lead*  
May Abdalla, *Executive Producer*  
Dr. Mike Golembewski, *Interactive Designer*  
Oliver Bancroft, *Script Development*  
Clarice Hilton, *Developer*  
Aaron Cupples, *Composer*  
Brigitte Hart, *Sound Designer*

**DELEGATE PRODUCTION COMPANY**

Anagram

**MAIN CONTACT PERSON**

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Barry Gene Murphy,  
*Creative Lead*



May Abdalla,  
*Executive Producer*



Dr. Mike Golembewski,  
*Interactive Designer*

**DIRECTOR'S STATEMENT**

Jon is the brother of a very close friend. The project began many years ago when Ollie was looking to make a film about how Jon could become his old funny self when he was gaming. It's rare to find a documentary about such a dark subject that is also full of hope. Celebrating the new online communities that exist around the world supporting alienated individuals with meaningful friendships. As we began to explore the medium of VR it became evident that to tell this story in VR would be very powerful. Not only does VR in many ways simulate the uncanny world that experiencers of psychosis describe, it also allowed us to play with the feeling of being in two places at once. Schizophrenia is a very controversial term. Its very existence is called into question by medical researchers. At the same time - it's highly stigmatised. People with the diagnosis may live 18 years less than their peers. This project is about reframing how we relate to people who are living lives across realities. Are our own perceptions so accurate? We believe *Goliath* can in some way act to challenge the assumptions we hold about our own coherent realities and bridge the schism between them and us.

**PRODUCTION COMPANY PROFILE**

Winners of the Tribeca Storyscapes and picked as one of the Digital Dozen by Columbia University for two separate projects, Anagram are leaders in the field of innovation in technology and storytelling. They were one of the top 100 creative companies using tech in the UK in 2018 by Creative Industries Council. Heralding from a mixture of immersive theatre, visual art and documentary backgrounds, Anagram's work focuses on site-specific storytelling. We believe in the power of technology to amplify human experience and expression, provoking empathy and complex reflection, thought and action.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2018 *The Collider* by Anagram
- 2018 *Make Noise* by Anagram
- 2017 *I Swear to Tell The Truth* by Anagram
- 2017 *W/O/R/K* by Anagram
- 2016 *Nightwatcher* by Anagram
- 2015 *Door Into The Dark* by Anagram



CZECH REPUBLIC, GERMANY

## HOW IS THE WATER

NINJA MUELLER,  
MICHAL LOVECKY

### DIRECTOR'S BIOGRAPHY

Ninja Mueller is an environmental scientist, marine biologist, director, producer, founder of Cyan Planet - VR for Ocean Protection. She has produced the VR experiences *One Day As a Researcher* (2019) and *How Is The Water* (in production, selected for La Biennale College Cinema VR 2019). Michal Lovecky is a xR technologist, producer, director, founder of Go360, the first immersive media production studio in Czech Republic and founder of Cyan Planet. His VR experiences include *Beqaa VR* (2018, DoP, selected for World VR Forum 2018), and with Ninja Mueller the two before mentioned titles.

### LOG-LINE

Global threats are changing our oceans. In the unseen reality of today's marine life, a dolphin pod fights for survival.

### SYNOPSIS

The health of the ocean is increasingly endangered by human impact. To overcome the knowledge-to-action gap, it is necessary to involve people emotionally in the topic. We propose to create the virtual reality experience *How is the water (HITW)*, and let the user look through a dolphin's eyes. *HITW* is an interactive survival experience, paired with documentary aspects about the life in the ocean, to make the user realize the beauty as well as the unnecessary of loss and destruction in the marine environment. *HITW* is a gaze-controlled experience with approx. 15 minutes length and 4 scenes. The user can freely move as a dolphin through the partly scripted story in his/her own pace. Throughout the story, starting with a light-heartedly experience of swimming with a dolphin pod, the menace increases and lets the user encounter different human-introduced threats such as garbage patches and the fishing industry, posing a lethal threat for the dolphin pod. Experiencing life in the ocean from a non-human perspective shall evoke a strong motivation for action in the user and increase the pressure of society on policy in order to protect our precious oceans.

### GOALS AT GAP-FINANCING MARKET

To find investors, new partnerships and collaborations for future development of *HITW* and Cyan Planet.

### PROJECT TYPE

VR Animation

### FORMAT / RUNTIME

Interactive animated VR experience for Oculus Rift S / 15'

### LANGUAGE / LOCATION

English / Ocean

### BUDGET / FINANCING IN PLACE

€ 100.000 / € 10.000

### MAIN PRODUCTION COMPANY

Go360 s.r.o

### CURRENT STATUS OF PROJECT

Development / Production

### CREATIVE TEAM

Ninja Mueller, Michal Lovecky, *Directors and Producers*  
Marian Ludwig, *Lead Developer*  
Akbar Suriaganda, *Lead Artist*  
Faruq Suriaganda, *3D Artist*  
Lukas Tvrdon, *Sound Designer*

### DELEGATE PRODUCTION COMPANY

Go360

### MAIN CONTACT PERSON

Michal Lovecky

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### WEBSITE

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go360.cz



Ninja Mueller,  
Director and Producer



Michal Lovecky,  
Director and Producer

### DIRECTOR'S STATEMENT

*How Is the Water* stresses multiple important topics concerning the anthropogenic impact on the marine environment. Nowadays, people are usually aware of problems like plastic pollution or overfishing of the oceans, but the whole topic is so far away from our daily life that we don't really think about the impact our actions have on other living beings. We continue as we did before, because we are not emotionally engaged, because we cannot picture the reality in our minds. *How Is the Water* puts the user into the perspective of an animal in the sea, facing all the threats that are introduced by humans and shows them, how strongly our little actions can influence the life of marine creatures. The user becomes a dolphin, and experiences the cruel and shocking reality. With *How Is the Water*, we want people not only to realise the responsibility we all have towards our planet, but we also want to send them on a journey to discover that we are not so far away from these creatures which we barely think about in our daily life. This experience shows people the beauty of marine wildlife, which is worth to be protected and makes us all reflect on what role we want to play in this story.

### PRODUCTION COMPANY PROFILE

Go360 was founded as the first production studio focused exclusively on immersive media in Prague in 2015. Since the inception, Go360 has worked on over 50 xR projects for domestic and international subjects such as Deutsche Telekom, DHL, Skoda Auto, Citroën, Bosch. Major specializations include the development of virtual and augmented reality applications and the production of 360 video.

### MAIN FILMOGRAPHY OF PRODUCER

Commercial productions such as promotional VR experiences for Prague Voucher (2018), Pernod Ricard - Becherovka (2018) and Veolia (2019). Interactive documentary VR experience *One day as a researcher* (2019).



FRANCE

## MY ROOM

UTA ARNING

### DIRECTOR'S BIOGRAPHY

Uta Arning comes from traditional 2D cinema. She received her film education in the Master Program of NYU Tisch School of the Arts. Her focus lies on genre films that deal with contemporary issues and are centered around female characters. After numerous award winning short films, she realized her first feature film *Snowchild* in Japan, which was awarded at Moscow International Filmfestival, showcased in the New German Films Section in Cannes and numerous other festivals. Her recent screenplay *Ava* won a Script competition by the Swedish Film Institute.

### LOG-LINE

In the near future, a young woman is followed by the public eye around the clock. She is the victim of the perversion of Social Media. Her only companion is a robotic cat. But the unreal friend turns into an antagonist. Her apartment is a stage, which she never leaves. When all boundaries fall, she starts to question her own existence.

### SYNOPSIS

A screen filled with images of Social Media stars. Raya (19 years old) is the one chosen for the audience. In an advertisement spot we see the flawless doll like Raya talking to the camera: "Welcome to My Room. I am Raya and I am here to entertain you 24/7. Come to my world and join me." This is the beginning of our VR-Experience. We slowly discover the world of Raya, which consists of a room she is unable to leave. Raya isn't as perfect as the advertisement spot portrayed her. She has marks on her skin and has to fulfill tasks against her will. A robotic cat controlled by the corporation commands her what to do. The VR-User experiences the power of Social Media and the damage it can do to a person. All that matters for the corporation are the audience numbers. Raya learns that the robotic cat is her antagonist. She searches for a way out.

### GOALS AT GAP-FINANCING MARKET

To find collaborators, co-producers, industrial partners and distributors for our current and future projects. Movie Design is also keen on being the beta tester of 360 cameras and VR devices to figure out more possibilities to help the VR storytelling.

### PROJECT TYPE

VR Fiction

### FORMAT / RUNTIME

360 Stereo / 10'

### LANGUAGE / LOCATION

English / Paris, France

### BUDGET / FINANCING IN PLACE

€ 295.000 / € 87.000

### MAIN PRODUCTION COMPANY

Movie Design

### PARTNERS ATTACHED

4D Crea, Comptoir du son

### CURRENT STATUS OF PROJECT

Financing

### CREATIVE TEAM

Uta Arning, *Director and Writer*

Adrien Perrugault, *Visual Advisor*

Tina Lin, *Main Producer*

Laetitia Duvert, *DoP*

Gaël Leroux, *Production Designer*

Franck Marchal, *Music*

### DELEGATE PRODUCTION COMPANY

Movie Design

### MAIN CONTACT PERSON

Tina Lin

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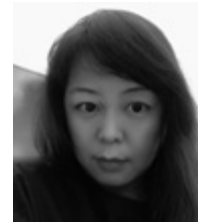
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### WEBSITE

movie-design.fr



Uta Arning,  
*Director and Writer*



Tina Lin,  
*Producer*



Adrien Perrugault,  
*Visual Advisor*

### DIRECTOR'S STATEMENT

In *My Room* the audience takes the position of a Social Media user. The user is invited to enter Raya's room and to be part of her life. Though set in the near future - in a Sci-Fi setting - it is a believable reality. The VR-Experience is mostly linear, except when the audience is given choices. *My Room* is an interactive and collaborative experience. Users are able to share their opinions through voice chat. The VR-Experience also enables them to send emojis and drawings to show their approval or to gain access to restricted areas. But the User can also misuse his or her influence to punish Raya. The experience makes us question the power and harm Social Media can have in today's and tomorrow's world. The inspiration to this VR-Experience came from the Japanese term *Otaku*, which literally translated means *House* and describes those that withdraw from the outside world into the world of online gaming, or Social Media. Human interactions become replaced by virtual relationships.

### PRODUCTION COMPANY PROFILE

Launched in 2015 by Tina Lin based in Paris Movie Design focuses on supporting aesthetically innovative projects and develops original narrative content. The company seeks VR projects with a strong potential to promote the VR creation and join the trend of a new form of storytelling. Drawing from her experience as a post-production supervisor for titles such as *Wolf Totem* by John-Jacques Annaud and a supervisor for 3D Films she is able to apply her knowledge and her connections to the VR productions of Movie Design.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Graceville Prolog: The awakening* by Hadrien Touret

**2015** *Wolf Totem* by Jean-Jacques Annaud (post-production supervisor)

**2013** *The Young and Prodigious T.S. Spivet* by Jean-Pierre Jeunet (post-production supervisor)



USA

## QUEERSKINS: ARK

ILLYA SZILAK,  
CYRIL  
TSIBOULSKI

### DIRECTOR'S BIOGRAPHY

Cyril Tsiboulski is co-founder and creative director of Cloudred, an award-winning NYC-based production studio that pushes the limits of VR, AR, data visualization, storytelling, and design. His longtime artistic partner is Illya Szilak, a writer, director, interactive story-teller and artist. She sees their projects as both art and sophisticated entertainment. *Queerskins: a love story* (2018), their first VR work, premiered in an interactive installation at The Tribeca Film Festival and was awarded a Peabody Futures of Media Award for transmedia. They are recipients of grants from the Tribeca Film Institute/MacArthur Foundation, the Sundance Institute/Arcus Foundation, and the Peter Reed Foundation.

### LOG-LINE

After her son dies, a mother finds a way to transcend her grief and her self through reading his diary.

### SYNOPSIS

You find yourself in a dimly lit attic room, stuck in time, heavy with memory. A passive observer in this 360° video environment, you gain freedom as Mary-Helen begins reading her son's diary. In the space of her imagination, the attic merges with a sublime beach at sunrise. Here you are free to move around the lovers as they talk. Transitioning to an abstraction of the beach, the two men begin a gestural dance. You have the freedom to approach the dancers or turn away, to leap across the virtual space or stand still. Wherever you move, your hands leave traces of light in the landscape. As you approach the dancers, their movement slows. When the music ends, the dancers fade away. You transition back into the attic, once again a passive observer. But, the light in the room is now mellow, golden. Mary-Helen rises from her reverie. Catching herself in a mirror, she touches her face and neck, and unbuttons her dress. She contemplates herself in her slip. It is as if she is seeing herself for the first time. Hearing her husband come into the house, she tenses, reaches for her dress, then stops. She proceeds down the stairs, as she is.

### GOALS AT GAP-FINANCING MARKET

To find licensing, sales, distribution, exhibition, financial support for an interactive installation/live dance performance in conjunction with the VR.

### PROJECT TYPE

VR Immersive

### FORMAT / RUNTIME

360° stereoscopic video; full 360° 3D volumetric live action / 13'

### BASED ON

*Queerskins: a novel* by Illya Szilak

### LANGUAGE / LOCATION

English / USA

### BUDGET / FINANCING IN PLACE

€ 400.000 / € 285.000

### MAIN PRODUCTION COMPANY

Unable to provide until End of August

### CO-PRODUCTION COMPANIES

Cloudred

### CURRENT STATUS OF PROJECT

in production, 360° video shoot in July, 3D volumetric in August 2019

### CREATIVE TEAM

Illya Szilak, *Director, Writer and Executive Producer*  
Cyril Tsiboulski, *Creative and Technical Director*  
Kathleen Fox, *Supervising Producer*  
Cory Allen, *Director of Volumetric and 360° Photography*  
Brandon Powers, *Choreographer*  
Laura Cunningham, *Sound Mixer*  
Wilbert Roget II, *Composer*  
Andrew Martin, *Supervisor Sound Designer*  
Kevin Bolen, *Supervisor Sound Editor*  
Hadley Boyd, Michael DeBartolo, Christopher Vo, *Main Cast*

### DELEGATE PRODUCTION COMPANY

Cloudred

### MAIN CONTACT PERSON

Illya Szilak

### ADDRESS

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11232 Brooklyn, New York  
USA

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### PHONE / CELL PHONE

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### WEBSITE

queerskins.com



Illya Szilak,  
*Director, Writer  
and Executive Producer*



Cyril Tsiboulski,  
*Creative and Technical Director*

### DIRECTOR'S STATEMENT

We are interested in using the special affordances of virtual reality to create new forms of intimacy and connection. The two men dancing and Mary-Helen's disrobing may make you uncomfortable. We understand this. In her newfound vulnerability, Mary-Helen also finds a newfound strength. This is the gift that her son gives her through his diary. She can't turn back time, but she can live her life differently. Acknowledging and celebrating the fact that Sebastian loved and was loved despite her own and society's rejection of him, she realizes that love is the ark that will save her. Our hope is that in the dance scene in *Queerskins: ark*, we create a kind of magic circle, where the usual rules don't apply, and, where, for a time, you might feel freer, more open, and more tolerant. We do not ask you to be anyone who you are not. We have created a story in which you can bring all your personal history and beliefs into the experience, and, hopefully, leave a little changed.

### PRODUCTION COMPANY PROFILE

Cloudred is a multidisciplinary team of designers, developers, producers, creative technologists, content strategists, thinkers and new media artists. They offer a wide spectrum of services to bring bold ideas to life: web, mobile, VR/AR development, data visualizations. Their work has been recognized by The Peabody Awards, Columbia University School of the Arts Digital Storytelling Lab, The Webbys, NYC Open Data, AIGA, SXSW, IxDA, Communication Arts, Time Magazine.

### MAIN FILMOGRAPHY OF PRODUCER

**2018** *Queerskins: a love story* (VR, installation) by Cyril Tsiboulski and Illya Szilak  
**2013** *Queerskins: a novel* (interactive web narrative) by Cyril Tsiboulski and Illya Szilak  
**2008** *Reconstructing Mayakovsky* (interactive web-narrative) by Cyril Tsiboulski and Illya Szilak



FRANCE

## THIS IS FOR YOU

## MERCEDES ARTURO

### DIRECTOR'S BIOGRAPHY

Mercedes Arturo is a multidisciplinary artist from Argentina. She started her artistic life in theater, specializing in costume and stage design. In 2011 she entered the prestigious ENERC in Buenos Aires. Her first short film, *Traviata*, was projected in Brazil, Colombia, Italy, Russia, China and New Zealand. Her last short film, *Primer Cuento*, was finalist for the Zeit Impuls Award, Vienna 2019. She is now developing her personal VR projects: *Bedroom* and *This Is For You*. *Bedroom* took part in DevLab 2018 and *This Is For You* participated in the Biennale College Cinema VR 2019.

### LOG-LINE

Can objects hold memories of their owners? Can we awake them? Could they tell us what nobody is remembering? You will find an old family object, triggering a time travel to the migration journey that brought it to the present. Real-time video projections tracking your position will embark you on an immersive journey at the beginning of the 20<sup>th</sup> century from Italy to Argentina. Through this moving and challenging journey, you will come to reconsider the legal framework of worldwide migrations.

### SYNOPSIS

You enter the space and find yourself in a contemporary apartment in Buenos Aires, a projected one. *This Is For You* is an immersive experience based on projections using VR tracking technology, without the use of a headset. You will roam free in the space while the projections accommodate to your point of view. Two walls and floor will be projected. You see the city through the window. An animated post-it note reads: *This Is For You*. It guides you to a box in a corner where you find an old passport. When you take it, the space changes immediately. You are now on a farm in Italy at the beginning of the 20<sup>th</sup> century. The migration journey starts. When finally you are back to the present, you will be surrounded by migration paperwork and questionnaires in different languages. Things can get rough, but the old passport will set you free. When you leave the space, you'll exchange the old passport for your belongings (you left them before entering the room), and you receive now a contemporary passport with your own photo and name, with a stamp that reads MIGRANT on it.

### GOALS AT GAP-FINANCING MARKET

To find art curators and technological partners, such as video-projector manufacturers.

### PROJECT TYPE

VR Immersive

### FORMAT / RUNTIME

Installation / 15'

### LANGUAGE / LOCATION

English / France

### BUDGET / FINANCING IN PLACE

€ 91.880 / € 11.500

### MAIN PRODUCTION COMPANY

Atlas V

### PARTNERS ATTACHED

Fauns Studio, Theoriz

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Mercedes Arturo, *Director*

Gabrielle Floquet, *Main Producer*

Fauns Studio, *Art Direction*

and *Graphic Creation*

Theoriz, *Graphic and Interactive Creation*

### DELEGATE PRODUCTION COMPANY

Atlas V

### MAIN CONTACT PERSON

Gabrielle Floquet

### ADDRESS

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75012 Paris

France

### EMAIL

gabrielle@atlasv.io

### PHONE / CELL PHONE

+33 628687975

### WEBSITE

atlasv.io



Mercedes Arturo,  
*Director*



Gabrielle Floquet,  
*Main producer*

### DIRECTOR'S STATEMENT

I think of migrants as organisms with a strong will of living. Like plants that survived draughts and floods, our family trees are made of people who run from war, famine and poverty because of their will to live. And in their way they created new, unexpected beauty, like plants sometimes create flowers. Being myself the result of many migrating European families, *This Is For You* comes as a challenging, but wonderful opportunity to talk about migration in a different and personal way. It is also a chance to tell it in different languages, such as theatre, cinema, animation and Virtual Reality, all combined with an amazing technology that allows the user to feel free and immersed while others can watch and register with their cameras. In times when migration is such an urgent subject we can ask an old object to tell us its story and help us rethink our present throughout History. In times when Europe perceives itself only as a destiny for (im)migrants and executes awful politics against them, it is also time to remember Europe as the origin of millions of (e)migrants, just a few years ago.

### PRODUCTION COMPANY PROFILE

Atlas V is an immersive studio. The company has one goal, plain and simple : a new form of storytelling. Who says there is a limited number of dimensions? Our work utilizes Augmented Reality, Virtual Reality, Mixed Reality for spectators to dive into new universes. At the junction between the developer's and the filmmaker's vision, Atlas V invents new worlds. Atlas V was founded in 2017 by Fred Volhuer, Antoine Cayrol, Pierre Zandrowicz and Arnaud Colinart. Its world class productions have been featured in the most high-profile festivals (Sundance, Tribeca Film Festival, Venice VR, SXSW).

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Battlescar* by Nico Casavecchia and Martin Allais

**2019** *Ayahuasca* by Jan Kounen

**2019** *Gloomy Eyes* by Jorge Tereso and Fernando Maldonado

**2018** *Spheres* by Eliza Mc Nitt

**2018** *Vestige* by Aaron Bradbury



FRANCE, ISRAEL, PALESTINE,  
USA, CANADA

## WAYS TO SCHOOL

ZOHAR KFIR

### DIRECTOR'S BIOGRAPHY

Zohar Kfir is a New York-based media artist, educator and director of immersive experiences. Zohar has shown her award winning work widely in galleries, festivals and conferences including Tribeca Film Festival; World VR Forum; Transmediale; SIGGRAPH; ISEA and RIDM; and reviewed in TIME Magazine; The Creators Project; Engadget; i-Docs and Forbes among others. Zohar's latest VR project, *Testimony*, premiered at the 2017 Tribeca Film Festival, is an interactive VR documentary that shares the stories of five survivors of sexual assault and their journey to healing.

### LOG-LINE

*Ways to School* is an interactive VR series documenting the struggles of children around the world whose daily journeys to school are long and arduous. Inspired by the well known transmedia project *Sur les chemins de l'école*, produced by Winds Films, *Ways to School - VR* offers the viewer to accompany the children in their journey to school.

### SYNOPSIS

In this VR experience, we follow Youssef, a 12 year old boy, living in the occupied West Bank and explore his world through the lens of his fertile imagination. The VR piece allows viewers to experience a courageous journey through the eyes of the child who takes it daily — the risks, the fear and beauty of walking for a long distance each morning in order to get to school. The footage uses 360 stereoscopic footage capturing the everyday reality layer, overlaid with interactive CGI and Tilt Brush animations. This project takes a unique approach of telling stories through a child's imagination by utilizing the power of gaze control to allow viewers to become active participants and explore this exceptional dimension that children inhabit; by activating lush CG animations of imaginary scenes that are constructed from the child's own story-telling. *Ways to School* approach to storytelling is unique as it combines live action documentary materials with various styles of animation to portray children's imaginary world.

### GOALS AT GAP-FINANCING MARKET

To find social impact funders, foundations and grants, distribution, partnerships, technical support

### PROJECT TYPE

VR Documentary, Animation, Interactive

### FORMAT / RUNTIME

360 Stereoscopic with interactive CG and Quill Animations/ 7-10'

### BASED ON

True Story

### LANGUAGE / LOCATION

English, Arabic / West Bank

### BUDGET / FINANCING IN PLACE

€ 120.000 / € 10.000

### MAIN PRODUCTION COMPANY

Floréal Films,  
Winds

### CO-PRODUCTION COMPANIES

Dpt.

### PARTNERS ATTACHED

Nicolas Roy (Dpt.) - Technical development and design.  
Wesley Allsbrook - Art Direction and Quill Animation

### CURRENT STATUS OF PROJECT

Pre-Production

### CREATIVE TEAM

Zohar Kfir, *Director, Editing*  
Wesley Allsbrook, *Creative Lead, Art Direction, Quill Animation*  
Sandra Rodriguez, *Writer, Story Editor*  
Katayoun Dibamehr, *Main Producer, New Media*  
Barak Brinker, *DoP*  
Yair Dalal, Josephine Wiggs,  
*Sound, Composer*

### DELEGATE PRODUCTION COMPANY

Floréal Films

### MAIN CONTACT PERSON

Katayoun Dibamehr

### ADDRESS

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75011 Paris  
France

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### WEBSITE

waystoschool-vr.com



Zohar Kfir,  
*Director*



Katayoun Dibamehr,  
*Producer*

### DIRECTOR'S STATEMENT

This project takes its inspiration from a unique yet political set of concerns: my experience negotiating between my Israeli heritage and my interest in, and concern for, the Palestinian heritage of Israel. This work shares similar social and political concerns with some of my earlier projects, but also draws on newer practices as an interactive artist and video maker to create an immersive, usable environment of digital story telling. The creative challenge of creating this unique immersive work relies on crafting of a viewer experience which embodies a child's point of view as they takes a daily bittersweet journey and turn this experience into an imaginative voyage; one that allows for a transformative level of immersion and empathy that isn't possible in linear storytelling. The fantastical and dynamic dioramas that emerge from the child's memories and exceptional wisdom can be admired and explored by viewers, as the distinctive ambiance offers them a moving and exciting experience.

### PRODUCTION COMPANY PROFILE

Founded in 2014, Floréal Films is an independent film production company based in Paris whose mission is to discover film makers with a desire to express themselves through their films. Our aim is to establish lasting relationships with an emerging generation of talents, accompanying them in every step and coming up with a tailor-made production strategies not only in traditional film but also in new forms of storytelling.

### MAIN FILMOGRAPHY OF PRODUCER

**2017** *Sergeant James* (VR fiction) by Alexandre Perez  
**2016** *Pa Fuera* (fiction short) by Vica Zagreba  
**2016** *Univitellin* (fiction short) by Terence Nance  
**2015** *Madres de los dioses* (doc.) by Pablo Agüero

**BIENNALE COLLEGE  
CINEMA PROJECTS**





UNITED KINGDOM

## MARWELL

## BENJAMIN BEE

### DIRECTOR'S BIOGRAPHY

Benjamin Bee is a UK based writer and director. His short film *Step Right Up* played at over 35 film festivals, winning 3 awards, and was long-listed for the BAFTA Best Short Film Award 2014. Benjamin's most recent shorts *Mordechai*, funded by The Pears Short Film Fund at UK Jewish Film, has screened at over 30 film festivals and was also long-listed for the BAFTA in 2017 and *Metroland*, funded by Creative England and the BFI. *Metroland* was also supported by Mike Leigh. Benjamin is a Screen International Stars of Tomorrow 2019.

### LOG-LINE

When you don't have any role models, you have to become your own.

### SYNOPSIS

This is the story of Marwell, a 14-year-old boy who's been brought up in the brutal care system and is so desperate to get out of it that he advertises for a family to adopt him. Unfortunately the only person who answers his ad is Edward, who turns out to be Marwell from the future. However, as a 40-year-old man who's also been brought up in care and has therefore grown up brutalised, Edward is ill-equipped to help a desperate 14-year-old. He didn't mean to come here anyway, he was trying to get back to see their mother before she died, but something went wrong. His limited attempts to help inevitably make things worse until, in the ensuing chaos, Marwell steps up to a real challenge and, leaving Edward flailing, saves his social worker's life. Then, out of the blue, Marwell is introduced to a new family who really want to adopt him: it is Edward, in his 60s. Having learned some life lessons from hanging out with Marwell, Edward has finally figured out how to put his time travel to good use.

### GOALS AT GAP-FINANCING MARKET

To find a sales agent and distribution companies. To raise finance to make the film in early 2020.

**PROJECT TYPE**  
Fiction Feature

**FORMAT / RUNTIME**  
Digital / 90'

**LANGUAGE / LOCATION**  
English / England

**BUDGET / FINANCING IN PLACE**  
€ 560.000 / € 0

### MAIN PRODUCTION COMPANY

Candle & Bell

**CURRENT STATUS OF PROJECT**  
Finance and Packaging

### CREATIVE TEAM

Benjamin Bee, *Director and Writer*

Maria Caruana Galizia, *Producer*

Yiannis Manolopoulos, *DoP*

Philip Quinton, *Sound*

### DELEGATE PRODUCTION COMPANY

Candle & Bell Limited

**MAIN CONTACT PERSON**

Maria Caruana Galizia

### ADDRESS

JFS Studios, Deptford Road

Gateshead, NE8 3AZ, Tyne and Wear

United Kingdom

### EMAIL

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### CELL PHONE

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### WEBSITE

candleandbell.com



Benjamin Bee,  
*Director and Writer*



Maria Caruana Galizia,  
*Producer*

### DIRECTOR'S STATEMENT

*Marwell* is a story of hope. It's the idea that if you don't have any positive role models maybe you can become your own and reject the repetition of abuse and neglect. The thing that I love most about this project is that it's told in a bold and original way, using humour and darkness to portray the story of a man who can't face life as an adult so he works out a way to go back in time to try and change the outcome. The only problem is that he's totally unfit to do so. But our protagonist, Marwell, who is still going through the trauma of his childhood, is able to learn from this experience, reject the version of his future that he's confronted with and realise that if you trust people and let them in it they may just save you. It's a true story although I haven't perfected time travel yet.

### PRODUCTION COMPANY PROFILE

Candle & Bell was formed in 2013. In 2017 it was named one of the Top 50 Emerging Creative Companies, by Creative England. Candle & Bell has produced a number of award winning short films, including the BIFA long listed *A Six and Two Threes* by Andy Berriman, the BAFTA long listed *Mordechai* by Benjamin Bee, and the RTS award winning *They Live in Forests, They Are Extremely Shy* by Saeed Taji Farouky. The company is developing a slate of feature films including *Marwell* by Benjamin Bee, *A Year without Summer* by Saeed Taji Farouky and *Devil's Water* by Scott Young.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Tales From The Lodge*

by Abigail Blackmore

**2018** *Strange Cities Are Familiar*

by Saeed Taji Farouky

**2018** *Elsewhere* by Andy Berriman

**2018** *Metroland* by Benjamin Bee

**2016** *They Live in Forests, They Are*

*Extremely Shy* by Saeed Taji Farouky



ITALY

## LE PROPRIETÀ DEI METALLI THE PROPERTIES OF METALS

ANTONIO BIGINI

### DIRECTOR'S BIOGRAPHY

Antonio Bigini (1980) is a film director, writer and curator. His films premiered in festival such as Visions du Réel, Torino Film Festival, Rome Film Festival. He directed the documentaries *Ella Maillart - Double Journey* (2015) and *Formato ridotto* (2012). He wrote *Seaside Holidays* (2013) by Ermanno Cavazzoni and *Anita* (2012) by Luca Magi. Since 2014 he is associate curator for Cineteca di Bologna. He curated many exhibitions on the history of cinema. The most recent are *Il était une fois Sergio Leone*, Cinémathèque Française, Paris and *Marcello Mastroianni*, Ara Pacis Museum, Rome.

### LOG-LINE

A small mountain village in 1970's Italy. Pietro, a child raised by his widower father, a surly man with money problems, begins to manifest mysterious gifts: he can bend metal simply by touching it. A parapsychologist starts studying him. The experiments will lead the child into contact with the invisible world, where the laws of physics give way to the deepest desires.

### SYNOPSIS

The Romagna Apennines, Italy, 1970s. Pietro is a boy who appears to have mysterious powers: he can bend metal simply by touching it. Professor Moretti, a scientist based in the nearby city of Bologna, starts studying him. Moretti is convinced that the boy's abilities are genuine, but Pietro's father, a surly man loaded down with debt, puts himself in the middle of things. The solution could lie in a prize offered by an American foundation to anyone who can prove a paranormal phenomenon. The experiments begin. But to what extent is Pietro in charge of his own powers? *The Properties of Metals* is a sombre fairy-tale, loosely inspired by a true story: the case of the so-called minigellers, children with supposed psychokinetic powers, who were studied by two Italian university professors in the late seventies. The film is a family drama enriched with supernatural elements, which is rooted in history and the landscape of central Italy.

### GOALS AT GAP- FINANCING MARKET

To find a co-production partner, to get in touch with potential buyers and companies that can help us produce our project. We are also interested in finding equity with tax credit incentive.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

4k / 85'

### LANGUAGE / LOCATION

Italian / Emilia-Romagna and Toscana

### BUDGET / FINANCING IN PLACE

€ 550.000 / € 25.000

### MAIN PRODUCTION COMPANY

Kiné Società Cooperativa

### CURRENT STATUS OF PROJECT

Development (closed)

### CREATIVE TEAM

Antonio Bigini, *Director and Writer*

Claudio Giapponesi, *Main Producer*

Andrea Vaccari, *DoP*

Ursula Patzak, *Costume Designer*

Simonluca Laitempergher,

*Sound, Composer*

Simone Isola, *Production Consultant*

### DELEGATE PRODUCTION

COMPANY

Kiné Società Cooperativa

### MAIN CONTACT PERSON

Claudio Giapponesi

### ADDRESS

Via Oberdan, 33

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Italy

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### CELL PHONE

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### WEBSITE

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Antonio Bigini,  
Director



Claudio Giapponesi,  
Producer

### DIRECTOR'S STATEMENT

*The Properties of Metals* is inspired by a true, yet little-known story: the phenomenon of the so-called minigellers, those children who, in the late seventies, after seeing Uri Geller on television apparently able to bend spoons and knives with a gentle touch, began to manifest similar abilities. In Italy, two university professors conducted scientific studies on some of these children, gathering the results of their experiences into an extensive, yet never published, dossier which I managed to get my hands on. *The Properties of Metals* is a family drama with a psychological and realistic structure, which is, however, enriched with supernatural elements. The style is lean and essential. The tone is clearly that of a drama, but lighter moments are not lacking, particularly in the representations of the children. As it is an intimate film, interiors, fixed shots and close ups will be prevalent. The details (hands) are also very important. The key image of the film is Pietro's fingers which are able to bend metal by rubbing against it. The film's aesthetic lies in the intimate and delicate nature, and at the same time the strength, of this gesture.

### PRODUCTION COMPANY PROFILE

Kiné is a production company focused on arthouse films and documentaries. After consolidating our experience in the documentary field and following important training programs (Eurodoc, Emerging Producer, Rotterdam Lab, Biennale College Cinema), we are now working on the development of some fiction projects. Our last production is *Il Varco - Once More Unto the Breach* by Federico Ferrone and Michele Manzolini, in co-production with Istituto Luce-Cinecittà and in collaboration with Rai Cinema.

### MAIN FILMOGRAPHY OF PRODUCER

**2019** *Il Varco - Once More Unto the Breach* by Federico Ferrone and Michele Manzolini

**2018** *Stories Of The Half-Light* by Luca Magi

**2018** *The Man With The Lantern* by Francesca Lixi

**2017** *The Prince Of Ostia Bronx* by Raffaele Passerini

**2013** *The Train to Moscow* by Federico Ferrone and Michele Manzolini



TURKEY

## KARANLIKTA ISLIK ÇALANLAR THOSE WHO WHISTLE AFTER DARK

PINAR  
YORGANCIOGLU

### DIRECTOR'S BIOGRAPHY

Pinar Yorgancıoğlu is a Istanbul based director who received her Directing MFA at Columbia University. Her short film *Prayers at Dawn* screened at Antalya, Palm Springs, Xining and Adana film festivals. *Mrs. Nebile's Wormhole* was funded by Filmakademie Baden-Württemberg international film fund, premiered at the Lincoln Film Center in New York, was selected to the Warsaw Film Festival, and got accolades at the If and Istanbul Film Festivals. She is an alumna of Biennale College Cinema, Sarajevo Talents, and If Istanbul Screenwriters Lab co-organized with the Sundance Institute.

### LOG-LINE

An encounter with a misanthropic angel pushes recently retired Melih into an existential crisis. Can he and his family survive this malaise together?

### SYNOPSIS

Melih spends his much awaited retirement pickling various vegetables and solving puzzles alone all day, while pretending to be happy to his clueless family. However his simple mind gets infected with existential questions following an encounter with a grumpy Angel, who turns Melih's midlife crisis into an epic cosmic despair when he breaks it to him that there is nothing "up there". As Melih's new antics sabotage his wife Nurse Suzan's life-long dream of rubbing shoulders with the doctors' elite circle, she comes up with an overambitious scheme to upgrade her family. In much need of an upgrade is her self-absorbed 27-year-old daughter Toprak, simply incapable to "adult". Toprak desperately seeks to avoid her first failure as an aspiring writer, her parents' disappointment, and a sad future in turbulent Turkey, and plots an escape to the U.S. The family drifts away from one another as Melih desperately searches for the meaning of life, Suzan attempts to resuscitate her masterplan gone wrong, and Toprak tries to make a U-turn from the dead-end road she embarked upon. Will they survive this catastrophe together?

### GOALS AT GAP-FINANCING MARKET

To find financiers, co-producers, distributors and interested in meeting with funds.

### PROJECT TYPE

Fiction Feature

### FORMAT / RUNTIME

Digital / 95'

### LANGUAGE / LOCATION

Turkish / Ankara, Turkey

### BUDGET / FINANCING IN PLACE

€ 300.000 / € 4.500

### MAIN PRODUCTION COMPANY

Oh Picture Co.

### CURRENT STATUS OF PROJECT

Development

### CREATIVE TEAM

Pinar Yorgancıoğlu, *Director and Writer*  
Sarah Seulki Oh, *Producer*

### DELEGATE PRODUCTION COMPANY

Oh Picture Co.

### MAIN CONTACT PERSON

Sarah Seulki Oh

### ADDRESS

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Turkey

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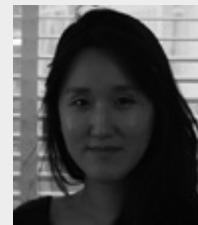
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### WEBSITE

ohpictureco.com



Pinar Yorgancıoğlu,  
*Director and Writer*



Sarah Seulki Oh,  
*Producer*

### DIRECTOR'S STATEMENT

*Those Who Whistle After Dark* is an absurd dark comedy about three co-dependent but lonely members of a dysfunctional middle-class family in contemporary Turkey. Despite growing increasingly apart as they pursue their personal struggles, one thing Melih, Suzan and Toprak have in common is the question that haunts them: Is this all? This search for something better only to be disappointed by the harsh normalcy of reality, is what gives the film its dark deadpan tone, absurd atmosphere, and aesthetics. While elements like the Angel mislead the audience to expect a magical tone, we instead desert them in arid reality through a disappointingly realistic treatment of the material. The war between playfulness and melancholia is also present in our storytelling. With a narrative style that intercuts the slow-burning film with docu-style talking-heads commentaries from side characters (even the Angel himself or Toprak's insightful video game avatar) our aim is to make an observant film that unveils our everyday contradictions, and the tension between things said and unsaid. Against a backdrop of normalized absurdity and despair in Turkey, this is a film that desperately wants to be hopeful.

### PRODUCTION COMPANY PROFILE

Oh Picture Co. is an independent film production company dedicated to creating narrative, documentary and digital content. A collective of international filmmakers with passion for and expertise in bringing diverse stories that speak to a global audience.

### MAIN FILMOGRAPHY OF PRODUCER

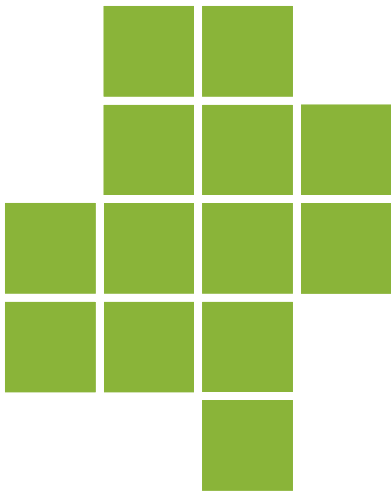
**2019** *Porno* by Keola Racela  
**2018** *Alien Culture* by Ilesh Thapar  
**2017** *Tv in the Fish Tail* by Ilesh Thapar  
**2016** *Mrs. Nebile's Wormhole* by Pinar Yorgancıoğlu  
**2015** *Two Sisters* by Keola Racela  
**2014** *Safak Vakti (Prayers at Dawn)* by Pinar Yorgancıoğlu

Editorial Coordination  
**La Biennale di Venezia**  
Editorial Activities and Web  
and Venice Production Bridge

Design  
**Leonardo Maraner (Headline)**

Layout  
**Riccardo Cavallaro**

Print  
**Grafiche Veneziane, Venezia**  
**August 2018**



VENICE  

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PRODUCTION  

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BRIDGE

Market for selected projects

**labiennale.org**  
**veniceproductionbridge.org**