



la Biennale di Venezia

72. Mostra  
Internazionale  
d'Arte  
Cinematografica



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
la Biennale di Venezia 2015

VENICE FILM MARKET  
INDUSTRY OFFICE

## BOOK OF PROJECTS

EUROPEAN GAP – FINANCING  
MARKET

Venezia  
4 – 5.09 2015  
[www.labiennale.org](http://www.labiennale.org)



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**EUROPEAN GAP – FINANCING  
MARKET**

Co-funded by the  
European Union



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**MEDIA**

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## 72. Venice International Film Festival

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**Festival Scope**

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## The Venice Film Market team is pleased to present the line-up of the 15 projects selected for the 2<sup>nd</sup> European Gap-Financing Market

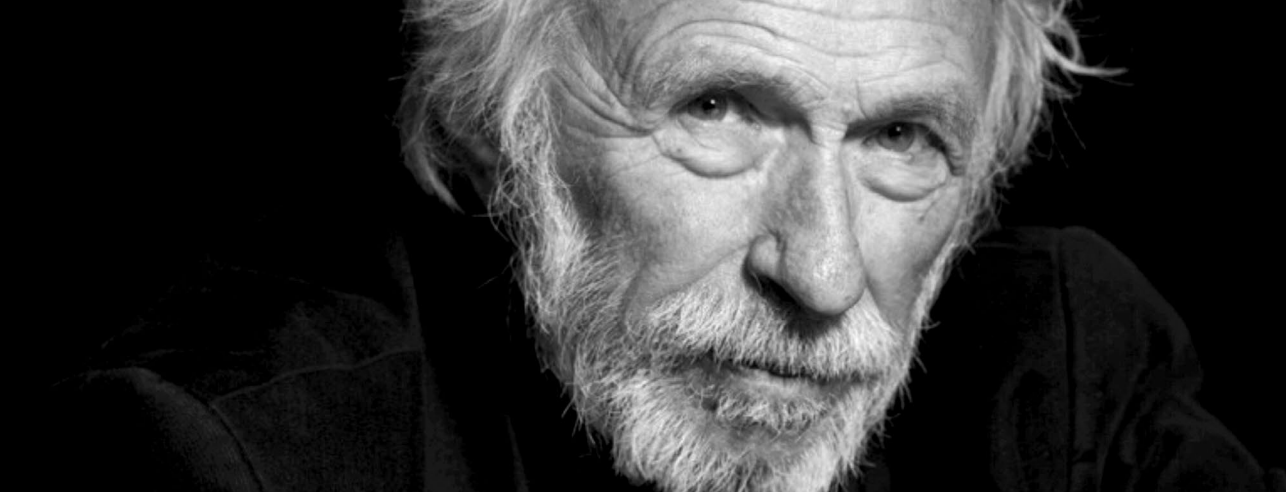
The first edition met with considerable success and indeed some of the titles presented in Venice last year in the meantime had their world premieres at two prestigious festivals: the Italian film *Sworn Virgin* by Laura Bispuri and produced by Vivo Film was presented in competition at the 2015 Berlin Film Festival, the Lithuanian project *Peace To Us in Our Dreams* by Sharunas Bartas was presented as part of the Quinzaine des Réalisateurs at the 2015 Cannes Film Festival. Two films will have their world premiere at the 72nd Venice Film Festival, *Interruption* by Yorgos Zois in the Orizzonti section and *First Light* by Vincenzo Marra in the Venice Days section. Eight further films have been completed by now and some have already been released, while others will be presented at festivals in the coming months.

These positive results clearly indicate that the policy of the Venice Film Market and European Gap-Financing Market to help the completion of films - Final Cut in Venice stands as another example - is evidently filling a void and a demand in the European film industry. As soon as a project shows a real potential for an audience, the increasing involvement of alternative international financing sources, such as private equity funds, post-production facilities and so forth, gives a real hope to European producers. The Venice Film Market has thus become the ideal place for filmmakers, producers, sales agents, financiers and distributors with a passion for independent cinema to meet and take decisions that shape the films of the upcoming year.

The Venice Film Market is particularly proud of having the invaluable support of the MEDIA programme of the European Union for this 2015 edition and also of having widened the number of eligible countries, as this allows to welcome a Turkish project to the European Gap Financing Market this year.

These projects bring together a great variety of filmmakers, working across a diverse range of forms, contents, budgets and genres and we look forward to welcoming you to two effective and inspiring days in Venice on September 4th and 5th .

*Pascal Diot*  
Head of the Venice Film Market



**GOALS AT GAP-FINANCING MARKET**  
Securing equity investors and pre-sales.

**FEATURE**  
HD, 100', colour

**BASED ON**  
Original script

**LANGUAGE**  
French

**LOCATIONS**  
Paris (France), Bruxelles (Belgium),  
Cologne - studio (Germany)

**BUDGET**  
€ 4.085.106

**FINANCING**  
€ 3.205.065

**PRODUCTION COMPANY**  
Ici et Là Productions (France)

**CO-PRODUCTION**  
Detail Film (Germany), Panache  
Productions (Belgium)

**PARTNERS**  
Memento Films International, Neue  
Visionen, Frenetic Films, Film Laden,  
CNC, FFA, NRW, Mediendboard,  
Europe Creative MEDIA

**SOLD TERRITORIES**  
France, Germany, Switzerland,  
Austria, Benelux

**CURRENT STATUS**  
Pre-production

**PREVIOUS WORK  
ON FESTIVAL SCOPE**  
*All Together*

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## France

# #flora63

## Stéphane Robelin

### Director's Biography

After a low budget first feature film, Stéphane Robelin brought together a prestigious cast for his second feature, *All Together*, namely: Jane Fonda, Geraldine Chaplin, Pierre Richard and Daniel Brühl. Presented at Locarno in 2011, the film met with great critical and public acclaim in over 40 countries.

### Log-Line

Lucien, 75, gets over his depression thanks to a new romance. However, he meets his love interest, Flora, online using the identity of Alex, a young man teaching him the rudiments of the Internet. Flora quickly proposes a date. Spell-bound, Lucien accepts and convinces Alex to meet up with her in his place...

### Synopsis

flora63 is the user-name of a pretty young woman on an online dating service. flora63 is the reason why the reclusive Lucien (75) is suddenly rejuvenated. flora63 is also the reason why Lucien is suddenly so obliging with Alex (25), who has struggled to teach Lucien the basics of using the Internet. Thanks to the Internet, Flora believes that Lucien is 25 and looks just as cute as Alex. Flora proposes to meet Lucien for a date. She lives 400km away, a detail which Lucien has overlooked. Sylvie (50), who felt guilty about leaving her father Lucien alone, had given him a computer (and lessons), for company. She doesn't understand why the old man is suddenly ready to go on a trip. Sylvie and Alex don't know anything about flora63. Lucien now needs Alex more than ever to meet Flora on his behalf. What he doesn't know is that Alex is also the new boyfriend of his granddaughter. flora63 is both a romantic comedy in the tradition of vaudeville, as well as an inter-generational "buddy movie", by acclaimed director Stéphane Robelin.



Stéphane Robelin DIRECTOR



Christophe Bruncher PRODUCER

### Director's Statement

As for the two generations meeting in the film, we'll put vintage cinema lenses on an HD camera to create the image of the film, prioritizing movement and minimally cut sequences with realistic lighting. One of the characters is elderly and weighed down by his past. His environment, deeply rooted in the 20th century, is frozen in time, given over to objects of the past. And it is this universe which will welcome the other, 21st century man, who personifies modernity. All his memories are on a hard drive. At the beginning of the story, Lucien's apartment must look like "a memorial": dark and almost monochrome. Then, as this man gradually realizes that all is not lost, that love is still out there for him, the lighting and colour return little by little and the place gets a new lease of life to greet a new love story.

### Production Profile

*Ici et Là Productions*  
The company was founded in July 2013 by Christophe Bruncher. Here and there geographically as much as editorially, it develops, finances, produces or co-produces an eclectic line-up of original feature films for cinema, including Stéphane Robelin's next three films, David Lanzmann's second film and Hamé & Ekoué (from the band La Rumeur)'s first film.

### Main Filmography

**2011 – Et Si On Vivait Tous Ensemble? (All Together)**  
Directed by Stéphane Robelin  
Locarno FF 2011 (Piazza Grande), BAFICI, Edinburgh IFF  
**2006 – L'Intouchable**  
Directed by Benoît Jacquot  
Venice FF, Toronto IFF, Busan FF, IFF Rotterdam



#### GOALS AT GAP-FINANCING MARKET

Open to a third coproduction partner and/or gap funders; involving a world sales agent with MGI.

#### FEATURE

4k, 110', colour

#### BASED ON

1961 – Tragedy on the Mont Blanc

#### LANGUAGES

Italian, French

#### LOCATIONS

Mont Blanc (Italy, France),  
South Tyrol (Italy)

#### BUDGET

€ 5.800.000

#### FINANCING

€ 4.600.000

#### PRODUCTION COMPANY

MIR Cinematografica

#### CO-PRODUCTION

Aeternam Films (France)

#### PARTNERS

MIBACT, MEDIA, CNC, BLS,  
RAICINEMA, Valle d'Aosta Film Fund,  
Rhône Alpes Film Fund, Lucky Red

#### SOLD TERRITORIES

Italy, France

#### CURRENT STATUS

Pre-Production

#### PREVIOUS WORK ON FESTIVAL SCOPE

*Diaz – Don't Clean Up This Blood*

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## Italy

# Bianco

## Daniele Vicari

### Director's Biography

Daniele Vicari is an Italian director and screenwriter. In 2002 *Maximum Velocity* premiered at the Venice Film Festival. In 2005 *L'orizzonte degli eventi* was selected for the Cannes Film Festival. In 2008, *The Past is a Foreign Land* was an international awards winner. His latest feature *Diaz: Don't Clean Up this Blood*, a co-production between Italy, France and Romania, was presented at the Berlin Film Festival 2012 and won the Berlinale Panorama/Audience Award.

### Log-Line

At 4.000 meters up, hanging in mid-air, the greatest fear is staying alive.

### Synopsis

Mont Blanc: summer of 1961. Three Italian climbers, led by charismatic Walter Bonatti, meet four French colleagues, led by Pierre Mazeaud, completely by chance at the Fourche campsite on the French-Italian border. They've decided to be the first to climb the Pillar of Frêne, a pillar of rock 750 metres high at the summit of the Mont Blanc. It's an extremely difficulty climb. Circumstances force them to proceed together, even if carrying out an endeavor like this isn't easy with seven people. They're only one hundred and twenty metres short of the top, but suddenly a violent tempest arrives: gusts of wind, flurries of snow and hellish lightning that rattle the mountaineers. The seven organise themselves on three ledges, which is to say two little terraces of granite, waiting for the storm to pass. They only need a few hours to reach the summit and then, descending, the cabin at Vallot. However, the storm progressively gets worse, continuing for four days and nights. At the end of the fourth day, seeing that his companions are almost spent, Bonatti takes the initiative and starts to descend, opening up the path to survival.



Daniele Vicari DIRECTOR



Francesco Virga PRODUCER

### Director's Statement

*Bianco* is a challenge: 7 young men who, while climbing up a sheer cliff face, smash all of their limits and refuse to give into fear. It's the story of a great alpine adventure undertaken with determination and courage, at the start of the 1960s. Among them is Walter Bonatti, one of the most luminous stars ever of alpinism. Not an historical film, *Bianco* is rather the epic tale of an adventure that bears in it a tragic face. It's a unique story, universal in our protagonists' aspiration to surpass their limits and to accept the risks. *Bianco* is also a radical confrontation with nature, personified by the violent and magnificent mountain, almost torn from its context by its sheer verticality. It is an explorative journey beyond the threshold of the unknown – our climbers are like astronauts who, having defied the laws of nature, try to return safe to earth. During this voyage some will die and some will survive, but all will have knowingly declared real existential freedom.

### Production Profile

*MIR Cinematografica*

In 2014, MIR produced the episodes by L. Di Costanzo and V. Marra of *The Bridges of Sarajevo*, Special Screening at the 67th Cannes Film Festival. In 2012 *Tutto parla di te* by Alina Marazzi and was awarded the Camera d'Oro at Rome Film Festival and *Noi non siamo come James Bond* by Mario Balsamo was awarded the Jury Grand Prix at Torino Film Festival.

### Main Filmography

**2014 – *The Bridges of Sarajevo***

various directors

Special Screening at 67th

Cannes FF

**2012 – *Tutto parla di te (All About You)***

Directed by Alina Marazzi;

Camera d'Oro at Rome

International FF

**2012 – *Noi non siamo come***

***James Bond (We are Nothing***

***Like James Bond)***

Directed by Mario Balsamo;

Jury Grand Prix at Torino FF





#### GOALS AT GAP-FINANCING MARKET

Finding partner with financial capacity to cover post-production of the film. The aim is to have the film ready for early 2016. Another key goal is to secure international distribution.

#### FEATURE

2K, 100', Colour

#### BASED ON

The book *D'este Viver aqui neste papel descripto: Cartas de Guerra* by António Lobo Antunes

#### LANGUAGE

Portuguese

#### LOCATIONS

Portugal, Angola

#### BUDGET

€ 961.497,84

#### FINANCING

€ 770.000

#### PRODUCTION COMPANY

O Som e a Fúria

#### PARTNERS

ICA – Portuguese Cinema Institute, RTP – Portuguese Television

#### SOLD TERRITORIES

Portugal

#### CURRENT STATUS

Production

#### PREVIOUS WORK ON FESTIVAL SCOPE

*April Showers*

## Portugal

# Cartas da Guerra

## Letters from War

### Ivo Ferreira

#### Director's Biography

Ivo Ferreira was born in Lisbon in 1975. After cinema studies he starts to travel extensively. On a trip through Asia, he reaches Macau, where he directs his first documentary *O Homem Da Bicicleta – Diário De Macau* (co-directed with António Pedro). A journey through Angola arouses his interest for the country and he directs several anthropological documentaries. Ivo has directed two features, *April Showers* (2008), which premiered at International Film Festival Rotterdam (IFFR), and *Em Volta* (2002) presented at Bangkok Film Festival. *Letters from War* is his biggest project so far and his first collaboration with O Som e a Fúria. He lives in Macau.

#### Log-Line

*Letters From War* is an adaptation of the book *D'este Viver aqui neste papel descripto: Cartas De Guerra* by the Portuguese writer António Lobo Antunes.

#### Synopsis

1971. António Lobo Antunes' life is brutally interrupted when he is drafted into the Portuguese Army to serve as a doctor in one of the worst zones of the Colonial War – the East of Angola. Away from everything dear he writes letters to his wife while he is immersed in an increasingly violent setting. While he moves between several military posts he falls in love with Africa and matures politically. At his side, an entire generation struggles and despairs for the return home. In the uncertainty of war, only the letters can make him survive.

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Ivo Ferreira DIRECTOR



Luis Urbano PRODUCER

#### Director's Statement

Portuguese Cinema mirrors the silence to which Portuguese society has condemned a traumatic period of its recent history: 40 years after the end of the Colonial War the filmography dealing with it is scarce. *Letters from War* presents itself as a narrative fictional project that goes beyond the limits of a documentary approach, and is also rooted in a unique biographical object: the letters that António Lobo Antunes wrote to his wife during the two years (1971-1973) that he served with the Portuguese Army in Angola. *Letters from War* is the result of a vast research based on interviews with war veterans, the gathering of documents, iconography and music about the war and the period. We believe to have reached one of the goals of the project: to go beyond the narrative of a Portuguese army officer, to develop into a story that echoes the lives of a generation of Portuguese and Angolan people forever shaken by this tragedy.

#### Production Profile

*O Som e a Fúria*  
Created in 1998, the company is fully dedicated to film production in order to establish a connection with independent author cinema. Its main work has been presented and awarded at the most important festivals. The work in co-production has proven to be essential for the internationalization of the company and its authors. The company has been working with directors of national and international reference such as Manoel de Oliveira, Miguel Gomes, Eugène Green, Sandro Aguilar, João Nicolau and Ivo Ferreira.

#### Main Filmography

##### 2015 – *Arabian Nights*

Directed by Miguel Gomes  
Cannes FF – Quinzaine des Réalisateurs

##### 2014 – *Belonging*

Directed by João Pedro Plácido  
Doclisboa, Visions du Reel

##### 2012 – *No Man's Land*

Directed by Salomé Lamas  
Doclisboa, Berlin FF– Forum, MoMa; Cinéma du Réel

##### 2012 – *Gebo and the Shadow*

Directed by Manoel de Oliveira  
Venice FF, Toronto IFF, Viennale,

##### 2012 – *TABU*

Directed by Miguel Gomes  
Berlin FF, CPH:PIX, BAFICI, New York FF

##### 2010 – *The Sword and the Rose*

Directed by João Nicolau  
Venice FF Orizzonti, Viennale, BAFICI



#### GOALS AT GAP-FINANCING MARKET

To find a co-producer from Italy or another Mediterranean country. Finding sales agent at this early stage of pre-production.

#### FEATURE

2K, 90', colour

#### BASED ON

Original script

#### LANGUAGES

Croatian, Slovenian, English

#### LOCATIONS

Zagreb (Croatia), Island of Vis (Croatia), Ljubljana (Slovenia)

#### BUDGET

€ 659.531

#### FINANCING

€ 471.181

#### PRODUCTION COMPANY

Kinorama

#### CO-PRODUCTION

Perfo (Slovenia)

#### PARTNERS

Croatian Audiovisual Centre, 2i Film, Fivia, maxTV, Pro Plus

#### SOLD TERRITORIES

Croatia, Slovenia

#### CURRENT STATUS

Project development

#### PREVIOUS WORK ON FESTIVAL SCOPE

*Vis-a-Vis*

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## Croatia

# Comic Sans

## Nevio Marasovic

### Director's Biography

Nevio Marasovic, born in Zagreb in 1983, graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His two feature films, *The Show Must Go On* (2010) and *Vis-à-vis* (2013), have been presented and awarded at numerous international film festivals.

### Log-Line

After a series of disappointing events in relationship with his girlfriend and at work, Alan pays an unplanned visit to the island of Vis with his father Bruno.

### Synopsis

Alan, a successful graphic designer, has just turned 30. He lives in Zagreb although his family originally hails from the Adriatic island of Vis. He has a well-paid job and a steady girlfriend; he does everything that is expected from him in his everyday life, but his 30th birthday, when our story begins, catches him completely off guard. He has reached the age when he should start living a "proper" grown-up life, and Alan is simply not ready for this. Alan's parents are divorced. His father Bruno is a painter and bon vivant, the opposite of Alan. Over a Sunday lunch, the family learns that Alan's long-absent grandfather Frane has died. Marina, the only "stranger" at the meal, is astounded by Alan's difficult family history, and when they return home, she rebukes Alan for concealing it from her until now – they're meant to be a team, he should have confided in her. The argument with Marina turns into a serious fight and Alan decides to go to Vis with his father Bruno, to clear his head and figure what to do with his life. On the idyllic island of Vis, the differences between the laid-back Bruno who lives in harmony with his surroundings and the confused and uptight Alan are even more obvious. By dealing with frustration in his relationship with his own father through a series of dramatic and comical events on the island of Vis, Alan will also improve his relations with other people, who are close to him, especially his girlfriend Marina.



Nevio Marasovic DIRECTOR



Ira Cecic PRODUCER

### Director's Statement

Genes are not the only thing we inherit from our parents – we also inherit their patterns of behaviour, their way of thinking, their values and attitudes. Later, when we are adults, we use many of these patterns automatically and unconsciously. Since our children learn from us the same way we learnt from our parents, a good proportion of these patterns are transmitted from generation to generation. Therefore, my main impulse in writing and filming *Comic Sans* is to stress the autobiographical elements and seamlessly intertwine them with fiction. In other words, I want to make a fiction film inspired by my personal experience, which will lend it more credibility and make it more convincing.

### Production Profile

#### *Kinorama*

Production company founded in 2003 that has produced 18 feature-length films and 21 shorts, which have won more than hundred mainly international film awards and have been screened at numerous festivals around the world. Kinorama's latest film *Zvizdan*, directed by D. Matanic, was included in Un Certain Regard of the Cannes Film Festival 2015, winning the Jury Prize.

#### Main Filmography

##### **2015 – *Zvizdan (The High Sun)***

Directed by Dalibor Matanic  
Cannes FF

##### **2014 – *Kosac (The Reaper)***

Directed by Zvonimir Juric  
Toronto IFF (TIFF);  
IFF Rotterdam, Thessaloniki IFF  
**2014 – *Ljubav Ili Smrt (Love or Death)***

Directed by Daniel Kusan

##### **2014 – *Nicije Dijete (No One's Child)***

Directed by Vuk Rsumovic  
(minority co-producer)  
Venice Film Critics' Week





**GOALS AT GAP-FINANCING MARKET**  
Looking for International Sales and  
European Co-producers

**FEATURE**  
HD, 90', colour

**BASED ON**  
Original script

**LANGUAGE**  
Khmer

**LOCATION**  
Phnom Penh (Cambodia)

**BUDGET**  
€ 905.873

**FINANCING**  
€ 682.874

**PRODUCTION COMPANY**  
Aurora Films

**CO-PRODUCTION**  
Vycky Films (France), Anti Archive  
(Cambodia)

**PARTNERS**  
CNC, Arte, Hubert Bals Fund (IFFR),  
Asian Cinema Fund

**SOLD TERRITORIES**  
All available

**CURRENT STATUS**  
Financing, Casting

**PREVIOUS WORK  
ON FESTIVAL SCOPE**  
*Cambodia 2099*

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France  
**Diamond Island**  
Davy Chou

**Director's Biography**

Davy Chou is a French-Cambodian filmmaker born in 1983. His documentary *Golden Slumbers* (2011) was selected for the Berlin Film Festival – Forum in 2012, and by more than 40 other international festivals. His short film *Cambodia 2099* (2014) premiered at Cannes's Directors' Fortnight in 2014. He is currently developing the feature film *Diamond Island*.

**Log-Line**

Bora leaves his home village for the worksites of the ultra-modern Diamond Island, still under construction. He finds his charismatic and mysterious older brother Solei, from whom they hadn't heard in three years. Solei introduces him to the exciting world of the country's well-off youth.

**Synopsis**

Bora leaves his home village with his friend Dy to work on the construction sites of the ultra-modern Diamond Island. Once there Bora becomes close with Virak and his friends. One night, Bora finds his brother Solei, who left home years earlier without giving any news. Solei exposes Bora to the exciting world of the well-to-do youth. Virak gets upset when the pretty Kim prefers Bora, who starts to grow distant from his former friends. On Chinese New Year, Solei is out with his American sponsor, and Bora ends up with Kim. Back at the camp, they learn that Dy had an accident, and an altercation breaks out between Virak and Bora. Bora and Kim make love for the first time. Bora secretly follows Solei to a hotel, facing his brother's sponsor, surprisingly young and seductive. Stunned, Bora dives with his scooter into a river. Bora and Solei return to their village for their mother's funeral. One morning Bora realizes that Solei is gone. Three years later, Bora is working in a café. He goes to Diamond Island for a concert and finds a friend from the construction site who gives him news of the others. In the camp, Kim and Virak are singing karaoke together.



Davy Chou DIRECTOR



Katia Khazak PRODUCER

**Director's Statement**

Cambodia is transforming itself at spectacular speed, while remaining one of the poorest countries in the world. What I find most striking is the extraordinary appetite for modernity driving today's youth. *Diamond Island* aims to explore the passionate and contradictory relationship that Cambodia's youth has with the myth of modernity. *Diamond Island* – the island – is an incredible setting for a film, as well as a symbol of this Cambodia of the future: modern yet entirely artificial. The film tells the story of how Bora learns to dream, and how it brings disillusion and sacrifice. Bora gets everything he wanted in the end, but it's as if he's lost everything he ever had. On a formal level, I'd like to bring together modern Asian cinema and a classically American mode of narration. On the horizon there is always the sentiment of wonder. An extraordinary feeling of a first time, all the more precious as it blends here with the birth of a world, childhood emotions and underlying anxiety.

**Production Profile**

*Aurora Films*  
French company founded by Charlotte Vincent in 2002. Over the past few years, Aurora Films, based in Paris has specialized in French and international co productions. Producing also shorts and documentaries, Aurora Films invests heavily in developing new talent and promoting debut directors, with different projects currently in financing or production stages.

**Main Filmography**

**2015 – *Exotica, Erotica, Etc***

Directed by Evangelia Kranioti  
Berlin FF, Forum

**2014 – *Boys like us***

Directed by Patric Chiha

**2011 – *Iris in Bloom***

Directed by Valérie Mréjen and  
Bertrand Schefer  
Cannes FF, Quinzaine des  
Réalisateurs

**2011 – *On The Edge***

Directed by Leila Kilani  
Cannes FF, Quinzaine des  
Réalisateurs

**2009 – *Domaine***

Directed by Patric Chiha  
Venice FF, Critic's Week

**2004 – *The Wound***

Directed by Nicolas Klotz  
Cannes FF, Quinzaine des  
Réalisateurs





#### GOALS AT GAP-FINANCING MARKET

To secure pre-sales, sales, equity and co-producers. Not looking for soft money (funds, tax credits and incentives). German Free-TV and all world rights are still available.

#### FEATURE

HD, 100', colour

#### BASED ON

Original script

#### LANGUAGE

German

#### LOCATION

South Tyrol (Italy)

#### BUDGET

€ 1.091.332

#### FINANCING

€ 923.832

#### PRODUCTION COMPANY

zischlermann filmproduktion GmbH

#### CO-PRODUCTION

Golden Girls Filmproduktion und Filmservices GmbH (Austria)

#### PARTNERS

BLS Alto Adige, Ministry of Culture Germany (BKM), Medienboard Berlin-Brandenburg (MBB), Austrian Film Institute (ÖFI), Italian Tax Credit, RAI South Tyrol, Farbfilm Distribution (Germany)

#### SOLD TERRITORIES

Germany

#### CURRENT STATUS

Financing, pre-production

#### PREVIOUS WORK ON FESTIVAL SCOPE

*The Immaculates*

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## Germany

# Die Einsiedler

## The Eremites

## Ronny Trocker

### Director's Biography

Ronny Trocker was born in Bolzano, Italy in 1978. He studied at Universidad del Cine in Buenos Aires and won a scholarship at Le Fresnoy – Studio National des Arts Contemporains in Tourcoing (France). Since 2014 residence-programmes at Cité Internationale des Arts and at the art centre Le Centquatre, Paris.

### Log-Line

The introverted farmers' son Albert is torn between modern life in the valley and his bonds to the past and his authoritarian mother Marianne. She is living a hard and lonely life on a remote mountain farm after she has secretly buried her husband, who died in a working accident.

### Synopsis

Albert grew up on an isolated mountain farm in the middle of nowhere in the Alps. Although Albert is already in his 30s, his omnipresent mother still pulls the strings in his life. Not intentionally and only because of his mother's pressure, Albert goes to live in a nearby valley to make his living in a marble quarry. Marianne wants to protect him from the poor and lonesome life on the mountains and is willing to burst the bonds to the tradition of the farm, that have existed for centuries. Albert is a hard-working and diligent hand in the marble quarry. However, when it comes to the people in the valley, his existence remains difficult. Life in society has to be learned step by step by the introverted farmers' son. Like an abandoned animal that keeps coming back to its territory, he continues sneaking back onto the farm to stay secretly in a barn overnight. When his father dies accidentally by repairing the roof, Marianne fears that Albert will take over his role by returning to the farm. Instead, she decides to hide the death from Albert and the outside world and buries the body on the mountains.



Ronny Trocker DIRECTOR



Susanne Mann PRODUCER

### Director's Statement

The story of *The Eremites* is certainly set in a strange world. However, the anxieties, dreams and desires of Albert and his mother are not that different from ours. The existential dilemma of Albert could happen to every person his age, no matter where. Still, the environment and the context of our protagonists shape this story in a unique way. Life on a mountain farm in the High Alps is marked by monotony, by loneliness and constant abandonment. But the daily recurring work rituals also provide a certain safety. It is a manageable world, promising security compared to the opposite that the valleys offer; life in society with endless options. I am looking for authenticity and ways to show this, besides the fact of being the son of a postcard photographer, who, as a child, often had to get into leather pants and pose in front of a mountain. The story of mother and son is disturbing and human at the same time. With this contrast, the essence of their lives surfaces – and maybe of our own lives as well.

### Production Profile

*zischlermann filmproduktion GmbH* Company based in Berlin and Dresden producing fiction films and documentaries for TV and cinema release with international partners for an international market. Besides the development of their own features and documentaries, the producers also provide their services in executing productions.

### Main Filmography

*In Post-Production:*

#### **Sex & Crime**

Directed by Paul Florian Müller (co-producer)

#### **Humidity**

Directed by Nikola Ljuca, (dev-producer)

*In Pre-Production:*

#### **The Golan Swimmingpool**

Directed by Esther Zimmering  
*Filmography:*

#### **2015 – Elixir**

Directed by Brodie Higgs

#### **2014 – War Of Lies**

Directed by Matthias Bittner

#### **2014 – Fiddlesticks**

Directed by Veit Helmer, (executive producer)

#### **2014 – Codename Pirate**

Directed by Eric Asch, (co-producer)

#### **2014 – Land Of The Free**

Directed by Moritz Laube

#### **2011 – Not In My Backyard**

Directed by Matthias Bittner, (co-producer)



#### GOALS AT GAP-FINANCING MARKET

Gathering a pool of investors for 12% - 15% of the budget. Establish contact with potential financial co-producers and buyers. Meet potential financial consultants and international banking organisations.

#### FEATURE

4K, 100', colour

#### BASED ON

Original script

#### LANGUAGE

French

#### LOCATION

Veterinary school (Belgium)

#### BUDGET

€ 3.000.000

#### FINANCING

€ 2.200.000

#### PRODUCTION COMPANY

Petit Film (France)

#### CO-PRODUCTION

Rouge International (France), FraKas productions (Belgium), Hugofilm (Switzerland)

#### PARTNERS

Wild Bunch, Wild Bunch Distribution, Wild Side, Canal+, Cine+, MEDIA, CICLIC, CNC

#### SOLD TERRITORIES

France, Belgium, Switzerland

#### CURRENT STATUS

Pre-production

#### PREVIOUS WORK ON FESTIVAL SCOPE

*Junior*

## France Grave Freaking Julia Ducournau

### Director's Biography

Julia Ducournau was born in 1983 graduated from La Femis in 2008. In 2011 she directed her first short film *Junior*. The film premieres in Cannes Critic's Week and is selected and awarded in numerous festivals. In 2012 she co-directs *Mange* a TV feature for Canal+. *Freaking* is her first theatrical feature.

### Log-Line

We make our own monsters, then fear them for what they show us about ourselves.

### Synopsis

Justine (16)'s family are all vegetarians and veterinary doctors. So when she gets into vet school, where her 20 year-old sister is also a student, she might feel that the way is paved and easy to follow. But hazing starts on her very first night and she is forced to break the family boundaries by eating a raw offal. The consequences are immediate: Justine has to fight off sudden cravings for meat. Until she realizes that what her body really yearns for is human flesh.

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Jean des Forêts

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#### EMAIL

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#### ADDRESS

8, boulevard de Bonne Nouvelle  
75010 Paris, France



Julia Ducournau DIRECTOR



Jean des Forêts PRODUCER

### Director's Statement

*Freaking* addresses the metamorphosis from girl to woman of 16 year-old Justine. This transition is accompanied by an important moral shift that is integral to the emerging adult: a departure from the immaculate conception we have of ourselves; the recognition of the dark line within us, so easy to cross; the realisation that we are alone with our own judgement, and not likely the person we thought. The change in Justine comes as cannibalistic urges which close the door on her childhood, trigger desires and bring her face-to-face with her sexual urges. Most importantly, they give her the means to finally break free from social and family pressure. Underlying the choice of cannibalism as the embodiment of this transformation, however, is a goal of realism. I wish to create an organic intimacy between my character and the moviegoer, who should identify with the character despite her emerging monstrosity. I use the tools of genre cinema to tell a realistic story and reveal the internal workings of a shifting identity and push those mechanisms to the surface. If there is a fracture, I can show it on the skin. Deep down, my characters always feel like monsters; I help them become that once and for all.

### Production Profile

#### Petit Film

Initiated in 2010, Petit Film is based in Paris and produces and co-produces films from a various selection of directors: cineastes or visual artists, formalists or storytellers, French or foreigners. At all times Petit Film works in close cooperation with distributors, sales agents and festivals.

### Main Filmography

#### 2014 – *El Cinco*

Directed by Adrián Biniez  
Venezia Days, Tribeca, Rotterdam FF

#### 2014 – *40 Jours De Silence*

Directed by Saodat Ismailova  
Berlinale FF – Forum, Hong Kong FF, Jerusalem FF, Edinburgh FF

#### 2014 – *Tonight And The People*

Directed by Neïl Beloufa  
Rotterdam FF, Sevilla FF, Bafici, FID Marseille

#### 2012 – *Leones*

Directed by Jazmín López  
Venice FF – Orizzonti, Viennale, New Directors/New Films





#### GOALS AT GAP-FINANCING MARKET

We are looking for distributors, broadcasters, the right sales agent and a possible co-producer.

#### FEATURE

Alexa Pro Res, 90', colour

#### BASED ON

Original script

#### LANGUAGE

Italian

#### LOCATION

South Tyrol (Italy)

#### BUDGET

€ 1.524.937,38

#### FINANCING

€ 980.000

#### PRODUCTION COMPANY

Vivo film

#### CO-PRODUCTION

R&C Produzioni (Italy)

#### PARTNERS

MIBACT, Rai Cinema

#### SOLD TERRITORIES

All available

#### CURRENT STATUS

In development

#### PREVIOUS WORK ON FESTIVAL SCOPE

N/A

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Marta Donzelli

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#### ADDRESS

Via Giovanni Antonelli, 41  
00197 Rome, Italy

## Italy

# I Figli della Notte

## Children of the Night

### Andrea De Sica

#### Director's Biography

Andrea De Sica graduated from Centro Sperimentale di Cinematografia in 2008 and took a bachelor's degree in Philosophy in 2009. He directed several shorts and documentaries, working both with independent production companies, as well as for Rai, the Italian public television. He lives and works in Rome.

#### Log-Line

The life of a group of teenagers in an upper class boarding school, the friendship that turns into tragedy. A dramatic coming of age story, exploring the darkest side of a golden boyhood. What if a young teenager is absolutely alone, facing feelings he is not able to understand and tame?

#### Synopsis

One year in an exclusive boarding school, where loneliness, nightmares, hopes and frustrations of a small group of upper class sons meet. The beginning of their friendship, the small insanities of each one of them, the violence of the older students and the perfect education system of the boarding school, a kind of golden prison, where absent parents have completely delegated the education of their sons. Our protagonists, Edoardo and Giulio, are total opposites, the first is a rebel, the second a model student. They become inseparable, sharing fears and dreams and a lot of new experiences: the exploration of the secret wing of the boarding school – shrouded by a sinister past linked to mysterious suicides –, the alcohol, the escapes to a night club, that is a "relief valve", controlled directly by the boarding school authorities. There they meet Elena, with whom Giulio falls desperately in love. Strengthened by their union, Elena, Edoardo and Giulio make great plans for the future, but life will destroy all their certainties and their longing for freedom results in a tragedy.



Andrea De Sica DIRECTOR



Marta Donzelli PRODUCER

#### Director's Statement

The idea for the film is bound to my high-school-years and to a few people that have indelibly molded my life. These essential encounters pushed me to tell the story of a generation that doesn't exist in our cinema. A generation that doesn't suffer the problems of marginalization due to poverty, that comes from money. That suffers the strongest feeling an adolescent can experience: abandonment, shown in the film as a physical space, the boarding school. Boarding school is still thought of by most as a repressive barracks. But some have evolved: repression has become controlled transgression. The kids do as they please, thinking they're transgressing, but really the school is controlling that this all happens in the upmost safety and discretion. The characters' intimate suggestions will take us into the world of dreams, of nightmares, of horror as a genre that is interested in the issues of the human mind, otherwise untranslatable in images.

#### Production Profile

*Vivo film* is an independent film production company, established at the beginning of 2004 by Marta Donzelli and Gregorio Paonessa. *Vivo film*'s productions include works by Laura Bispuri, Jean-Louis Comolli, Emma Dante, Pippo Delbono, Michelangelo Frammartino, Chiara Malta, Masbedo, Pippo Mezzapesa, Susanna Nicchiarelli, Nelo Risi, Corso Salani, Daniele Vicari.

#### Main Filmography

##### **2015 – Vergine giurata**

Directed by Laura Bispuri  
Berlin FF

##### **2013 – Via Castellana Bandiera**

Directed by Emma Dante  
Venice FF, Coppa Volpi Award for Best Actress

##### **2013 – Sangue**

Directed by Pippo Delbono  
Locarno FF

##### **2010 – Le Quattro Volte**

Directed by Michelangelo Frammartino  
Cannes FF

##### **2007 – Imatra**

Directed by Corso Salani  
Locarno FF, Special Jury Prize

##### **2006 – Il mio paese**

Directed by Daniele Vicari  
Venice FF





**GOALS AT GAP-FINANCING MARKET**  
We are looking for a partner who can raise finance especially for post-production

**FEATURE**  
Digital, 120', colour  
**BASED ON**  
William Shakespeare's *Romeo & Juliet*

**LANGUAGE**  
Turkish

**LOCATION**  
Istanbul (Turkey)

**BUDGET**  
€ 2.070.000

**FINANCING**  
€ 1.650.000

**PRODUCTION COMPANY**  
Ay Yapım

**SOLD TERRITORIES**  
All available

**CURRENT STATUS**  
The script has been locked. The shootings will take place in fall. The financing for the principal photography has been secured.

**PREVIOUS WORK ON FESTIVAL SCOPE**  
*Thou Gild'st the Even*

**CONTACTS DELEGATE PRODUCTION COMPANY**

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Yamaç Okur

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Beşiktaş Istanbul, Turkey

## Turkey

# Kırık Kalpler Bankası

## The Bank of Broken Hearts

### Onur Ünlü

#### Director's Biography

Born in İzmit in 1973, Onur Ünlü is a Turkish film director, screenwriter, producer, poet and musician. He was the director of the popular Turkish TV series *Leyla ile Mecnun* and his films have been widely screened and awarded on the international and national film festival circuit. His most recent features include *İtirazım Var (Let's Sin)*, winning best director at the Istanbul Film Festival in 2014 and *Sen Aydınlatırsın Geceyi (Thou Gild'st the Even)*, presented at the 2013 Toronto Film Festival.

#### Log-Line

Based on William Shakespeare's *Romeo & Juliet* and set in Istanbul, it is the tragic story of three heroes chasing an unlikely dream, running towards their sad end in a Shakespearean manner.

#### Synopsis

Osman and Enis are two young men in their late twenties who play in an amateur football team in Galata, one of Istanbul's oldest districts dating back to the Byzantine era. The aim of Enis and Osman, whose father is a former Sheikh and has been in a vegetative state for the last six years, is both to rob a bank branch in the district together with their team mates, and to prevent the team from being dropped from the league by winning the last match. The neighborhood Imam, Yusuf Yağmur, who leads the team, is unaware of the boys' plan to rob the bank. The match is played, but remains unfinished because of a big fight taking place. However, during this fight Osman falls in love with Aslım, who is being kept against her will by Rüstem Tor, the head of the opposing team and who is known for his involvement in the organ trade. While a series of robbery attempts are confounded and things get increasingly muddled up, Osman's love for Aslım grows.



Onur Ünlü DIRECTOR



Yamaç Okur PRODUCER

#### Director's Statement

*The Bank of Broken Hearts*, a film on football, heroin and God, scrutinizes the large tragic potential of the daily difficulties involved in being human. With an idiosyncratic sense of humor it tries to relate the desperation experienced by a man who comes across a safe key in a human heart, in a world where all ancient teachings recommend the heart, instead of money. The film relates that there is a simple 'mechanism of price' at the root of the desperation of contemporary man for whom it is increasingly difficult to hold on to life, and that this mechanism forces ordinary people to transform into tragic heroes while trying to achieve their daily needs. However, it also does not shrink from emphasizing that ultimately there is not much difference between heroism and stupidity. As is said in one part of the film: 'If we really had a function in this world, we wouldn't have to die. But each day a thousand of us die.'



Kerem Çatay PRODUCER

#### Production Profile

*Ay Yapım*  
Established in 2005. TV series, challenging features and thematic productions, that left a mark on Prime Time TV, were all masterpieces of Ay Yapım during the last decade.

#### Main Filmography

**2014 – *Bir Küçük Eylül Meselesi (A Small September Affair)***

Directed by Kerem Deren  
**2011 – *Dedemin İnsanları (My Grandfather's People)***  
Directed by Çağan Irmak



#### GOALS AT GAP-FINANCING MARKET

International pre-sales, private equity.

#### FEATURE

Animation, 2D, 75'

#### BASED ON

The book *Les Hirondelles de Kaboul* written by Yasmina Khadra, published by Editions Julliard

#### LANGUAGE

French

#### BUDGET

€ 5.591.489

#### FINANCING

€ 3.100.000

#### PRODUCTION COMPANY

Les Armateurs

#### CO-PRODUCTION

Melusine (Luxembourg)

#### PARTNERS

Celluloid Dreams, Memento, France Télévisions Distribution, Canal+, CNC, Media

#### SOLD TERRITORIES

Switzerland

#### CURRENT STATUS

Financing, pre-production

#### PREVIOUS WORK ON FESTIVAL SCOPE

N/A

#### CONTACTS DELEGATE PRODUCTION COMPANY

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#### ADDRESS

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France

## Les Hirondelles de Kaboul

The Swallows of Kabul

Zabou Breitman & Eléa Gobbé-Mévellec

#### Directors Biographies

Zabou Breitman is an actress, author and film director. Her first feature *Beautiful Memories* received the César Award for Best Debut. She went on to direct 4 further features. Eléa Gobbé-Mévellec has worked as an animator on feature films for a long time. She directed two shorts and won many awards.

#### Log-Line

Kabul under Taliban rule. When the lives of two diametrically opposite couples – one rooted in the traditions of the Afghan life, the other determined to maintain modern values – become intertwined, sacrifice becomes the price to pay for love.

#### Synopsis

Summer 2001, Afghanistan. Taliban are occupying Kabul. The town is in ruins. Atiq is a jailer at the women's prison. His wife, Mussarat, is suffering from an illness no doctor can cure. They've been living together for twenty years but barely talk to each other now. It gets harder and harder for Atiq to put up with the world he is living in. He finds no hope or comfort with his Pashtun friends, and he begins withdrawing into himself. Zunaira and Mohsen are living in another neighborhood of the city. They are young, and deeply in love. Neither of them is allowed to work anymore and they live in poverty, selling all they have left to buy food. They are struggling against the oppressing system: Mohsen has refused to teach Quranic lessons, and Zunaira would rather stay in their tiny apartment than wear the burqa. One day, by accident, Mohsen witnesses a stoning and, caught up in the frenzy of the crowd, he throws a stone at the victim. This incident profoundly affects him and, little by little, destroys this couple. *The Swallows of Kabul* tells the story of these two couples whose lives become inextricably intertwined.



Zabou Breitman DIRECTOR



Reginald de Guillebon PRODUCER



Hengameh Panahi PRODUCER



Eléa Gobbé-Mévellec DIRECTOR

#### Directors Statement

How can we not feel touched at the very core of our female being? When we see the struggle of these suffering women, we see ourselves. Two women create moving images from a novel written by a man whose artist name is made of his own wife's first and middle names. The women in this story, whose bodies are concealed by the Chadri, are "normalized" as submissive slaves, reduced to shapeless creatures whose shadows float along the sidewalks. As a woman opposed to any form of oppression, it struck me as vital to defend this cause. The animation will give the distance created by illustration, which renders the story less realistic, less literal and more approximate. We would like to be at the heart of this story and carry the author's message: Help these swallows fly ever higher in order to escape the madness of men.

#### Production Profile

*Les Armateurs* is a French animated film production company founded in 1994. It produced feature films such as *Kirikou*, *The Triplets of Belleville* (*Belleville Rendez-Vous*), *Ernest & Celestine*, which won the César for the Best Animated Film in 2013 and was nominated for the Oscars in 2014. Reginald de Guillebon became the new President of the company in January 2014.

#### 2012 – Ernest & Celestine

Directed by Benjamin Renner, Vincent Patar and Stéphane Aubier

#### 2012 – Kirikou and the Men and Women

Directed by Michel Ocelot

#### 2009 – The Secret of Kells

Directed by Tomm Moore and Nora Twomey

#### 2005 – Kirikou and the Wild Beasts

Directed by Michel Ocelot and Bénédicte Galup

#### 2003 – The Triplets Of Belleville

Directed by Sylvain Chomet

#### 1998 – Kirikou and the Sorceress

Directed by Michel Ocelot

#### Production Profile

*Hengameh Panahi* is the renowned producer and one of the most respected international sales agents. She is founder and president of Celluloid Dreams, The Director' Label, a leading worldwide sales company. Long-term she has cooperated with director Jafar Panahi (Golden Bear for *Taxi* at the Berlinale 2015), and with Jacques Audiard (Palme d'Or for *Dheepan* at Cannes 2015), whose film *A Prophet* she also produced. In the field of animation, Hengameh Panahi has been a pioneer with an amazing selection of worldwide successes such as *Persepolis* by Marjane Satrapi, *Wallace & Gromit* by the Aardman Studio and directed by Nick Park and several films by Jan Svankmajer.

#### Main Filmography

##### 2014 – Brave Men's World

Directed by Olaf De Fleur (Executive Producer)

##### 2014 – Over Your Dead Body

Directed by Takashi Miike (Executive Producer)

##### 2010 – Chicken With Plums

Directed by Marjane Satrapi

##### 2008 – A Prophet

Directed by Jacques Audiard (Executive Producer)

##### 2008 – Funny Games

Directed by Michael Hanneke

##### 2007 – I'm Not There

Directed By Todd Haynes (Executive Producer)

##### 2007 – Persepolis

Directed by Marjane Satrapi





#### GOALS AT GAP-FINANCING MARKET

Looking for funds or/and a co-producer to cover final part of the budget for technical equipment and crew.

#### FEATURE

HD, 120', colour

#### BASED ON

Original script

#### LANGUAGE

Romanian

#### LOCATION

Romania

#### BUDGET

€ 595.280

#### FINANCING

€ 427.727

#### PRODUCTION COMPANY

Mandragora

#### PARTNERS

Cinelabs, Avva Mmix,  
DC Communication

#### SOLD TERRITORIES

All available

#### CURRENT STATUS

Development

#### PREVIOUS WORK ON FESTIVAL SCOPE

*The Cement Mixer*

#### CONTACTS DELEGATE PRODUCTION COMPANY

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#### ADDRESS

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Romania

## Moartea lui Cărturan

The Death of Carturan

Liviu Sandulescu

#### Director's Biography

Born in Drobeta Turnu Severin, Romania in 1972, today he lives and works in Bucharest. Graduated in 2008 from the I. L. Caragiale National University of Theatre and Film with a Degree in Film Directing. While still at University he directed three short feature films and a documentary, that premiered at international festivals.

#### Log-Line

An elderly man called Cărturan lives a quiet life in a mountain village with his twelve-year-old grandson, whom he has raised on his own since the boy was little. A visit to the doctor brings dire, unexpected news: due to a serious illness he will not live for much longer.

#### Synopsis

Cărturan, a 65-year-old man, lives a quiet life in a mountain village with his twelve years old grandson whom he has raised on his own since the boy was little. Unfortunately, a visit to the doctor brings dire, unexpected news; due to a serious illness that he knew nothing of, he will not live much longer. The old man visits his neighbors and close friends Saveta and her daughter Ana. He breaks the news to them and asks if they would adopt the boy. For strong reasons, the women have to refuse him. The next day, at the local social service agency, Cărturan finds out that there are no foster homes available, so his only option is to put his grandson in an orphanage, where living conditions are precarious. He tries to bribe the manager, but she declines his offer. Waiting for the right time, Cărturan does not tell the boy about his problems and concerns and goes on with his daily routine...



Liviu Sandulescu DIRECTOR



Andreea Dumitrescu PRODUCER

#### Director's Statement

The main character is Vasile Cărturan, an elderly, simple but intelligent man, who lives in a village in the mountains. His life is turned upside down when he finds out that he only has a short time to live, due to a serious illness he was unaware of. His situation is further complicated by the fact that he is the guardian of his twelve-year-old grandson, Cristi, whom he has raised since the lad was very little. Visually the style will be realistic, giving the feeling of life in the raw, as it unfolds in front of the camera. The camera becomes a witness to the story. I have opted for wide frames, which augment the feeling of realism. Used in combination with long shots and depth of field, the wide screen will allow the viewer to focus first on one character or object and then on another, in other words, a way of looking that is closer to the everyday mechanism of perception.

#### Production Profile

##### *Mandragora*

One of the most dynamic production companies in Romania. Founded by Cristi Puiu and Anca Puiu in 2004, it quickly became a generator for successful projects, starting with its first production, *The Death of Mr. Lăzărescu*. Considered the first major film in the so-called "Romanian New Wave", the spark that ignited a national film renaissance that continues to this day.

#### Main Filmography

##### **2015 – Self-Portrait of a Dutiful Daughter**

Directed by Ana Lungu

##### **2010 – Aurora**

Directed by Cristi Puiu

##### **2010 – Morgen**

Directed by Marian Crisan,  
Special Jury Prize, Locarno FF

##### **2008 – Megatron**

Directed by Marian Crisan,  
Cannes FF, Palme d'Or for  
Short Film

##### **2005 – The Death of Mr. Lăzărescu**

Directed by Cristi Puiu,  
Prix Un Certain Regard, Cannes FF





#### GOALS AT GAP-FINANCING MARKET

Looking for possible co-producers to fill the financing gap of 28% of the budget.

#### FEATURE

HD, 95', colour

#### BASED ON

Original script

#### LANGUAGE

Slovenian

#### LOCATION

Slovenia

#### BUDGET

€ 861.686

#### FINANCING

€ 620.775

#### PRODUCTION COMPANY

PERFO Production

#### PARTNERS

Slovenian Film Centre, Viba Film

#### SOLD TERRITORIES

Slovenia

#### CURRENT STATUS

Pre-production

#### PREVIOUS WORK

#### ON FESTIVAL SCOPE

N/A

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Slovenia

## Slovenia

# Slovenija, Avstralija in jutri ves svet

Slovenia, Australia and Tomorrow the World

Marko Nabersnik

#### Director's Biography

Marko Nabersnik was born in Slovenia in 1973. In 1996 he started a film-directing course at the New York Film Academy and graduated in 2002 with a degree in Film and TV directing. In 2010 he completed his Master's Degree. So far he has directed more than 500 TV shows, TV documentaries and TV series.

#### Log-Line

*Slovenija, Australia and Tomorrow the World* is a social drama, complemented by comical and witty scenes. The main character, a middle-aged common labourer, is struggling to get through his daily life. Cosmica, a company dealing with consulting and investments, sparks a new hope in him.

#### Synopsis

Boris Jenko is married to Vesna. Boris works as an electricity technician. Vesna is unemployed. The financial trouble of the family is eating into the stability of the family itself. The necessary passion and understanding between Vesna and Boris are slowly fading away. Their neighbours have a son called Igor. Igor is a sales agent in the Cosmica company. Boris acquaints himself with the philosophy of the company. He becomes interested, especially as he sees it as a way for Vesna to make some money while she's unemployed. However, exactly the opposite happens. The idea doesn't really grab Vesna, while Boris becomes excited about the business model. This results in numerous quarrels between Vesna and Boris, distancing them from each other. Boris becomes close with Igor. His aggressive mentality intrigues Boris, but he is not convinced that he should immediately leave his family as well. Torn, he finds comfort in his friendship with Petra. They start an affair. Petra realizes Boris doesn't mean much more to her than a fleeting adventure. Boris is uncomfortable with all of this. He decides to quit the job at the Cosmica company and tries to live the life as he used to know — anew.



Marko Nabersnik DIRECTOR



Ales Pavlin PRODUCER

#### Director's Statement

The screenplay for *Slovenija, Australia and Tomorrow the World* is fundamentally a social drama, complemented by comical and witty scenes. In that sense, it's taking its cue from life that is mostly bitter-sweet itself. The pursuit of happiness, of fulfillment, of our place in the world are the starting points. The story is not trying to pass moral judgments or proclaim some things in life wrong and others right. After all, we're all people. We live, we learn. An important role in the story's visual image is played by the local colour of Maribor. The second largest city in Slovenia, it's a typical post-socialism working-class city. The elements of the film are strongly rooted in autobiographical experience. Maribor is the city I was born and grew up in. I come from a working-class family and I am very familiar with the type of life that the characters in the screenplay lead. It utilises the visual image to paint an authentic environment in a realistic way.

#### Production Profile

##### Perfo Production

Independent film production company based in Ljubljana, Slovenia. It was established in 2005 by producers Ales Pavlin and Andrej Stritof. The main goal is to develop and produce films and TV series. The company has produced several feature films, most of them in international co-production. Many have received awards and attracted attention at film festivals around the world.

#### Main Filmography

##### 2015 – *Siska Deluxe*

Directed by Jan Cvitkovič

World premiere in autumn 2015

##### 2014 – *The Woods are Still Green (Die Wälder sind noch grün)*

Directed by Marko Nabersnik  
Shanghai IFF

##### 2013 – *Dual (Dvojina)*

Directed by Nejc Gazvoda  
Karlov Vary International FF

##### 2011 – *A Trip (Izlet)*

Directed by Nejc Gazvoda  
Warsaw International FF



**GOALS AT GAP-FINANCING MARKET**  
Looking for Equity investors, Banks,  
Gap Financing, Cash Flow Financing.

**FEATURE**  
35mm, 100', 2K

**BASED ON**  
Original script

**LANGUAGES**  
English, French

**LOCATIONS**  
Belgium, France, Italy

**BUDGET**  
€ 1.700.000

**FINANCING**  
€ 1.070.000

**PRODUCTION COMPANY**  
Partner Media Investment

**CO-PRODUCTION**  
Urban Factory (France), Left Field  
Ventures (Belgium)

**PARTNERS**  
Tf1 International Sales Company,  
Rai Cinema, Good Film, Jour 2 Fête

**SOLD TERRITORIES**  
France, Belgium, Italy, Switzerland

**CURRENT STATUS**  
Financing, pre-production

**PREVIOUS WORK  
ON FESTIVAL SCOPE**  
*Medeas*

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## Italy

# The Whale

### Andrea Pallaro

#### Director's Biography

Andrea Pallaro was born in Italy in 1982 and is an award-winning film and theatre director whose recent work investigates the human perception of alienation and its relationship to intimacy. His short *Wunderkammer* (2008) won six international awards and was shown in over fifty film festivals. His first feature *Medeas* (2013) premiered at the 70th Venice Film Festival. MFA in Film Directing from the California Institute of the Arts and a BA from Hampshire College. In 2013, he was a fellow at Yaddo. He lives and works in Los Angeles.

#### Log-Line

*The Whale* is a study of Hannah, as she copes with loss and self-doubt following the imprisonment of her husband. The film investigates contemporary alienation, human struggle to connect and the boundaries between individual identity, partnership and society.

#### Synopsis

*The Whale* is a merciless, yet compassionate, lyrical, and daring character study of Hannah, a Polish woman in her sixties, as she copes with accusations of pedophilia and incest directed towards her husband of over forty years. As Hannah's persistent denial reveals itself against a general truth, her reality becomes increasingly disturbed. Through the exploration of Hannah's compromised sense of identity and self-control, the film investigates contemporary alienation – the human struggle to connect – and the boundaries between individual identity, partnership and society. Through a rigorous and poetic cinematic language, the film aims to probe into the increasingly paralyzing inner torment of its protagonist: a woman, unhinged by denial and loss, whose sense of existence and identity once depended entirely on her husband, and who, in his absence, struggles to find herself, and disappears.



Andrea Pallaro DIRECTOR

#### Director's Statement

*The Whale* aspires to fully embrace a cinematic approach that largely stems from aesthetic, sensorial, perceptual, and emotional impulses; an approach that does not conform to the formulaic language of conventional narrative cinema. Its creative process strives for a rigorous minimalist approach in which the narrative is a result of the observation of its characters and their surrounding world and not a contrived imposition on them. My decisions, as writer and director, are guided by the central motivation to manifest my perceptions, emotions, and sensorial experiences as honestly as possible. *The Whale* invites the spectator to interpret, experience, and make meaning of its images and its characters without extraneous cinematic manipulation while exploring certain controversial complexities of human nature through a poetic cinema of insistent questions, provocation, and dialogue.



Andrea Stucovitz PRODUCER

#### Production Profile

*Partner Media Investment*  
Andrea Stucovitz is the producer of *The Whale*. He founded PMI in 2006, a production and distribution company. Currently in post-production, the mockumentary *Unfindable* by Egidio Eronico on the disappearance of the famous physicist Ettore Majorana. PMI has just released in Italy the feature film *Bota*, by Iris Elezi and Thomas Logoreci, Federa Award at the 49th Karlovy Vary International Film Festival, Fipresci and audience award at 11th Reykjavík International Film Festival.

#### Main Filmography

##### 2014 – Bota

Directed by Iris Elezi and Thomas Logoreci, Karlovy Vary FF

##### 2011 – Michel Petrucciani

Directed by Michael Radford, Cannes FF

##### 2010 – Ju Tarramutu

Directed by Paolo Pisanelli, Festival dei Popoli Firenze

##### 2010 – Adhd Rush Hour

Directed by Stella Savino, Bari International FF





**GOALS AT GAP-FINANCING MARKET**  
Finding partners to finalize the last 30% of the financing. We're looking for a possible co-producer.

**FEATURE**  
16/9, 90', colour

**BASED ON**  
The book *When My Father Became a Bush* by Joke van Leeuwen

**LANGUAGE**  
Dutch

**LOCATIONS**  
Netherlands, Belgium, Croatia

**BUDGET**  
€ 1.900.000

**FINANCING**  
€ 1.400.000

**PRODUCTION COMPANY**  
Lemming Film

**CO-PRODUCTION**  
Minds Meet, Nuklues Film

**PARTNERS**  
Beta Film (sales agent), EO (broadcaster), Netherlands Film Fund

**SOLD TERRITORIES**  
All available

**CURRENT STATUS**  
Pre-production

**PREVIOUS WORK ON FESTIVAL SCOPE**  
*Taking Chances*

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# The Netherlands

## Toen Mijn Vader een Struik Werd

### When My Father Became a Bush

#### Nicole van Kilsdonk

**Director's Biography**  
Nicole van Kilsdonk is a film director who studied journalism and filmmaking at the Dutch Film Academy. She has directed over seven feature films and several TV-series. Nicole's films have travelled to many international film festivals and received numerous awards.

**Log-Line**  
When war enters the land of Toda (9), her father must go off to be a soldier. Toda travels to her mother in the neighboring country. She goes on an exciting journey. She sometimes runs for her life, but also meets odd and sweet types. Mostly she learns to put her fears aside.

**Synopsis**  
*When my Father Became a Bush* is a film about important universal themes: independence, growing up, friendship and family ties, all of it perceived through the eyes of a nine-year-old girl who is stuck in the middle of a war. Toda (9) lives with her father who owns a bakery. She knows everything there is to know about cakes and loves the trumpet music that her father plays. But one day fighting breaks out in the South, and her father must go to defend The Ones against The Others. Toda stays behind but when things become too dangerous, her grandmother decides it is best for Toda to travel to her mother who lives in the neighboring country. There is one obstacle; Toda hasn't seen her mother since she was little. During her adventurous journey Toda learns she is capable of much more than she ever imagined. We want to envision the journey of a child during a war situation in a playful and adventurous manner. The story has a philosophical undertone. The country is torn in two by war, but through Toda's eyes it also feels like a fairy-tale, during which Toda grows up and gains insights regarding her own abilities. It is a film that is accessible for all ages as of 8 years old. It's a universal story about a child having to leave the comfort of her home to find a safe new place to live in a faraway country. A story that couldn't be more relevant in our current society.



Nicole van Kilsdonk DIRECTOR

**Director's Statement**  
Maureen Versprille (co-writer) and I were immediately taken in by the book written by Joke van Leeuwen, and we have both really enjoyed working on adapting it into a screenplay. What is so special about WMFBAB is that it tells a story with an important and heavy subject (fleeing from a war) from the perspective of a child, filled with original feelings and impressions, and with quite a lot of waves of absurd and bizarre humor. The underlining tone is a serious one, but it is also quite a fantastic tale with its own style. Finding the right balance between all of the aspects is the great challenge. Above all, the film shows the development of a girl who is able to defend herself. We see Toda becoming more and more independent, standing up for herself and for others as well. Her innate fear fades away, she gains more initiative and also opens up to friendship. She goes on quite a journey and at the end of the story she is not afraid of the unknown anymore.



Leontine Petit PRODUCER

**Production Profile**  
*Lemming Film*  
Established in 1995, Lemming Film is a film and television production company based in Amsterdam, with a proven track record in delivering quality commercial films and television productions. Lemming Film is specialized in fiction for children, teen- and family audiences and international arthouse productions.

**Main Filmography**  
**2015 – Full Contact**  
Directed by David Verbeek  
Not yet released  
**2015 – The Lobster**  
Directed by Yorgos Lanthimos  
Cannes FF  
**2014 – The Intruder**  
Directed by Shariff Korver  
Toronto FF  
**2014 – Boy 7**  
Directed by Lourens Blok  
Boston SciFi FF  
**2014 – In Your Name**  
Directed by Marco van Geffen  
**2013 – A Christmoose Story**  
Directed by Lourens Blok  
**2013 – Heli**  
Directed by Amat Escalante  
Cannes FF  
**2013 – Blind**  
Directed by Eskil Vogt  
Sundance FF, Berlin FF  
**2012 – In the Fog**  
Directed by Sergei Loznitsa  
Cannes FF  
**2012 – Vivan las Antipodas**  
Directed by Viktor Kossakovsky  
**2012 – Leones**  
Directed by Jasmin Lopez  
Venice FF





#### GOALS AT GAP-FINANCING MARKET

International pre-sales for key territories, equity partners, co-producers and new media professionals, able to invest without soliciting parts of the making process to be made locally.

#### FEATURE

3D, 80', colour

#### BASED ON

*Zombillénium* (Comic book)

#### LANGUAGE

French

#### LOCATIONS

France, Belgium

#### BUDGET

€ 13.300.000

#### FINANCING

€ 10.300.000

#### PRODUCTION COMPANY

Maybe Movies

#### CO-PRODUCTION

2 Minutes (France), Pipangai (France), Belvision (Belgium), Dupuis Audiovisuel (France), Gebeka Films (France), France 3 Cinéma (France)

#### PARTNERS

France 3, OCS Orange, Canal+ & Canal Afrique, Universal, Région Poitou-Charentes, Région La Réunion, CNC

#### SOLD TERRITORIES

France, Belgium

#### CURRENT STATUS

Pre-production

#### PREVIOUS WORK ON FESTIVAL SCOPE

*The Crab Revolution*,  
*Geraldine*

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## France

# Zombillénium

Arthur de Pins & Alexis Ducord

#### Directors Biographies

Arthur de Pins is a renowned French illustrator, famous for his collections of comics *Cute Sins*, *Crawl the Line* and *Zombillénium*. Arthur directed several shorts including *The Crab Revolution* (awarded in 45 festivals). His fellow artist, Alexis Ducord, animated series director, is co-directing.

#### Log-Line

In Zombillénium, the amusement / terror park, monsters have the blues. Zombies, vampires, werewolves & others, whose souls belong to the Devil, are tired of having to entertain consumerist humans. Yes, office life is dull, especially when it is going to last for eternity, until one day...

#### Synopsis

Zombillénium, the horror theme park, happens to be the only place on earth where real monsters can hide in plain sight. But one day, Aurelian, a young compliance officer, is sent to control the safety of the park and threatens to close it down. Francis, the vampire Park Director, has no other choice but to bite this human being to keep the true identity of the park's cast a secret. In spite of himself, now part of the beyond world, Aurelian is hired in the park of Darkness. The numbers are clear: Zombillénium needs a new monster to lure new investments, avoid bankruptcy and save the thousands of souls who haunt the park. Aurelian must be Zombillénium's last chance. Deprived from his young daughter Lucy, stuck in Zombillénium, Aurelian is unhappy, angry, anxious to know into which creature he is going to turn... Though, Aurelian will gradually discover all the personalities that inhabit this strange park. Trained by Gretchen, the most rock'n'roll yet hardly talkative of witches, he gets introduced to the customs of his new job for eternity... but without Lucy in his "life", nothing can tame the monster inside Aurelian.



Arthurde Pins DIRECTOR



Alexis Ducord DIRECTOR



Henri Magalon PRODUCER

#### Directors Statement

It all started with one question: what if vampires, werewolves & zombies would be living among us, would they be working and paying taxes like everyone else? And so I imagined this only company where these creatures can work undisguised: an amusement park, Zombillénium. I first conceived the comics as a great mix between *Night of the Living Dead* and *The Office*. In the albums, Aurelian, will rapidly discover that the world beyond has similar rules with the real world: efficiency, capital and... socials plans. But if the comics are an adventure at times quite dark, the film is a comedy which operates more with the humorous strings that this very strange theme park offers. In the film, Aurelian's inner monster is fuelled with the rage of being separated from his daughter Lucy. His new mates will help him face adversity. Like in *Freaks* by Tod Browning, we will discover that real monsters are not the ones we think. Lucy will play an active role in revealing humanity to both monsters and human beings.

#### Production Profile

##### Maybe Movies

Independent company founded by Henri Magalon (former New Media at Gaumont) in 2003. Specializing in animation, our goal is to develop & produce innovative works, with international scope. To our credit, we count 5 feature films, 2 animated series and 3 documentaries. Co-producer of the Oscar nominated film *Ernest & Celestine*, we have just wrapped up *Long Way North* by Rémi Chayé.

#### Main Filmography

##### In Development:

##### **Dernier Round a Istanbul**

Directed by Serge Avédikian

##### Features:

##### **2015 – Tout en Haut du Monde**

Directed by Rémi Chayé

(co-producer)

##### **2015 – La Porte D'Anna**

Directed by Patrick Dumont et

François Hébrard

##### **2012 – Ernest & Celestine**

Directed by Benjamin Renner,

Vincent Patar and Stéphane

Aubier, (co-producer)

Cannes FF – Quinzaine des

Réalisateurs

##### **2008 – Sous Les Bombes**

Directed by Philippe Aractingi

(executive producer)

Venice FF

##### Animated series:

##### **2015 – Zoli Et Pouet**

Directed by Jacopo Armani

##### **2010 – La Fee Coquillette**

Directed by Jean Christophe Roger

##### **2007 – Banja**

Directed by Eric Berthier

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