



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

FINAL CUT IN VENICE

VENICE
PRODUCTION
BRIDGE

VENICE
3–5.09.2022



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA

1932



2022

FINAL CUT IN VENICE

3–5.09.2022

LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG

79. Mostra Internazionale d'Arte Cinematografica

La Biennale di Venezia
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of the Cinema Department
Alberto Barbera

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Final Cut in Venice
Alessandra Speciale

With the kind support of
Thierry Lenouvel
Annouchka De Andrade

La Biennale di Venezia
and its collaborators for
Final Cut in Venice
Martina Bearzi
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Erika Giorgianni
Lara González Lobo
Gaetano Gualdo
Mariachiara Mancini
Chiara Marin
Alessandro Mezzalana
Nikolas Montaldi
Daniela Persi
Federica Troisi



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Main Broadcaster



With the additional support of

مهرجان البحر الأحمر السينمائي الدولي
RED SEA INTERNATIONAL FILM FESTIVAL


CINEMECCANICA


TUCANO
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THE FESTIVAL INSIDER


ENDAR
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Thanks to
Db Logic S.r.l.
Festival Scope

The Final Cut in Venice brochure for 2022 has been edited using the information assembled by July 26th, 2022.
The Venice Production Bridge may not be held responsible for possible errors.

FINAL CUT IN VENICE 10TH EDITION

A workshop to support films in post-production from Africa, Iraq, Jordan, Lebanon, Palestine and Syria.

The goal of the project is to enhance the role of the Venice International Film Festival as a bridge builder supporting the production of independent quality films coming from Africa and Arab countries; providing concrete help to film production and promoting the competitiveness of their audiovisual products on the international market. This year, in the framework of *France in Focus*, supported by Unifrance, two additional films have been selected. The work-in-progress copies of 8 films from different geographical and cultural areas (Algeria, Jordan, Guinea, Egypt, Lebanon, Morocco, Palestine, Central African Republic and Tunisia) will be presented.

Access is reserved exclusively to Gold and Trade accredited professionals. The one-to-one meetings session between the selected projects and the professionals attending the Venice Production Bridge will be organized on September 5th. The entire Final Cut in Venice programme, including the screenings, workshop and the one-to-one meetings, will take place on site.

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase. For the sixth year La Biennale di Venezia will give a prize of € 5,000 for the best film in post-production. The **La Biennale di Venezia Prize** will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director, in conjunction with the project supporters, the heads of the institutions, and the service companies providing the prizes.

- € 15.000 for the colour correction of a feature-length film offered by **Laser Film** (Rome) for up to 50 hours of work (technician included);
- € 15.000 offered by **Mactari Mixing Auditorium** (Paris) for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);
- one of the selected projects will benefit from the film composers represented by **Oticons** and the original score that they will create. The production of the original score will include all relevant services, such as spotting sessions / composition / orchestration / mock-ups / final production, of a total value of € 12.000;
- for a feature-length fiction film a \$ 10.000 MG or for a feature-length documentary a \$ 3.000 MG for marketing, publicity and distribution in the Arab World offered by **MAD Solutions** for one Arab project (except for projects already funded by MAD Solutions);
- **Titra Film** (Paris) will offer up to € 5.000 for colour-grading; up to € 3.000 for the production of a DCP master, or the creation of i-Tunes, Google or Netflix files; up to € 2.000 for French or English subtitles (translation not included);
- up to € 7.500 for the creation of the DCP master with Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);
- up to € 7.500 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing-impaired and audio description for the blind and visually impaired, including audio subtitles in voiceover, in Italian or English (the subtitles and the audio-described soundtrack for the DCP will be provided) offered by **Sub-Ti Access Srl** (Turin).
- € 5.000 offered by **Red Sea Fund (Red Sea International Film Festival)**;
- € 5.000 for the purchase of two-year broadcasting rights by **Rai Cinema**;
- \$ 5.000 awarded to an Arab project offered by the **El Gouna Film Festival**;
- € 5.000 offered by **Organisation Internationale de la Francophonie** (OIF)/ACP/EU as a refund for post-production services – delivered by societies based in one of the EU or OACPS countries (except South Africa) – of a feature-length film realised by a director from one of the ACP countries and produced or co-produced by a society based in one of the ACP countries;
- “Coup de cœur de la Cinémathèque Afrique” Prize, offered by **Cinémathèque Afrique of the Institut Français** (Paris). The prize consists in the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years for a value of € 4.000 – € 6.000 depending on the genre and length of the film and the number of available territories;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film d’Amiens**;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International de Films de Fribourg**;
- One of the selected projects will benefit from the **Eye on Films** label, which will present the film to distributors and festivals affiliated with EoF and will contribute to the communication of the film for a value of € 2.500 on the occasion of its world premiere in an A-category festival.

This year the FCV workshop will benefit of the additional support of the Red Sea International Film Festival within our partners.



**SATURDAY
SEPTEMBER 3, 2022**

09:30

Introduction and opening remarks
by Alberto Barbera, Artistic Director
of the 79th Venice International Film Festival

09:45

**BACKSTAGE
(Morocco, Tunisia, Belgium,
Qatar, France, Norway)
61' (out of 100' expected)**

DIRECTORS Afef Ben Mahmoud and Khalil
Benkirane

PRODUCTION Khalil Benkirane (Lycia Productions)

GENRE Fiction

LOGLINE During a contemporary dance
representation Aida provokes her life and stage
partner Hedi, who injures her onstage triggering a
series of events through a long night across a forest,
on the way to the next village's doctor.

+

Q&A

Gold and Trade accreditations only

11:15

**THE CEMETERY OF CINEMA
AU CIMETIÈRE DE LA PELLICULE
(France, Senegal, Guinea)**

FRANCE IN FOCUS

90' (rough cut)

DIRECTOR Thierno Souleymane Diallo

PRODUCTION Orlane Dumas (L'image d'après)

GENRE Documentary

LOGLINE The director travels throughout Guinea in
search of *Mouramani* by Mamadou Touré, the first
film made by a black African francophone in 1953,
using his camera to confront History. This is a film
about cinema, both the kind we watch and the kind
we make.

+

Q&A

Gold and Trade accreditations only

15:00

**INSHALLAH A BOY
INSHALLAH WALLAD**

(Jordan, Egypt, Saudi Arabia, Qatar)

60' (out of 90' expected)

DIRECTOR Amjad Al Rasheed

PRODUCTION Rula Nasser (The Imaginarium Films)

GENRE Fiction

LOGLINE In an oppressive tradition towards
women's heritage, widowed Nawal is at risk of losing
her home, as she doesn't have a son. She finds
herself on a journey to fight for what should be her
right, even if she breaks her morality and traditions.

+

Q&A

Gold and Trade accreditations only

16:30

A FIDAI FILM

(Germany, Palestine, Qatar)

70' (out of 120' expected)

DIRECTOR Kamal Aljafari

PRODUCTION Kamal Aljafari and Flavia Mazzarino
(Kamal Aljafari Production)

GENRE Documentary

LOGLINE This project aims to liberate images from
their occupiers. An anthological poetic film in which
Palestine becomes a metaphor for the state of the
world.

+

Q&A

Gold and Trade accreditations only

**PALAZZO DEL CINEMA
SALA PASINETTI**

SUNDAY

SEPTEMBER 4, 2022

09:30

**THE BURDEN
LE FARDEAU**

**(Central African Republic, France,
Democratic Republic of Congo)
43' (out of 103' expected)**

DIRECTOR Elvis Sabin Ngaïbino

PRODUCTION Daniele Incalcaterra
(Makongo Films)

GENRE Documentary

LOGLINE Rodrigue and Reine are a close-knit couple who are very involved in the activities of their church. But they live with a terrible secret: they are both sick with AIDS, a disease they secretly carry as a divine punishment.

+

Q&A

Gold and Trade accreditations only

10:45

SUSPENDED

**(Lebanon, France, Qatar)
120' (rough cut)**

DIRECTORS Myriam El Hajj

PRODUCTION Myriam Sassine (About Productions)
and Carine Ruszniewski (Go Go Go Films)

GENRE Documentary

LOGLINE Using weapons, voting booths, or the streets of Beirut. These are the choices of Georges, Joumana, and Perla Joe. Three generations with the same desire to change a sick country: Lebanon. As various crises inexorably unfold, they are faced with a dilemma: save the world or save their skin?

+

Q&A

Gold and Trade accreditations only

15:00

**LAND OF WOMEN
ARD EL BANAT**

**(Egypt, France, Denmark)
70' (out of 100' expected)**

DIRECTORS Nada Riyadh and Ayman El Amir

PRODUCTION Ayman El Amir (Felucca Films)

GENRE Documentary

LOGLINE In a conservative village in the south of Egypt, dominated by patriarchy and full of despair, a lively group of Coptic girls refuse the traditional roles forced upon them by forming an all-female street theater troupe. A coming-of-age portrait of girls at the crossroads of their lives.

+

Q&A

Gold and Trade accreditations only

16:30

**BLACK LIGHT
LUMIÈRE NOIRE**

(France, Algeria, Qatar)

FRANCE IN FOCUS

60' (out of 100' expected)

DIRECTOR Karim Bensalah

PRODUCTION Oualid Baha (Tact Production)

GENRE Fiction

LOGLINE After failing his exams, Sofiane, an Algerian student living in France, is threatened with deportation. To avoid this fate, he finds work in a Muslim funeral home and his life changes. Struggling with his identity, spending time with the dead helps him find his way back into the light.

+

Q&A

Gold and Trade accreditations only

**HOTEL EXCELSIOR 3° FLOOR
FOYER**

MONDAY

SEPTEMBER 5, 2022

9:30-13:00 / 14:30-16:30

One-to-one meetings with the 8 selected projects to find funding, distribution possibilities and festival selection. In order to book the meetings a reserved area FCV will be available to Industry delegates (Gold and Trade) on the VPB website www.veniceproductionbridge.org

THE VENICE PRODUCTION BRIDGE WELCOMES THE 8 SELECTED WORK IN PROGRESS FILMS TO THE 10TH EDITION OF FINAL CUT IN VENICE

We have now reached the tenth edition, an important milestone for this industry programme of the Venice Production Bridge that in 2013 the International Film Festival of Venice decided to dedicate, for the first time in the history of the festival, exclusively to films from Africa and the Arab world.

This year we have added two titles to the usual 6 work in progress films selected to honour one of the two guest countries of the Venice Production Bridge 2022, namely France, with two films by African and Arab directors with a majority French production.

For this tenth year, we received 58 films, a higher number than last year (48), which marks a successful recovery of production and shootings, and we have selected eight made by directors from nine different countries: Algeria, Jordan, Guinea, Egypt, Lebanon, Morocco, Palestine, Central African Republic and Tunisia. The selection is based on the indispensable criteria of artistic quality; a good balance between fiction films and documentaries, between works from sub-Saharan Africa and Arab films and special attention to women and emerging directors.

On 3 and 4 September Final Cut in Venice (FCV) will screen, at the stage of a rough cut or assembly of sequences, the following films in post-production:

four fiction films by debuting directors: the talented young Jordanian Amjad Al Rasheed (*Inshallah a Boy*), the directing duo Afef Ben Mahmoud and Khalil Benkirane (*Backstage*) from Morocco and Tunisia, the Algerian filmmaker Karim Bensalah (*Black Light*) and, for the first time at FCV, a film from Guinea, the documentary feature film by Thierno Souleymane Diallo (*The Cemetery of Cinema*); three second films, documentaries that confirm the talent of the Egyptian director duo Nada Riyadh and Ayman El Amir (*Land of Women*), of the Lebanese director Myriam El Hajj (*Suspended*) and of the director from the Central African Republic, Elvis Sabin Ngaïbino (*The Burden*), who returns to FCV after the success in 2019 of *Makongo* and, lastly, from Palestine, the latest work by the award-winning director Kamal Aljafari (*A Fidai Film*).

We are delighted to be able to reconfirm all our supporters, many of whom have been present since the start of FCV, others have joined us over the decade and we thank them all for their loyalty to the project: Laser Film, Mactari Mixing Auditorium, Oticons, MAD Solutions, TitraFilm, Sub-Ti Ltd, Sub-Ti Access Srl, Rai Cinema, El Gouna Film Festival, Organisation Internationale de la Francophonie, Cinémathèque Afrique/Institut Français, Festival International du Film d'Amiens, Festival International de Films de Fribourg and Eye on Films.

We also welcome a new prize in cash offered by the Red Sea International Film Festival which as well as the prize is supporting FCV this year as a special supporter.

This 2022 edition is held entirely on-site, so our Trade and Gold pass holders are warmly invited to attend the screenings at Sala Pasinetti and the one-to-one meetings at the Excelsior.

In these ten years of its life, FCV has brought to the light filmmakers who have subsequently pursued an important career and it has also supported more established directors whose films of quality still have to face many economic difficulties before they can reach the end of production. I would like to mention only some of the award-winning filmmakers who have presented their films in post-production at FCV in this decade: Alain Gomis, Tala Hadid, Kaouther Ben Hania, Soudade Kaadan, Lemohang Jeremiah Mosese, Suhaib Gasmelbari, Dieudo Hamadi and Karim Ainouz.

Our ambition remains to promote the best of the production from Africa and the Arab world in the prestigious setting of the Venice International Film Festival, thanks to constant scouting and selection: it is a first important step towards the launch of the films in the world of festivals and film markets.

We invite you to actively take part in the screenings and the meetings with the filmmakers and producers and share with us this very delicate and crucial moment in the life of a film which is the phase of post-production.

Alessandra Speciale

Curator of Final Cut in Venice

MOROCCO, TUNISIA, BELGIUM, QATAR, FRANCE, NORWAY

BACKSTAGE

AFEF BEN MAHMOUD, KHALIL BENKIRANE



SYNOPSIS

The contemporary dance company 'Without Borders' is just about to end their Moroccan tour with a final performance in Marrakesh.

During their penultimate show at the Maison de la Culture of a little village in the Atlas Mountains, Aida, one of the six dancers, provokes Hedi – her partner on and off the stage - who injures her under the horrified eyes of the other members of the troupe.

They have to leave in a hurry in order to seek urgent medical attention for Aida and take to the road traveling to the next village to see the only doctor in the area.

By the light of the full moon, their adventure begins on a road which goes through a huge, dense forest where, after an accident, the group decides to continue their journey on foot. This unexpected, unusual situation leads the members of the company to reveal their true character.

Finally, after a long, arduous night, they reach the doctor's house in the early hours of the morning and the new day hails in a different dynamic in the company.

LOGLINE

During a contemporary dance representation Aida provokes her life and stage partner Hedi, who injures her onstage triggering a series of events through a long night across a forest, on the way to the next village's doctor.



Afef Ben Mahmoud
Director



Khalil Benkirane
Director and Producer

NEED TO COMPLETE THE FILM
Editing, color grading, sound editing/mixing, English/French subtitles, VFX, master DCP, marketing, publicity and distribution
Sales Agent
GENRE / SPECS
Fiction / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
61' / 100'
LANGUAGE / SUBTITLES
Arabic / English, French
BUDGET / FINANCING NEEDED
€ 1.250.000 / € 350.000

MAIN PRODUCTION COMPANY
Lycia Productions
CO-PRODUCTION COMPANIES
Mésanges Films, IOTA Production, Les films de l'Altai, DUO Films
CURRENT STATUS OF PROJECT
Early rough cut
FUNDS OR AWARDS RECEIVED
Moroccan Cinematographic Center, Tuniso/French Treaty, Tax Shelter (Belgium), Doha Film Institute, Sorfund, Metafora. Development award Malmo Arab Film Festival, CineGouna Platform

CREATIVE TEAM
Afef Ben Mahmoud, Khalil Benkirane, *Directors*
Afef Ben Mahmoud, *Screenwriter*
Skandar Ben Ammar, *Editing*
Steve Shehan, *Music Composer*
Benjamin Ruffi, *DoP*
Sondos Belhassen, Saleh Bakri, Afef Ben Mahmoud, Sidi Larbi Cherkaoui, Abdallah Badis, Sofiane Ouissi, Hajiba Fahmy, Ali Thabet, Salima Abdel Wahab, Nassim Baddag, *Main Cast*
Fatma Madani, Redouane Nassereddine, *Set Designer*
Salima Abdel Wahab, *Costume designer*
Emmanuel de Boissieu, *Sound mix*
Montasser Ben Mahmoud, *VFX*

DELEGATE PRODUCTION COMPANY
Lycia Productions
CO-DIRECTOR'S CONTACTS
Khalil Benkirane
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MOBILE PHONE
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CO-DIRECTOR'S CONTACTS
Afef Ben Mahmoud
EMAIL
benmahmoudafef@yahoo.fr

DIRECTOR'S STATEMENT

Afef spent much of her youth on stage between dance and theater. From stage to stage, from a country to another, she was lucky enough to have several families. Travelling together, eating, sleeping, crying, laughing... Unforgettable moments of life that marked her forever. As Afef was writing the script and discussing it with me, we realized that we were driven by the same ideas of directing, a very complementary cinematic vision and a common interest in the different subjects dealt within *Backstage*. Our desire to co-direct the film was thus born. In *Backstage*, we wanted to recreate this singular dance troupe life and above all, through a very particular aspect of the world of the stage where the settling of scores between two partners, which under no circumstances can be seen by either the spectator nor the director. But the show must always go on and, mainly offstage, is where the real drama plays out, which is why we decided to place there our camera to delve into the life of a dance troupe.

DIRECTOR'S BIOGRAPHY

Afef Ben Mahmoud

Following studies in management, Afef Ben Mahmoud received a degree in scriptwriting and directing in 2008, followed by a research Master's Degree in Image Design. From a very young age, Afef started an artistic career as a dancer and actress. Since then, Afef devoted herself to her acting career and held leading roles under the direction of great Tunisian directors such as Nouri Bouzid and in parallel to her studies, she began her film career as a director. Recently, Afef created Mesanges Films and produced Nouri Bouzid's latest film, *The Scarecrows*, in which she also plays

one of the leading roles. The film had its world premiere in the Official Selection at the Venice Film Festival in August 2019 and won the Human Rights award.

Recently Afef played the lead feminine role in *Streams* by Mehdi Hmili and is currently in post-production with her first feature *Backstage* co-directed with Khalil Benkirane in which she plays a main role.

Khalil Benkirane

At a young age, Khalil left Morocco for the US where he lived and worked for over twenty years. After studying cinema at San Francisco State University, he oversaw Cinemayaat, the San Francisco Arab Film Festival.

In 2003, he returned to Morocco and directed his first feature documentary, *The White Thread*, which he also produced.

In 2008, he moved to Qatar and worked for Al Jazeera Children Channel where he produced 76 films. In 2011, Khalil joined the Doha Film Institute to set up the film grant programme, which he has been overseeing since. Khalil recently co-produced Nouri Bouzid's latest film, *The Scarecrows*, and is currently in post production of *Backstage*, a feature he co-directed and co-produced with Afef Ben Mahmoud.

DIRECTOR'S FILMOGRAPHY

Afef Ben Mahmoud

2008 1991 short fiction

2007 Instauration short fiction

2006 Apres l'orage... le beau temps short fiction

Khalil Benkirane

2006 The White Thread feature documentary

FRANCE, ALGERIA, QATAR

BLACK LIGHT *LUMIERE NOIRE* KARIM BENSALAH

FRANCE
IN FOCUS

supported by

UNIFRANCÉ

All the accents of creativity



SYNOPSIS

The son of a former Algerian diplomat, Sofiane has lived abroad all his life. He is now a student in Lyon, but an administrative decision threatens him with deportation. Hoping to resolve the situation, he finds temporary work in a Muslim funeral home. By learning Muslim funeral rites, Sofiane comes face to face with everything he tries to flee: his mother's death, on the one hand and his Muslim identity, on the other. Struggling with his identity and uncomfortable in his own skin, spending time with the dead helps him find his way back into the light. Death unveils life; it is the black light.

LOGLINE

After failing his exams, Sofiane, an Algerian student living in France, is threatened with deportation. To avoid this fate, he finds work in a Muslim funeral home and his life changes. Struggling with his identity, spending time with the dead helps him find his way back into the light.



Karim Bensalah
Director



Oualid Baha
Producer

NEED TO COMPLETE
THE FILM
Color grading, sound mixing,
English or French subtitles,
master DCP, other, music
rights

GENRE / SPECS
Fiction / Color

CURRENT RUNTIME /
ESTIMATED RUNTIME
60' / 100'

LANGUAGE / SUBTITLES
French and Arabic / English

BUDGET / FINANCING
NEEDED
€ 1.066.641 / € 50.000

MAIN PRODUCTION
COMPANY

Tact Production

CO-PRODUCTION
COMPANIES

Les Films du Bilboquet
(France), Thala Films
(Algeria)

SALES

The Party Film Sales

CURRENT STATUS
OF PROJECT

Editing in progress

FUNDS OR AWARDS
RECEIVED

CNC Avance sur Recettes,
Images de la Diversité, Doha
Film Institut, Pictanovo

CREATIVE TEAM

Karim Bensalah, *Director*

Karim Bensalah, Jamal

Belmahi, *Screenwriters*

Bénédicte Cazauran, *Editor*

Pierre-Hubert Martin, *DoP*

Hamza Meziani, Kader Affak,

Souad Arsane, Mehdi Djaadi,

Mostefa Djadjam, *Cast*

DELEGATE PRODUCTION
COMPANY

Tact Production

PRODUCER'S CONTACTS
Oualid Baha

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MOBILE PHONE

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DIRECTOR'S CONTACTS

Karim Bensalah

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DIRECTOR'S STATEMENT

Born in Algeria to an Algerian father and a Brazilian mother, I grew up between Haiti, Senegal and later studied in France. There, I discovered a country grappling with its colonial past and identity issues, whilst I was also questioning mine. In my view, the notion of identity is in perpetual movement. It is a negotiation and renegotiation, it evolves through time and environment. Through Sofiane, I wanted to delve into these questions, bringing up the issue of inventing and reinventing the "self". His journey will be guided by death. Recurring theme in my work, death is a major motif in *Blacklight*. Death unveils life; it is the black light. This will be a character-driven film where emotion will be very important. With three parts, three cities, three aesthetic approaches, the film oscillates from light to darkness. Lyon is where his battle with darkness takes place. Metz is the unexpected and the unknown. With grey and intermediate colors, the camera will move more. Finally, Nice is a promise of harmony. The camera will float. The overall look and feel will be bathed in bright light. In the end, Sofiane finds his way to the living by accepting his own identity.

DIRECTOR'S BIOGRAPHY

Karim Bensalah was born in Algiers from an Algerian father and a Brazilian mother. After Haiti and Senegal, he arrived in Paris at the age of 18 to study literature, philosophy and social sciences, and simultaneously pursued a theatrical activity. He joined the London Film School where he directed *Constant flow*. Back in Paris since 2001, he works as an actor, screenwriter and director. His first short film, *The Secret of Fatima*, is selected and awarded in numerous festivals and broadcasted on Arte. *Black Light* is his first feature film.

DIRECTOR'S FILMOGRAPHY

2013 **White Hours** short film

2011 **Chibanis** short documentary film

2011 **Chantier(s)** short film

2004 **The Secret of Fatima** short film

2001 **Constant Flow** short film

CENTRAL AFRICAN REPUBLIC, FRANCE, CONGO DRC

THE BURDEN

LE FARDEAU

ELVIS SABIN NGAÏBINO



SYNOPSIS

Rodrigue and Reine are a close-knit couple who are very involved in the activities of their church. But they live with a terrible secret: both are sick with AIDS, a disease they secretly carry as a divine punishment. Rodrigue is offered the position of assistant pastor, but he has doubts: is he worthy of leading Christ's church? How can he refuse the position when he is unemployed and entirely dependent on his wife's small business? The Covid pandemic makes the couple's situation even more difficult. ARV drugs are becoming scarce in Bangui, and a rumour is now spreading that AIDS patients could lose their lives if they were to be vaccinated against Covid19. Reine believes that a miracle is possible. For the love of her husband, she embarks on an unlikely quest for a miraculous cure. She takes her husband to churches and places of pilgrimage, and together they run through prayers of repentance and spiritual fasts in the hope of divine favour.

LOGLINE

Rodrigue and Reine are a close-knit couple who are very involved in the activities of their church. But they live with a terrible secret: they are both sick with AIDS, a disease they secretly carry as a divine punishment.



Elvis Sabin Ngaïbino
Director



Daniele Incalcaterra
Producer



Quentin Laurent
Co-producer

NEED TO COMPLETE THE FILM
Editing, English or French subtitles, master DCP, marketing, publicity and distribution
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
43' / 103'
LANGUAGE / SUBTITLES
Sango / English
BUDGET / FINANCING NEEDED
€ 297.953 / € 50.000

MAIN PRODUCTION COMPANY
Makongo Films
CURRENT STATUS OF PROJECT
Beginning film editing
FUNDS OR AWARDS RECEIVED
CNC Cinéma du monde, OIF, Fonds de la Francophonie
CREATIVE TEAM
Elvis Sabin Ngaïbino,
Director, Screenwriter, DoP

DELEGATE PRODUCTION COMPANY
Makongo Films
PRODUCER'S CONTACTS
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DELEGATE CO-PRODUCTION COMPANY
Les Films de l'œil sauvage
CO-PRODUCER'S CONTACTS
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DIRECTOR'S STATEMENT

I have wanted to make a film about religion for a long time. Here in the Central African Republic, religion is everywhere. In my street, a young man yells into a loudspeaker: "Prepare the way of the Lord, for the hour is at hand...". In a country where almost nothing works and where unemployment is devastating, more and more men and women are involved in this kind of practice. To escape poverty, they are obliged to try their luck in the streets and markets, Bible in hand. I want to make a film about religion without judgement, without condescension. By showing the power of the feelings attached to it, especially when it comes to miraculous healing. Because I want to make a film about miracles. It may make you smile, it may seem naive or silly. But that's what I want to do. Great Christian filmmakers have tackled this before me: Bresson, Dreyer or Rossellini. Each in their own way showed us miracles. To make the invisible felt within the visible is without doubt the most extraordinary power of cinema.

DIRECTOR'S BIOGRAPHY

Born in the Central African Republic in 1985, Elvis Sabin Ngaïbino graduated in geology and has always dreamed of devoting himself to cinema. In 2012, he founded the Central African Film Academy with his friends. He produced and directed small films for Central African television. In 2017, Ateliers Varan, gave him training in documentary film and enabled him to shoot *Docta Jefferson*. *Makongo*, his first feature film, was presented and awarded three times at the Final Cut in Venice in 2019, after which RAI Cinema decided to enter into co-production. In March 2020, it received two awards in the international competition at the Cinéma du Réel in Paris. In the wake of *Makongo*, Elvis Sabin Ngaïbino set up Makongo Films in Bangui in 2019 with his former trainers turned partners, Daniele Incalcaterra and Boris Lojkine, the very first film production company in the Central African Republic, in order to promote the development of cinema in his country.

DIRECTOR'S FILMOGRAPHY

2020 *Makongo* feature documentary
2017 *Docta Jefferson* feature documentary

FRANCE, SENEGAL, GUINEA

THE CEMETERY OF CINEMA *AU CIMETIERE DE LA PELLICULE*

THIERNO SOULEYMANE DIALLO

FRANCE
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SYNOPSIS

In 1953, Mamadou Touré directed the film *Mouramani*. This film is considered to be the first made by a black African francophone. But it remains a mystery. No one knows where to find a copy, if one even exists. *The Cemetery of Cinema* is the search for that film. This is a film about cinema, both the kind we watch and the kind we make.

I am the director who will “waste his time,” camera in-hand, in search of *Mouramani*. Along my journey, I will try to uncover what has happened to the filmmakers, the films, and the movie theaters of my nation, once a pioneer in African cinema. *The Cemetery of Cinema* is also a road movie. I will traverse Guinea from east to west, north to south, turning my camera to face History.

I will then travel to France to the CNC archives at Bois d’Arcy, to Le Monde... marching with a sign, demanding *Mouramani*’s return. But is the film even there?

LOGLINE

The director travels throughout Guinea in search of *Mouramani* by Mamadou Touré, the first film made by a black African francophone in 1953, using his camera to confront History. This is a film about cinema, both the kind we watch and the kind we make.



Thierno Souleymane Diallo
Director



Orlane Dumas
Producer

NEED TO COMPLETE THE FILM
Color grading, sound mixing, English or French subtitles, marketing, publicity and distribution
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
90' / 90'
LANGUAGE / SUBTITLES
French / English
BUDGET / FINANCING NEEDED
€ 441.860 / € 119.129

MAIN PRODUCTION COMPANY
L'image d'après
CO-PRODUCTION COMPANIES
JPL Productions, Lagune Productions, Le grenier des ombres, Lyon Capitale TV
CURRENT STATUS OF PROJECT
End of the editing
FUNDS OR AWARDS RECEIVED
Aide aux cinémas du Monde, Ciclic, Procirep-Angoa, JCF, OIF
CREATIVE TEAM
Thierno Souleymane Diallo, *Director*
Leïla Chaïbi, *DoP*
Ophélie Bouilly, Jean-Marie Salque, *DoS*
Didier Dematon, *Director assistant*
Marianne Haroche, Aurélie Jourdan, *Editing*
Dom Peter, *Music*

DELEGATE PRODUCTION COMPANY
L'image d'après
PRODUCER'S CONTACTS
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DIRECTOR'S STATEMENT

I somehow play the character of the director of this film finding his way along, armed with nothing more than his camera and his microphone. This character is the guiding force of the film, leading us along through his search and his encounters. His constant onscreen presence is meant to explicate the artifice of filmmaking—to bare the device.

I will be travelling across many different landscapes, through settings both real and reconstructed, through both Guinea and France. All of this travel is directed in search of the lost film *Mouramani* directed by Mamadou Touré in 1953, but will also function to reveal a certain poetry in simplicity.

I am prepared for two possible outcomes:

If I manage to turn up a copy of Mamadou Touré's film, I'll organize a screening at the Cinéma Mimo, in Conakry.

If I cannot find a copy of the film, I'll make my own remake of *Mouramani*.

DIRECTOR'S BIOGRAPHY

Thierno Souleymane Diallo was born in Guinea. He studied at the ISAG (Art University of Guinea) in Dubréka. In 2012 he went to Niger to get a master in creative documentary, and then to Senegal for a degree in documentary cinema. He made several short movies during his studies.

In 2015, Souleymane realized his first TV documentary film *Un homme pour ma famille* and in 2018, a documentary titled *Nô Mêtî Sîfâdhe*. Souleymane also works for the Guinean public television.

He has been working on *The Cemetery of Cinema* since 2016 and it will be his first feature documentary made for a theatrical distribution.

DIRECTOR'S FILMOGRAPHY

2018 *Nô Mêtî Sîfâdhe* documentary

2015 *Un homme pour ma famille* documentary

GERMANY, PALESTINE, QATAR

A FIDAI FILM KAMAL ALJAFARI



SYNOPSIS

In the summer of 1982, the Israeli army occupied Beirut; soon after, they raided the Palestinian Research Center, tearing it up and carting away its library containing 25.000 volumes on Palestine - one of the world's largest collections on Palestinian history. The material was loaded onto trucks and driven to Israel. This wasn't the first time such looting had taken place. Since 1948, and with each new land occupation, archives, images, films, and books were looted. This film creates a counter-image in response to looting of both memories and future.

LOGLINE

This project aims to liberate images from their occupiers. An anthological poetic film in which Palestine becomes a metaphor for the state of the world.



Kamal Aljafari
Director and Producer



Flavia Mazzarino
Line Producer

NEED TO COMPLETE THE FILM
Editing, color grading, sound mixing, English or French subtitles, master DCP, marketing, publicity and distribution

GENRE / SPECS
Documentary / Color

CURRENT RUNTIME / ESTIMATED RUNTIME
70' / 120'

LANGUAGE / SUBTITLES
Arabic / English

BUDGET / FINANCING NEEDED
€ 200.000 / € 150.000

MAIN PRODUCTION COMPANY
Kamal Aljafari Productions

CURRENT STATUS OF PROJECT
Editing

FUNDS OR AWARDS RECEIVED
Doha Film Institute, A.M. Qattan Foundation, INITIAL – Sonderstipendien der Akademie der Künste Berlin

CREATIVE TEAM
Kamal Aljafari, *Director*
Yannig Willmann, *Editor*
Attila Faravelli, *Sound*

DELEGATE PRODUCTION COMPANY
Kamal Aljafari Productions

LINE PRODUCER'S CONTACTS
Flavia Mazzarino

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DIRECTOR'S STATEMENT

I was born in a nation where archives are not allowed. Traces and evidences of an entire country and its people have been destroyed and looted over 7 decades and are still ongoing. There are no archives to go to; only those of the colonizers in which I look for traces. For me these archives of the colonizers have become the camera of the "dispossessed".

The daily threat is evident in every aspect of life in Palestine as well as in exile, where Palestine, even as a name, and Palestinians as a people are constantly put in question. How is this still possible in the so-called postcolonial era? It seems like the rules applied to Palestine are from the 19th century, when it was normal to negate entire countries and populations. What is it possible to see, feel and perhaps comprehend from archival materials and found footage, which tirelessly document everything possible in a country turned into broken pieces year after year? We have to begin to put a mirror in front of images. This is not a film about a past nor a present that needs to be recognized, but a film about a future that it is still possible to define.

DIRECTOR'S BIOGRAPHY

Kamal Aljafari is a Palestinian filmmaker. He attended the Academy of Media Arts in Cologne and now lives in Berlin, Germany.

He has taught filmmaking at The New School in New York and the Deutsche Film- und Fernsehakademie, Berlin. He was also a Film Study Center Radcliffe Fellow at Harvard University.

In 2021 Olhar de Cinema – Curitiba International Film Festival in Brazil devoted its Focus Section to his work.

His most recent work, *Paradiso, XXXI, 108*, will be premiered at Corti d'Autore, at the Locarno Film Festival 2022. He is currently completing *A Fidai Film*, and preparing a fiction film to be shot in Jaffa.

DIRECTOR'S FILMOGRAPHY

- 2022** *Paradiso, XXXI, 108* short film
- 2020** *An Unusual Summer* feature documentary
- 2019** *It's a Long Way from Amphioxus* short film
- 2015** *Recollection* feature documentary
- 2010** *Port of Memory* feature documentary
- 2007** *Balconies* short film
- 2006** *The Roof* feature documentary
- 2003** *Visit Iraq* short film

JORDAN, EGYPT, SAUDI ARABIA, QATAR

INSHALLAH A BOY

INSHALLAH WALLAD

AMJAD AL RASHEED



SYNOPSIS

Nawal, a mother and a housewife, is grieving the sudden death of her husband which is shaking up her life, however, that's nothing compared to the pain and misery that will soon follow. In reality, she might lose her home to her brother in law "Rifqi" according to the inheritance law which states that if she doesn't have a son, then her husband's family takes most of the inheritance he left behind.

Nawal tries in many ways to hold onto her home, a house she paid for with her own money, for both herself and her daughter. As she continues to face the threat of losing it all, she also loses hope and turns to deception. When she is at court she feels cornered and pretends to be pregnant from her late husband, and that is the beginning of her biggest nightmare. Though, this lie was supposed to save her from ongoing threats, as time passes however she becomes more desperate and faces a difficult choice; despite her religion and traditions she has to find a man to get her pregnant, otherwise, she will lose everything including her daughter. 40 days is all she has! To encounter fears, the unknown, society, culture, beliefs, and her humanity.

LOGLINE

In an oppressive tradition towards women's heritage, widowed Nawal is at risk of losing her home, as she doesn't have a son. She finds herself on a journey to fight for what should be her right, even if she breaks her morality and traditions.



Amjad Al Rasheed
Director



Rula Nasser
Producer

NEED TO COMPLETE THE FILM
Editing, color grading, sound mixing
GENRE / SPECS
Fiction / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
60' / 90'
LANGUAGE / SUBTITLES
Arabic / English
BUDGET / FINANCING NEEDED
\$ 1.027.526 / \$ 202.000

MAIN PRODUCTION COMPANY
The Imaginarium Films
CURRENT STATUS OF PROJECT
Assembly
FUNDS OR AWARDS RECEIVED
CFC, JFF, RSL Doha Film Institute
CREATIVE TEAM
Amjad Al Rasheed, *Director*,
Screenwriter
Kanamye Onoyama, *DoP*
Nasser Zoubi,
Production designer
Zeina Soufan, *Costume designer*
Nour Halawani, *Sound*

DELEGATE PRODUCTION COMPANY
The Imaginarium Films
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DIRECTOR'S STATEMENT

I chose to tell a story of oppression imposed by patriarchal society; a woman who only imagines her reprieve in the possibility of being pregnant with a boy. A story where unjust practices of tradition are the law, a story of survival, empowerment, and hope - the story of Nawal. A drama realism film, where the dialogue and situations captured are derived from real-life events. I chose fluid handheld camerawork and long takes where emotions appear naturally on the screen to create a life-like atmosphere, where Nawal is small, sometimes out of the frame, making her invisible to the viewers, reflecting how the woman in society is not valued. With editing and sound design, which will immerse the audience in Nawal's head, I want to shape the film with a slow build-up of tension to make the audience feel Nawal's pain and empathize with her. The empathy will result from believing what they are watching and inescapably feeling that they could be in a similar situation. This will evoke a debate on how traditions, culture, and religions could be unjust, showing the lack of control many women experience over their fate and how easily their rights are transgressed.

DIRECTOR'S BIOGRAPHY

Amjad Al Rasheed is a Berlinale Talents alumnus with an MFA degree in Cinematic Arts focused on Directing and Editing. His short films were nominated and awarded in Arab and international film festivals, including the very selective Film Prize of the Robert Bosch Stiftung for his last short film, *The Parrot*. In 2016, he was selected by Screen International as one of five Arab Stars of Tomorrow, showcasing the region's up-and-coming young talents. Since 2009 he has been directing workshops and teaching in different cinema fields. His debut feature film in postproduction, *Inshallah a Boy*, was selected during its development at Crossroads Thessaloniki, Cairo Film Connection, Amman Film Industry Days, Red Sea Lodge, and Torino Film Lab.

DIRECTOR'S FILMOGRAPHY

- 2016** **The Parrot** short film
- 2013** **The Rania Show** TV series
- 2011** **Hit the Road** short film
- 2010** **Bitter Days** short film

EGYPT, FRANCE, DENMARK

LAND OF WOMEN *ARD EL BANAT* NADA RIYADH, AYMAN EL AMIR



SYNOPSIS

In a forgotten village in the south of Egypt, dominated by patriarchy, a group of disenfranchised Coptic girls rebel by forming an all-female street theatre troupe. Monika, a girl with a tomboyish voice dreams to be a singer. Magda, the young leader, dreams of studying theatre and becoming a director. Directionless Marina experiences domestic violence and suffers epileptic seizures. Meriem, along with her seven sisters, carries the shame of not having a brother in her family. Heidi dreams of being a ballet dancer. These girls resist the traditional roles they are destined for. They sing, dance and run around, performing in alleys and chanting folk songs. Their actions challenge their families and the local villagers. Girls in a rebellion against the future. Has that future already been written? What spaces of freedom can they negotiate in it? To what extent can they define their own destinies within societal restrictions? A coming-of-age group portrait of several girls at the crossroads of their lives.

LOGLINE

In a conservative village in the south of Egypt, dominated by patriarchy and full of despair, a lively group of Coptic girls refuse the traditional roles forced upon them by forming an all-female street theater troupe. A coming-of-age portrait of girls at the crossroads of their lives.



Nada Riyadh
Director



Ayman El Amir
Director and Producer

NEED TO COMPLETE THE FILM
Editing, sound design and mix, color grading, Music composer, English and French subtitles, DCP, Sales agent and distribution, Marketing and Publicity.
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
70' / 100'
LANGUAGE / SUBTITLES
Arabic /English
BUDGET / FINANCING NEEDED
€ 368.116 / € 140.000

MAIN PRODUCTION COMPANY
Felucca Films
CO-PRODUCTION COMPANIES
Dolce Vita Films, Magma Films
CURRENT STATUS OF PROJECT
Editing
FUNDS OR AWARDS RECEIVED
Hot Docs-Blue Ice Group Documentary Fund, IDFA Bertha Fund, Doha Film Institute Production Fund, AFAC Documentary Production Fund, International Media Support (IMS)
CREATIVE TEAM
Nada Riyadh, Ayman El Amir
Director, Screenwriter
Dina El Zeneiny, Ahmed Ismail, *DoP*
Ahmed Magdy Morsy, *Editor*
Moustafa Shabaan, *Sound*

DELEGATE PRODUCTION COMPANY
Felucca Films
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DIRECTOR'S STATEMENT

For us, this film poses the question: on our way to adulthood, can we ever preserve our freedom? We believe the story of these girls allows for the examination of the fleeting transition between childhood and womanhood; between the imaginations of the girls and their reality, their future and their present, transcending borders of genre and form. A penetration of fiction into reality and of reality into fiction. We aim to enter the bubble of the world of this group of youths, chasing the wildness and elusiveness of being young. Their light-heartedness stands in stark contrast with their harsh reality. In this coming of age story, we focus on these girls, who emanate strength, resilience, intelligence, courage, and love for each other. The film is a confluence of documentary aesthetic and unscripted narrative, depicting real people in an insular rural community, in which non-professional actors play versions of themselves. This will allow us to explore the border between tragedy and freedom, control and submission, truth and lies, and the limitations and power of cinema.

DIRECTOR'S BIOGRAPHY

Nada Riyadh is an Egyptian director and screenwriter. Her debut documentary film *Happily Ever After*, co-directed with Ayman El Amir, had its premiere at the International Documentary Film Festival Amsterdam in 2016, and went on to be screened at more than twenty international film festivals. Her short fiction film *Fakh (The Trap)* was selected for the Semaine de la Critique at the Festival de Cannes and the Toronto International Film Festival in 2019. Her work focuses mainly on exploring the depth and complexity of the human psyche and relationships.

Ayman El Amir is an Egyptian filmmaker and script consultant. His most recent work includes producing the short fiction *Fakh (The Trap)*, which was selected for the Semaine de la Critique at the Festival de Cannes in 2019 and co-directing with Nada Riyadh the feature-length documentary *Happily Ever After*, which premiered at the International Documentary Film Festival Amsterdam in 2016. He has worked as a script consultant for numerous programmes, labs and institutes, including Torino Film Lab, the Doha Film Institute, the Film Prize of the Robert Bosch Stiftung and the Marrakech International Film Festival's Atlas Workshops.

DIRECTOR'S FILMOGRAPHY

- 2019** *The Trap* short fiction
- 2016** *Happily Ever After* feature documentary

LEBANON, FRANCE, QATAR

SUSPENDED

MYRIAM EL HAJJ



SYNOPSIS

In the spring of 2018, 48-year-old feminist activist Joumana Haddad, a figure of the civil society, comes within an inch from winning the parliamentary elections, but is faced by a corrupted system implemented for decades by the warlords of the past.

During a gathering aimed to empower the youth, Joumana meets Perla Joe, a 28-year-old militant who is unable to find her place in this fossilized society and no longer believes in institutions. In October 2019, a revolution breaks out and Perla Joe becomes one of its lead representatives, the voice of a breathless people.

While these women strive, 75-year-old Georges hasn't fought for a long time. This former militiaman participated in the Civil War, hoping to save the nation. He was even involved in the incident that sparked it on April 13, 1975. Georges, who lost a leg but not his illusions of "glory", lives today surrounded by chimeras and ghosts.

These three characters are intimately linked to the history of Lebanon. Their destinies interweave, telling the story of a country that is struggling to get out of its vice. Behind the political battles, individual quests are also taking shape.

LOGLINE

Using weapons, voting booths, or the streets of Beirut. These are the choices of Georges, Joumana, and Perla Joe. Three generations with the same desire to change a sick country: Lebanon. As various crises inexorably unfold, they are faced with a dilemma: save the world or save their skin?



Myriam El Hajj
Director



Myriam Sassine
Producer



Carine Ruzniewski
Co-producer

NEED TO COMPLETE THE FILM
Editing, color grading, sound mixing, English or French subtitles, master DCP, marketing, publicity, international sales and distribution
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
120' / 120'
LANGUAGE / SUBTITLES
Arabic / French
BUDGET / FINANCING NEEDED
€ 376.770 / € 119.661

MAIN PRODUCTION COMPANY
About Productions
CO-PRODUCTION COMPANIES
Go Go Go Films
CURRENT STATUS OF PROJECT
Editing
FUNDS OR AWARDS RECEIVED
Fonds Image de la Francophonie-OIF, CNC- Aide aux Cinémas, Doha Film Institute, Fonds d'Urgence pour le Liban - CNC, IMS Lebanese Ministry of Culture, Red Sea Film Fund, Ateliers de l'Atlas, PACA regional fund for development
CREATIVE TEAM
Myriam El Hajj, *Director, Screenwriter*
Anita Perez, Stéphanie Sicard, *Editor*
Myriam el Hajj, Jihad Saadé, Mohamed Siam, Mohamad Sabbah, Elias Mbarak, *DoP*
Elia El Haddad, *Sound*

DELEGATE PRODUCTION COMPANY
About Productions
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DIRECTOR'S STATEMENT

Suspended finds its source in my personal history, I grew up in a family of fighters from the Lebanese Civil War. All the men in my family took up arms. They came back from this war impoverished, and never found the right words to talk about it. This lack of transmission and the need to understand pushed me to make *Trêve* in 2015, a documentary in which I questioned my uncle and his friends about their involvement.

If this past has always tormented me, it is also because it is terribly present. Despite the end of the fighting in 1990, the warlords never left power. Their calamitous mis-management has ruined the country. The 2020 port explosion is the crudest and most violent illustration of this. In 2019, young Lebanese took to the streets to express their exhaustion and their desire to turn the page.

It was in this context of a change of era, without being able to imagine what was going to happen, that I felt the need to make this film, to bear witness to a change stirring in the air.

Suspended recounts Lebanon's last 5 years of turmoil through three characters from three different generations. Each is fighting to survive, adapt and create change in a collapsing country.

DIRECTOR'S BIOGRAPHY

Myriam el Hajj is a Lebanese filmmaker and actress. Her first documentary film, *Trêve (A Time to Rest)* premiered at Visions du Réel-Nyon, before touring in many international festivals where it won several awards including the Prix Découverte Audiovisuelle de la SCAM.

Myriam was the artistic director of Fondation Liban Cinema from 2015 till 2020. She teaches cinema at the Lebanese Academy of Fine Arts (ALBA) and is a member of several film commissions such as the CNC (French National Cinema Center) and the Fonds Image de la Francophonie (OIF).

Myriam is a fellow artist of the MacDowell Residency (USA), the Cité Internationale des arts and Les Récollets (France) and NIPKOW (Germany). She is also a founding member of the association for Arab women filmmakers, Rawiyat-Sisters in Film.

DIRECTOR'S FILMOGRAPHY

- 2022** **Commedia** feature narrative (in development)
- 2021** **Send Me a Voice** short experimental
- 2015** **A Time to Rest (Trêve)** feature documentary
- 2009** **Je n'ai pas vu la guerre à Beyrouth** short film

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2022

The logo is a red hexagon with a white border. Inside the hexagon, the words "VENICE", "PRODUCTION", and "BRIDGE" are stacked vertically in white, uppercase, sans-serif font. Each word is centered and separated from the others by a thin white horizontal line.

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Market for selected projects

labiennale.org
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