VENICE GAP-FINANCING MARKET

VENICE 2–4.09.2022
VENICE GAP-FINANCING MARKET

2—4.09.2022

LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG
La Biennale di Venezia
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Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
Pascal Diot
Savina Neirotti

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

Consultants
Eva Morsch Kihn
Lucas Rosant
Michel Reilhac
Liz Rosenthal

Collaborators
Violeta Bava
Paolo Bertolin
Francesco Giai Via
Doede Holtkamp
Elena Pollacchi

La Biennale di Venezia
and its collaborators for
Venice Gap-Financing Market
Martina Bearzi
Allegra Bell
Erika Giorgianni
Lara González Lobo
Gaetano Gualdo
Mariachiara Manci
Chiara Marin
Alessandro Mezzalira
Nikolas Montaldi
Federica Troisi

REGIONE DEL VENETO

Cartier ARMANI beauty CAMPARI

LEXUS EXPERIENCE AMAZING UPS vivendi

Main Broadcaster
Rai

La Biennale di Venezia and its collaborators for Venice Gap-Financing Market
Martina Bearzi
Allegra Bell
Erika Giorgianni
Lara González Lobo
Gaetano Gualdo
Mariachiara Manci
Chiara Marin
Alessandro Mezzalira
Nikolas Montaldi
Federica Troisi

79th Mostra Internazionale d’Arte Cinematografica

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

Venice Gap-Financing Market for 2022 has been edited using the information assembled by July 22, 2022.
The Venice Production Bridge may not be held responsible for possible errors.
THE VENICE PRODUCTION BRIDGE WELCOMES THE 63 SELECTED TEAMS AND THEIR PROJECTS TO THE 9TH EDITION OF THE VENICE GAP-FINANCING MARKET.

The VGFM is proud to present this year 33 Fiction and Documentary Projects and 16 VR Immersive Story Projects.

In addition to these 49 selected projects and by working closely with the Festival and La Biennale di Venezia’s training activities – Biennale College Cinema & Virtual Reality – we are honored to welcome the 11 VR Projects developed this year by the 6th edition of the Biennale College Cinema VR and the 3 Fiction projects developed by the 10th edition of the Biennale College Cinema.

For the second year, the VPB will have a general focus (France in Focus) supported by Unifrance and will add a focus on an International region (Taipei in Focus) supported by TAIICCA. This includes 9 additional projects (both feature films and Immersive) within the VGFM, as well as publishers at the BARM, co-productions within Final Cut in Venice, and further initiatives, such as dedicated panels and a large delegation of professionals (public funds, festivals, producers, Immersive experts, private financial institutions, sales agents and distributors...) coming from these regions.

With our constant wish to open the VGFM to all genres, to first-time directors as well as to established auteurs, to projects with diverse stories and different budgets coming from all over the world.

With this edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as Celina Murga, Yorgos Zois, Veronica Nicole Tetebaum, Yeow Siew Hua, Manuel Abramovich, Or Sinai, Dechen Roder, Ana Guevara and Leticia Jorge, E del Mundo, to name but a few.

Among the VR Immersive Story Projects, which will be this year presented online, we are excited to present the new projects of creators such as Ainslee Alem Robson, Ethan Shaftel, Osakpolor Omorogie, Ismaila Jallow, Isabelle Andreani, Elliot Graves, and Baboo Liao, amongst many others.

We are particularly proud to highlight some of the projects from our 2021 edition, which have already been completed and presented at festivals earlier this year, such as Robe of Gems (previously Supernova) by Natalia Lopez Gallardo in competition at Berlinale and awarded with the Silver Bear, as well as Convenience Store (Produkty 24) by Michael Borodin premiered at Berlinale Panorama and Pamfir by Dmytro Sukholytkyy-Sobchuk presented at Cannes Directors’ Fortnight to great acclaim.

Blanquita by Fernando Guzzoni (VGFM 2018) will have its world premiere at the Venice International Film Festival in the Orizzonti Competition.

We would like to express our deepest gratitude to Creative Europe and its MEDIA programme, for the continuous support they have been giving to the VGFM for 8 years now.

Pascal Diot
Head of the Venice Production Bridge

Savinia Neirotti
VPB Content Curator
PROJECTS IN ORDER OF SECTION

FICTION AND DOCUMENTARY

12 5 SEASONS OF REVOLUTION
14 THE 67TH SUMMER
16 ARCADIA
18 BE WITH ME
20 BLUE BANKS
22 CHASING THE SUN
24 COLD
26 AN ENDLESS SUNDAY
28 FANON
30 FATNA A WOMAN NAMED RACHID
32 FIRST NAMES
34 FLOW
36 FÜR IRENA
38 GOD WILL NOT HELP
40 A GOLDEN LIFE
42 HER SECOND CHANCE
44 HOLD ME TIGHT
46 HOME
48 HORIZONTE
50 HOUSES
52 I, THE SONG
54 INDELEBILE
56 THE MASTER OF THIS SILENCE
58 THE MONSTERS
60 THE MYSTERIOUS GAZE OF THE FLAMINGO
62 NOVIEMBRE
64 SAM
66 THE SMELL OF FRESHLY CUT GRASS
68 STRANGER EYES
70 TALES OF TAIPEI
72 TITANIC OCEAN
74 WHO’LL STOP THE RAIN
76 ZE

IMMERSIVE

80 0 (ALBEDO)
82 ALTERNATES
84 AMAZING MONSTER!
86 BLISS CLUB VR
88 CROW CASTLE
90 EYES OF SHAME
92 FATHER’S VIDEO TAPES
94 GARGOYLE DOYLE
96 KANDAKA
98 KILLING PHILIP
100 MIRROR
102 NANA LOU
104 SOULPAINT
106 STEPHEN HAWKING’S BLACK HOLES VR
108 TOWERS OF FEBRUARY VR
110 WE SPEAK THEIR NAMES IN HUSHED TONES

BIENNALE COLLEGE CINEMA VIRTUAL REALITY

1991

114 DEUSA DAS AGUAS
116 HUMART
120 KEEPER
122 LOCKED UP
124 MASSAD
126 METEORA
128 QUEER UTOPIA
130 SENSING MIRROR
132 SOMEWHERE UNKNOWN IN INDOCHINA
134 THE THREAD – WEAVING A NEW NARRATIVE ABOUT MOTHERHOOD

BIENNALE COLLEGE

138 GOD WILLING
140 ONCE UPON A TIME
142 PROBLEMATIK
PROJECTS IN ORDER OF THEIR CURRENT STATUS

FICTION AND DOCUMENTARY DEVELOPMENT

34 FLOW

FINANCING

14 THE 67TH SUMMER
20 BLUE BANKS
30 FATNA A WOMAN NAMED RACHID
38 GOD WILL NOT HELP
46 HOME
56 THE MASTER OF THIS SILENCE
58 THE MONSTERS
60 THE MYSTERIOUS GAZE OF THE FLAMINGO
62 NOVIEMBRE
64 SAM
66 THE SMELL OF FRESHLY CUT GRASS
68 STRANGER EYES
72 TITANIC OCEAN

PRE-PRODUCTION

26 AN ENDLESS SUNDAY
28 FANON
32 FIRST NAMES
48 HORIZONTE
50 HOUSES
52 I, THE SONG
54 INDELEBILE
70 TALES OF TAIPEI

PRODUCTION

24 COLD
42 HER SECOND CHANCE
44 HOLD ME TIGHT
76 ZE

POST-PRODUCTION

12 5 SEASONS OF REVOLUTION
16 ARCADIA
18 BE WITH ME
22 CHASING THE SUN
36 FÜR IRENA
40 A GOLDEN LIFE
74 WHO’LL STOP THE RAIN

IMMERSIVE DEVELOPMENT

82 ALTERNATES
84 AMAZING MONSTER!
86 BLISS CLUB VR
88 CROW CASTLE
98 KILLING PHILIP
106 STEPHEN HAWKING’S BLACK HOLES VR
108 TOWERS OF FEBRUARY VR

PRE-PRODUCTION

80 0 (ALBEDO)
90 EYES OF SHAME
94 GARGOYLE DOYLE
96 KANDAKA
102 NANA LOU
104 SOULPAINT
110 WE SPEAK THEIR NAMES IN HUSHED TONES

PRODUCTION

92 FATHER’S VIDEO TAPES

POST-PRODUCTION

100 MIRROR

BIENNACLE COLLEGE CINEMA VIRTUAL REALITY DEVELOPMENT

116 DEUSA DAS AGUAS
118 HUMART
120 KEEPER
122 LOCKED UP
124 MASSAD
128 QUEER UTOPIA
130 SENSING MIRROR
132 SOMEWHERE UNKNOWN IN INDOCHINA

PRE-PRODUCTION

134 THE THREAD – WEAVING A NEW NARRATIVE ABOUT MOTHERHOOD

PRODUCTION

138 GOD WILLING
140 ONCE UPON A TIME YOU LOVED ME
142 PROBLEMATIK

1991

BIENNACLE COLLEGE CINEMA DEVELOPMENT
FICTION AND DOCUMENTARY
DIRECTOR'S BIOGRAPHY
Lina is a documentary filmmaker and journalist who has made short and medium-length documentaries. Her last short documentary, Letters to S, premiered at IDFA. She holds a Master’s degree in Documentary Filmmaking from Essex University. As a camerawoman, she has been documenting events in Jordan, Lebanon, Syria and Turkey over the past 10 years. Lina has been working on her most recent and first feature-length undercover for 10 years and is currently in editing.

LOGLINE
In her twenties, an aspiring video journalist finds herself already facing self-reckoning. Born in Damascus, Lina starts to report on the events around her but is compelled to become a war reporter and later, the unexpected narrator of her own destiny.

SYNOPSIS
As a young independent female video reporter, Lina explores the world through the lens of her camera. She finds clarity in reporting. But as the uprising begins in Syria, and she starts reporting, working in disguise, using aliases and concealed cameras in different cities in Syria, clarity becomes impossible even to Lina. She and her close group of female friends engage in acts of peaceful dissidence alongside the larger movement. One by one, she and her friends are detained and intimidated. Lina continues to report and document for years while she loses friends around her, including those who flee the country. While Lina rushes to continue documenting the armed struggle, she is detained and held captive, and she bears witness to unspeakable suffering, and barely survives. From an independent energised reporter to a mature filmmaker Lina fights isolation, darkness and confinement. In Europe she rewrites the testimony of her own history. She narrates not with the voice of a reporter, but that of an author.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Direct pre-sales to complete financing, local distributors, and an international sales agent to achieve a meaningful and successful release.

DIRECTOR’S STATEMENT

My artistic approach came as a realization of owning the qualities of the imperfect conditions in undercover filmmaking. Over months we developed an artistic overarching form that could reflect the native and personal experience, producing a narration of voice over based on diaries, memories and recollections. I went with my intuitive personal and subjective point of view, and allowed the very constricted production environment to be part of the visual narrative. The image can sometimes be tight yet it is juxtaposed to the landscapes and a narration of the director. I tell my story with a voice over with a diary-like tone that is intended to remain vivid, descriptive and simple. This approach allows me to invite the audience to accompany me and my friends and allies as we grow up, like we did, rushed by the political circumstances surrounding us. We use archives to provide context, time signals and offer a wider view surrounding the characters of the films. The style and language reflects the energy and qualities of the main characters who are in their twenties, as a fresh, raw and direct approach.
Abu Bakr Shawky is an Egyptian-Austrian filmmaker. He studied political science and received an MFA in Film Production from NYU Tisch School of the Arts. His graduation project at Tisch was his debut feature Yomeddine, which premiered in 2018 in the Main Competition of Cannes Film Festival. The film received the François Chalais Award and was Egypt’s official submission for the 91st Academy Awards for Best Foreign Language Film. In 2018, Shawky was named by Variety as MENA Talent of the Year and was listed by Forbes Magazine among the top five Arab directors on the global stage.

In 1967, Ali Ragheb, a young man from Cairo, receives a letter from an Austrian girl named Liz - a reply to his ad looking for a pen pal. From this summer onwards, Ali’s attempt to become a pianist in a family of bureaucrats gains purpose when Liz pushes him towards an elusive goal: a concert for an audience. A friendship evolves across fast changing worlds, trying to survive war, peace, ruin and ecstasy.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
To find a 3rd co-production country and national distributors to finance the gap. 71% of the budget is secured. Wild Bunch will handle international sales.

**DIRECTOR'S STATEMENT**
The 67th Summer is a fictionalized version of actual family events, set inside the universe of two simple middle-class families. The worlds they inhabit - Egypt and Austria - are changing fast, through progress or violence, but never by the hands of the protagonists. But when times are changing, you either adapt or you go under. Even by being terribly apolitical, politics always get into the way of their normal lives and interfere with it. For both families, the changing times come with new questions and lifestyles. The generation before them knows no questions. The one after them knows no traditions. They are the ones exposed to both, and have to pick what makes sense. At the core of the film are our two heroes, whose defiance shows everyone what love can do. Irrational, undefinable - it exists despite their own selves. It’s not a film about the people who cause the change, but the unheard stories of the individuals usually thrown into the masses, trying to be big while big men are acting small. It's the simple stories of our close relatives and families, striving for a meaningful life. It's small fish in big ponds, flowing through a river they can only follow, but never control.

**PRODUCTION COMPANY PROFILE**
Cinenovo was created in 2012 by Julie Viez. Driven by a commitment to high-quality art-house cinema, Cinenovo aims to discover new international talent whose cinema transcends cultural boundaries.

In 2019, Cinenovo shot La Salamandre, the debut feature of Alex Carvalho adapted from the book by Jean-Christophe Rufin, which premiered at Venice’s International Film Critics’ Week in 2021. Cinenovo’s last production, Harka, directed by Lotfy Nathan, premiered at the 75th Cannes Film Festival, in the Un Certain Regard section, and received the Best Actor award for the performance of Adam Bessa.

**MAIN FILMOGRAPHY OF PRODUCER**
- 2022 Harka by Lotfy Nathan
- 2021 La Salamandre by Alex Carvalho

Currently in development
- La Vraie Vie by Marie Monge
- Bonjour Tristesse by Durga Chew-Bose
- Son by Lotfy Nathan
- The Master of This Silence by Jonathan Littell
- The Vanished Days by Morgan Simon

**FORMAT / RUNTIME**
HD / 120’
Color
**BASED ON**
Family events
**LANGUAGES / LOCATIONS**
Arabic, English, German / Egypt, Austria
**BUDGET / FINANCING**
€ 3,669,815 / € 2,624,908

**DELEGATE PRODUCTION COMPANY**
Cinenovo
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**MAIN PRODUCTION COMPANY**
Cinenovo
**CO-PRODUCTION COMPANIES**
Film AG, Film Clinic
**PARTNERS ATTACHED**
Wild Bunch, Film Clinic, Austrian Film Institute, ORF, Doha Film Institute
**CREATIVE TEAM**
Abu Bakr Shawky, Director and Writer
Julie Viez, Main Producer
Alexander Glehr, Mohamed Hefzey, Co-producers
Yorgos Zois is a Greek director whose body of work, four shorts and one feature film, has been selected at A-festivals worldwide (Cannes - Semaine de la Critique, Venice - Orizzonti, Rotterdam, Telluride, etc.) and has been acknowledged with numerous awards worldwide including Best Newcomer Director from the Hellenic Film Academy and a European Film Academy nomination for Best Short Film. He was also member of the official Jury “Lion of the Future” at the 74th Venice IFF. He is now in post-production of his second feature film, Arcadia.

SYNOPSIS
Yiannis and Katerina arrive at a tourist resort off-season. They are both in a state of shock: Yiannis has learned that his wife has been killed in a car accident with an unknown man. The police escorts Yiannis to a summer house to collect his wife’s belongings. He soon realizes that his wife had a lover and this house served as the hideout for them.

In this otherworldly resort, strange couples walk behind each other, as if connected by an invisible thread. As soon as night falls, characters from all paths of life meet at Arcadia, a tavern hidden in the pine forest. Katerina leaves Yiannis asleep, and visits Arcadia where a mystical world is revealed to her.

As Yiannis tries to put the pieces of his wife’s secret life together, Katerina will learn about a dark secret that keeps her stuck with him. Just before the lovers’ funeral, they will both realize that in order to move on with their lives, they must first confront their own ghosts.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet with financiers, investors, sales agents, distributors, broadcasters and post production collaborators.

FORMAT / RUNTIME
1:66 / 105’
Colour

LANGUAGES / LOCATIONS
Greek / Athens, Chalkida

BUDGET / FINANCING IN PLACE
€ 1.337.309,72 / € 1.007.171,91

MAIN PRODUCTION COMPANY
Foss Productions | Homemade Films

CO-PRODUCTION COMPANIES
Red Carpet

PARTNERS ATTACHED
Onassis Foundation, Flux Foundation

CREATIVE TEAM
Yorgos Zois, Director and Writer
Konstantina Kotsamanis, Writer
Vangelis Mourikis & Angeliki, Papoulla, Main Cast
Antigoni Rota, Maria Drandaki, Stelios Cotionis, Main Producer
Veselka Kiryakova, Co-producer
Konstantinos Koukoulis, DoP
Giannis Halkiadakis, Editing
Elena Vardava, Production Designer
Vassilia Rozana, Costume Designer
Simeonov Alexander, Leandros Ntounis, Sound
Petar Dundakov, Composer

DELEGATE PRODUCTION COMPANY
Foss Productions

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DIRECTOR’S STATEMENT

Arcadia combines two notions that have always been a great inspiration for me: ghosts and love. Despite what we usually think of ghosts, it struck me that ghosts do not haunt people but the other way around. It is people that haunt ghosts because they have unfinished matters with the deceased. So, ghosts are trapped on Earth, forced to follow the living, until the living people can let go. And, in the end, nobody really knows if this is a prison for the dead or for the living. Who is the one that suffers more? The trapped ghost who is tied to the living person, or the living person who can barely breathe, carrying this burden around? This hypnotic experience between reality and otherworldliness encapsulates the filmic style I have embraced; a no man’s world, where logic and absurdity, magic and realism blend and you cannot easily distinguish between them. I do not wish to provoke horror in the audience, but rather invoke existential agony, highlighting the lives of ghosts as the obsessions of the living. Arcadia is the story of a separation that did not happen in life and will happen in the afterlife. A ghost love story.

PRODUCTION COMPANY PROFILE

Based in Athens, Foss is one of the biggest production companies in Greece. Established in 1992, Foss has been a key player in the Balkan territory, in content creation and production, advertising and audiovisual services. Since 2016, Foss is developing, producing, and co-producing a wide variety of short and feature films, from arthouse festival hits to high-end, high-concept projects. Foss’s filmography includes some of the most prolific Greek films that have been multi-awarded in A-list international film festivals and have been sold in many distributors and broadcasters worldwide.

MAIN FILMOGRAPHY OF PRODUCER

2021 Echoes Of the Past by Nicholas Dimitropoulos
2022 Broken Sound by Fivos Kontogiannis

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Third Kind

Venice Gap-Financing Market • Arcadia

Yorgos Zois
Director
Antigoni Rota
Producer
Stelios Cotionis
Producer
TAIPEI

Be with Me
Ru Quo Ai Yu Tien Yi
Wern-Ying Hwarng

Fiction Feature | Post-Production

Director's Biography
Wern-Ying Hwarng is a production designer and producer. After graduating from United States, she worked as a costume and stage designer on Broadway until Hou Hsiao-hsien invited her to collaborate on his film Good Men, Good Women, thus kicking off her career in film. She is a seven-time Golden Horse Awards nominee, winning Best Art Direction for Flowers of Shanghai and Best Makeup & Costume Design for The Assassin, both films directed by Hou Hsiao-hsien. She also brought Taiwan’s film aesthetic to the world stage as the supervising art director on Martin Scorsese’s Silence. Wern-Ying Hwarng is a member of the Academy of Motion Picture Arts and Sciences (Production Design Branch).

Synopsis
This is a story of reminiscence, remembering my long-deceased Grandpa. To remember is to transcend, therefore it is a story of time and space, overlapping and intertwining. It’s also a quest of love and work, a spiritual and emotional journey; and through which values are re-examined and life reaffirmed. In the end, what Faye has been yearning for is not a “home” in the conventional sense, but a “hotel” which she owns and designs by herself like her Grandpa used to.

Logline
Faye works hard. She revisits her childhood with her grandfather after episodes of “failed” love. The “Spirit” in her dreams proclaims to be her life companion.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with funds, international sales and festival programmes.

Venice Gap-Financing Market • Be with Me

FORMAT / RUNTIME
2K / 120’

Colour

LANGUAGES / LOCATIONS
Mandarin / Taipei* (as per institutional practices)

BUDGET / FINANCING
€ 1,600,000 / € 1,300,000

MAIN PRODUCTION COMPANY
Sinomovie

CREATIVE TEAM
Hwarng Wern-Ying, Director and Writer
Chen Hisiao-Wen, Yang Yi-Chien, Writers
Ariel Lin, Vic Chou, Ethan Juan, Main cast
Hou Hisiao-hsien, Main Producer
Yu Jing-Pin, DoP
Hsiao-Tung Chen, Editing
Hwarng Wern-Ying, Costume designer and Production designer
Tu Duu-Chih, Sound
Lim Giong, Composer

DIRECTOR’S STATEMENT
«The World is a transitory inn for all creatures, and time is a transient passenger passing through all generations» — Li Bai. I’ve always wanted to write about Grandpa and the statue called “Deity Xuantian”, which has been worshipped in the family for six generations. Grandpa was happy, generous, and full of life. His characters become the standards of my later encounters with men. The Spirit and the Deity Xuantian evoke layers of mystery and enhance the narrative of alternate realities.

Production designer and producer. After graduating in the United States, she worked as a costume and stage designer on Broadway until Hou Hisiao-hsien invited her to collaborate on his film Good Men, Good Women, thus kicking off her career in film. She is a seven-time Golden Horse Awards nominee, winning Best Art Direction for Flowers of Shanghai and Best Makeup & Costume Design for The Assassin, both films directed by Hou Hisiao-hsien. She also brought Taiwan’s film aesthetic to the world stage as the supervising art director on Martin Scorsese’s Silence.

PRODUCTION COMPANY PROFILE
Sinomovie is experienced in international co-productions, with an excellent record of cross-border integration and cooperation. Our pursuit of high standards is highly regarded in Taiwan’s industry.

MAIN FILMOGRAPHY OF PRODUCER
2022 A Holy Family by Elvis Lu
2021 Far Away Eyes by Wang Chun Hong
2015 The Assassin by Hou Hisiao-Hsien

DELEGATE PRODUCTION COMPANY
Sinomovie

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Chuti Chang

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ROMANIA, FRANCE, SLOVENIA
BLUE BANKS
MALUL VANAT
ANDREEA CRISTINA BORŢUN
FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Andreea Bortun is a Romanian filmmaker and playwright, an alumna of BARD College Berlin and UNATC Bucharest. Her work blends visual poetry and anthropology to explore origins, female point of view and nature. Her recent documentaries embody an intersectional female gaze and give a voice to women from the rural, ethnic Roma or not. The films Andreea wrote or directed were screened at many film festivals, such as Cannes Quinzaine des Réalisateurs, Toronto IFF or Karlovy Vary IFF. She had her debut in theatre with a show directed by Neil LaBute. Blue Banks is her debut as a feature director.

SYNOPSIS
Blue Banks is a chronicle, told over four seasons, about a young mother’s ambition to live her life according to her own dreams. Her dreams are neither precise, nor great. They are mostly cursory and inappropriate, tailored by the aspirations of her own very poor community.

Faced with the difficulties of being a single young mother and trying to prove the men in her life she’s capable and worthy, Lavinia keeps making the wrong decisions. She’s stubborn and impulsive and strong and funny. Looking for stability she’s betting everything on renovating an unstable house. She miscalculates. In order to finish it, she has to leave to work abroad, leaving her son in the village.

In the balance of life, when one person leaves, another takes their place. Dani is forced into a premature coming of age. As a 13 year old boy, escaping his mother’s suffocating presence, Dani easily falls into contrasting influences. He starts questioning his mother’s narrative and worlds of possibilities open. But he doesn’t get a chance to decide, as his mother returns home sooner than planned. Reunited again in an endlessly unfinished house, Lavinia and Dani face the distance between them.

LOGLINE
Lavinia, a single mother, is trying to make a living for her and her son, in a poor Romanian village. When she gets a job in Marseille, she has to leave him behind. While she’s away, he is left with a sea of possibilities, trying to figure out who he can become.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find European financiers, buyers, international sales agents. Having already 75% of the budget secured we are now looking for partners who can help us fill the financial gap through pre-sales and sales agents.

Andreea Cristina Bortun
Writer and Director

Gabriela Suciu
Producer

FORM / RUNTIME
Digital / 120'
Colour

LANGUAGES / LOCATIONS
Romanian, Romani, French, Slovenian / Telčianska county (Romania), Călărași county (Romania), Marseille (France)

BUDGET / FINANCING IN PLACE
€ 1,085,000 / € 808,675

MAIN PRODUCTION COMPANY
Atelier de Film

CO-PRODUCTION COMPANIES
Films de Force Majeure, Perfo

PARTNERS ATTACHED
TETA Romania, MediaCom Romania, Mindshare Media, Forest Film, Shoni Productions

CREATIVE TEAM
Andreea Cristina Bortun, Director and Writer
Gabriela Suciu, Main Producer
Jean-Laurent Csinidis, Ales Pavlin, Co-producers
Laurentiu Râducanu, DoP
Tudor D. Popescu, Editing
Lulu Petrescu, Production Designer

DELEGATE PRODUCTION COMPANY
Atelier de Film

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DIRECTOR'S STATEMENT

The main inspiration for this project has been the Romanian South and its women, the place where I was born and raised and also the place I kept running away from till very recently. When I started the research I found myself in a very conflictual position: on one side as someone that belongs to that world and needs to protect it and on the other as somebody who looked down on it with prejudice. But filmmaking, for me, functions as a forms of knowledge. In time, along with the process of research and writing, hidden tensions started to make more sense.

At the base of the research and development of this project lies my interest in the changes of anthropological nature happening in the Romanian village in the last decade and a half. Influenced by media and the waves of labor migration, women in the most remote parts of the world are beginning to imitate Western ways of life, mentalities and desires. This process often ends up creating conflicts with their own realities.

PRODUCTION COMPANY PROFILE

Atelier de Film is a film production company based in Bucharest, founded in 2012 by PhD Gabriela Suciu. They are a regular presence in the international film market, with recent productions When Night Meets Dawn selected for Quinzaine des Réalisateurs (Cannes) and Blue Moon winning the Golden Shell at San Sebastián Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2021 Blue Moon by Alina Grigore
2021 When Night Meets Dawn by Andreea Cristina Bortun
2020 The Apartment by Geo Doba
2018 Several Conversations of a Very Tall Girl by Bogdan Theodor Oțeana
2017 Anathema by Andreea Cristina Bortun
2017 Stela by Stanca Radu

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

When Night Meets Dawn
Anathema
DIRECTOR’S BIOGRAPHY
Ruosong Huang, director and screenwriter, graduated from the Communication University of China and La Fémis in France with a major in directing. He has made short films and documentaries in China, France, Argentina, Vietnam and other countries. His short film Peng Tian (2014) was screened at the French Cinémathèque, Cannes Short Film Corner and Beijing International Student Film Festival. The short Muchacha Joven (2014) was screened at Clermont-Ferrand Film Festival.

SYNOPSIS
After years of studying abroad, Peng Tian moves back and starts a new life in China. He plans to work in a big city. But without telling him, his mother finds him a job and buys him an apartment in their hometown, a small city which is being built into the “Eastern Rhine”.

Soon, Peng Tian realizes that he has no passion towards the dead-end job, while his girlfriend Ruo Qi presses him to get married. Under the double pressure, Peng Tian tries to explore new options. After several job interviews, he is aware that he will be exploited no matter which company he works for. He feels frustrated and has a big fight with Ruo Qi.

San Pao, Peng Tian’s childhood buddy, has been negotiating an acquisition of a dam for months. A shortage of funds makes him think of bringing Peng Tian into the fold. Peng Tian decides to mortgage the apartment to get involved in the risky investment.

Later, Peng Tian and San Pao have a party to celebrate the taking over of the dam. Peng Tian passes out from drinking too much. When he wakes up, his mother believing that he attempted suicide finally agrees to let him to make choices. Peng Tian is reborn as a new man, slowly integrating into this ancient society...
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-producers, distributors, festivals and sales company in Europe, Asia and North America.

Venice Gap-Financing Market • Chasing the Sun

FORMAT / RUNTIME
Digital / 95’

LANGUAGES / LOCATIONS
Chinese / Hunan Province, China

BUDGET / FINANCING IN PLACE
€ 495.000 / € 359.230

MAIN PRODUCTION COMPANY
Event Horizon Culture Media

CO-PRODUCTION COMPANIES
Chinese Shadows

CREATIVE TEAM
Ruosong Huang, Director and Writer
Tianyi Peng, CUI Runling, Qianghao Luo, Main Cast
Yingjie Xu, DoP
Ruosong Huang, Editing
Kangrong He, Production Designer
Xiong Deng, Costume Designer
Wenjie Wei, Sound

DELEGATE PRODUCTION COMPANY
Chinese Shadows

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DIRECTOR’S STATEMENT

In 2013 I returned from France to my hometown to shoot my graduation film. I was surprised to find that during my four-year absence, the Chinese internet economy began to take off. And I felt alienated from Chinese society. Based on true experiences, I started to write this story to portray the life of the youth born in the 90s. Coddled by their parents, they can’t easily adapt in the adult world where they are squeezed by predatory entrepreneurs, suffering from consumerism, and facing quarter life crisis.

Under this context, the hero in the story lost his way while trying to find his place in the world. Peng Tian in the film is also a mirror of myself. We grew up in a similar family environment and went to Europe to study, embracing values of freedom and individualism, during the rapid economic development in China. A few years later, we felt we had become strangers in our homeland.

The story portrays in a natural and detailed way the Chinese youth who gradually lose their judgement under the pressure of society and family, while they are forced to move forward. Through my film, I hope to bring out the plight as a way to understand the times in which we live.

PRODUCTION COMPANY PROFILE

Hong Kong based production company, Chinese Shadows represents the new generations of Asian directors by introducing their work to the world and produces Asian films with an international reach. Since its creation in 2008, Chinese Shadows has been involved in the production of some of the most talented Chinese directors, including Xiaoshuai Wang, Ye Lou, Chuan Lu, etc. The current line-up includes coming projects by documentary master Wang Bing, Iranian new talent Dornaz Hajiha, etc.

MAIN FILMOGRAPHY OF PRODUCER

2022 Silver Bird And Rainbow Fish by Lei Lei
2019 Abracadabra by Faozan Rizal
2018 Chinese Portrait by Wang Xiaoshuai
2017 Marliana the Murderer in Four Acts by Mouly Surya
2014 Red Amnesia by Wang Xiaoshuai
2014 (Sex) Appeal by Wang Wei-ming

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Muchacha Joven
Late Autumn
DIRECTOR’S BIOGRAPHY
Erlingur Thoroddsen is an award-winning writer and director from Iceland, and a graduate from Columbia University’s MFA Film Directing Program. Erlingur recently wrote and directed the feature film The Piper for Millennium Films. It stars Charlotte Hope and Julian Sands with original music by Christopher Young. Erlingur also wrote the Blumhouse horror film, Midnight Kiss, and wrote as well as directed the internationally acclaimed psychological thriller, Rift.

Rift was the Closing Night at Film Gothenburg International Film Festival, and also screened at FilmFest München Outfest, Los Angeles (Artistic Achievement Award), Fantastic Fest, Austin TX and London BFI Film Festival. Rift will be reimagined by Netflix with an English language update, which Erlingur will write and direct.

SYNOPSIS
Óðinn lives alone with his daughter Rún after her mother, Lára, died by apparent suicide a few months before. He works for a state-run regulatory body where he is assigned the task of researching the Krókur juvenile home from the 1980s. Krókur was no ordinary teenage home, and one of the unsolved mysteries from there is the death of two boys, which at the time was declared an accident.

While Óðinn examines the case, we see part of what happened in Krókur in 1984, from the point of view of Aldís, a young maid there who falls in love with Einar, a boy who has just arrived to the home and is very secretive about what he did that got him sent there. Of course Aldís doesn’t know, but Einar is one of the boys who will later die in the mysterious accident.

As he digs deeper into the case, Óðinn begins having haunting visions of his late wife Lára. Meanwhile, Rún also says she is having frightening nightmares about her dead mother being angry with her. Eventually Óðinn begins to suspect that she may not have died by suicide...

LOGLINE
As Óðinn investigates decades-old deaths at a juvenile treatment centre, he begins to suspect that the sinister secrets he uncovers are connected to his ex-wife’s mysterious suicide — as well as his teenage daughter’s strange behaviour.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with potential co-producers, financiers and distributors. Specifically interested, but not limited to, partners from France and North America.

FORMATT / RUNTIME
Alexa LF / 100'

COLOUR

BASED ON
novel Kuldi by Yrsa Sigurðardóttir

LANGUAGES / LOCATIONS
Icelandic / Iceland

BUDGET / FINANCING
€1.950.000 / €1.670.000

MAIN PRODUCTION COMPANY
Compass Films and Eyjafjallajökull Entertainment

CO-PRODUCTION COMPANIES
Mirage Films

PARTNERS ATTACHED
Icelandic Film Centre, Ministry of Industries and Innovation Iceland, Nordisk Film and TV Fond, SENA, RÚV, Scanbox, Tax Shelter Belgium

CREATIVE TEAM
Erlingur Thoroddsen, Director and Writer
Heather Millard, Sigurjón Sighvatsson, Producers
Elisa Heene, Co-producer
Brecht Goyvaerts, DoP
Drífa Freyja Ármannsdóttir, Production Designer
Helga Rós V. Hannam, Costume Designer
Einar Tryggvasson, Composer
Jóhannes Haukur, Jóhannesson, Hallíðra Geirharðsdóttir, Sara Dögg Ásgeirs dóttir, Main Cast

DELEGATE PRODUCTION COMPANY
Compass Films

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DIRECTOR'S STATEMENT
In crafting the screenplay for Kuldi, I was most interested in using the conventions of genre to subvert audience expectations as much as I could. The film has two separate storylines entwine and eventually merge, both of which are indebted to different thriller subgenres. We have Ódinn's story, starting off like a traditional Scandi-noir-mystery with an ambiguously supernatural undercurrent. And then we have the events at Krókur in 1984, which recalls the mood and dense atmosphere of classic haunted house films. However, as the narrative unravels we slowly but surely begin to upend these genres. The haunting in the 80s-set part turns out to be much more psychological than supernatural, and the modern day mystery spirals off into unexpected directions.

This playful subversion is a big part of what will make Kuldi stand out in a saturated field of Scandinavian mystery films and series — and it is precisely the reason I felt compelled to tell this story. It's a movie that revels in its surprises and wants to scare the audience in a gleeful way.

PRODUCTION COMPANY PROFILE
Compass Films, established in 2012 by producers Heather Millard & Thordur Jonsson. The company's first project was the award-winning psychological-thriller Of Good Report (co-production South Africa- Iceland) which premiered at TIFF 2013 followed by the BFI London Film Festival. Other notable productions include feature-documentaries Band (HotDocs) and YARN (SXSW). Compass Films has been active in the Icelandic film community producing their own content for cinema, television and online from live-action, documentary to animation, as well as offering consultancy and service productions.

MAIN FILMOGRAPHY OF PRODUCER
2022 Band by Álfrún Örnólfsdóttir
2022 Summerlight and Then Comes The Night by Elfar Adalsteins
2021 Alina by Kristín Jóhannesdóttir (Line Producer)
2021 Beast Slayer by Thorý Mjallhvit
2018 Let Me Fall by Baldvin Z. (Executive Producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Rift
ITALY, GERMANY, IRELAND
AN ENDLESS SUNDAY
UNA STERMINATATA DOMENICA
ALAIN PARRONI
FICTION FEATURE | PRE-PRODUCTION

DIRECTOR’S BIOGRAPHY
Alain Parroni was born in 1992 in the Roman countryside to a family of carny folk that still inspires him. When he was born, his mother was 18 and his father was 20 years old. She is a housekeeper, he is a carpenter. He studied fine arts and discovered the magic of cinema. He decided to explore filmmaking further and attended the RUFA, where he was noticed by Stefan Sagmeister. During the RUFA Contest, Sagmeister awarded him with the first prize: a residence period in New York City.

SYNOPSIS
Brenda, is pregnant: she will finally leave her “sign” in the world. Kevin (16) is impulsive and very active on social networks, covers the city’s walls with his name: the more he stains, the stronger is his mark on the world. Alex, Brenda’s boyfriend, has just turned 19-year-old and is about to become a father. He relies on his friends in every way, but he can not find a real reason or way to be remembered. What if the child is not even his son? How can he leave a “sign” though? All the three guys reject social conventions: school or work, family and friendships. They live in a yellow Fiat Punto parked under an abandoned Roman Aqueduct in the countryside of Rome. The three guys move from the sea-coast of the province to the old city of Rome, experiencing a carousel of different characters and environments. The sentimental adventures and the seduction of independence are the instinctive forces that drive all the actions of visual narration. Kevin, involved in catalyzing attentions to himself and acting instinctively; Brenda, tormented by the future; and Alex’s race for the “I exist” cry, ending up with an an act of public violence: some sort of shabby and improvised attack.

LOGLINE
Alex, Brenda and Kevin, post-millennials from Rome’s countryside - living that phase of life when being in the world is something difficult to deal with - are striving against the everyday life in order to give a sense to their existences. They are trying to be noticed and remembered along time.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find a sales agent, international distributors, and investors from all over the world.

FORMAT / RUNTIME
2:39:1 / 100’
Colour

LANGUAGES / LOCATIONS
Italian (Roman Accent) / Rome, Torvajanica, Ardea

BUDGET / FINANCING IN PLACE
€ 1,368,331 / € 1,152,439

MAIN PRODUCTION COMPANY
Alcor film

CO-PRODUCTION COMPANIES
Fandango; Road Movies; Art Me Pictures

PARTNERS ATTACHED
MiBact - Lazio International Fund

CREATIVE TEAM
Alain Parroni, Director
Lea Germain, Producers
Raffaella Di Giulio, Sales Agent
Attilio Mero, Line Producer
Daria D’Antonio, DoP
Riccardo Giannetti P., Editor
Francesco Filosa, Designer
Danny De Angelis, Sound

DELEGATE PRODUCTION COMPANY
Alcor, Fandango, Road Movies

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DIRECTOR’S STATEMENT
The need to speak about adolescence and growth is a necessity which underlies every work. The new generations are often referred to as wasted, but there is no war this time, no drug, political, racial or social disagreement that makes this Generation the pride of posterity. We are only the result of contamination, of a reflux of appropriations, an agglomeration of images bombarded by an informational simultaneity that makes any desire for fighting for something out of time. We’re a little bit of everything and nothing. The films are indelible traces, today the excessive production of images, often “filtered”, vanishes any form of precise identification, worsening in the form of a continuous self-representation superficiality. The intention is to make a story with a modern look, in line with the photographic trends brought by the internet, the social networks, the virtual reality and mass photography; a frenetic narrative that gives the spectator that poetic and adrenaline apathy which is typical of Gen-Z.

Sunday is an existential limbo where human being seems to float in a place devoid of space and time. It seems that like Monday never comes.

PRODUCTION COMPANY PROFILE
Alcor is an independent film production based in Rome, founded by Giorgio Gucci. Our vision is that creatives should see it like a second home. The vibes of the company are experimentation, sharing, being bold but at same time fearless and determined.

We have set up Alcor’s activity in two different production divisions: Art-house films and documentaries for international festivals’ distribution. Series for television broadcasters and streaming platforms.

MAIN FILMOGRAPHY OF PRODUCER
2020  Le Eumenidi by Gipo Fasano

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Adavede
Jean-Claude Barny is a French director, originally from Guadeloupe and Trinidad & Tobago. The cinema of Jean-Claude Barny clearly affirms its Caribbean identity, halfway between the Europe of authors and the America of the entertainment industry. Self-taught, he began to develop his skills at the age of 16 by deciphering arthouse, action and fiction films in movie theaters. In 1994, he started directing his first short film. In 2003, he wrote his first feature film "Neg Maron," followed by several award-winning films.

Frantz Fanon has just been appointed chef medical officer at the psychiatric hospital of Blida, in Algeria. Very soon, the innovative methods and the humanistic treatment he gives to Algerian patients attracts him the wrath of his colleagues and the director of the institution. However Frantz Fanon is not a man to be stepped on. His determination and his ideas generates interest of FLN and his leader Abane Ramdane, who offers to join the cause. In a context where tensions between the French army and FLN are becoming increasingly evident, Frantz Fanon sounds like a traitor. With his wife Josie, they are caught in a vortex of violence which lead them to take up the cause for the independance of Algeria.
Carrying out this work under good conditions comes at a cost. Therefore, we need as many partners as possible on board to complete the financing.

**FORMAT / RUNTIME**  
Scope / 100’  
Colour

**BASED ON**  
The life of Frantz Fanon

**LANGUAGES / LOCATIONS**  
French, Arabic / Luxembourg, Tunis, France (Martinique)

**BUDGET / FINANCING IN PLACE**  
€ 3.300.000 / € 2.600.000

**CREATIVE TEAM**  
Jean-Claude Barny, Director and Writer  
Philippe Bernard, Writer  
Sébastien Onomo, Producer

**DIRECTOR’S STATEMENT**  
Like Fanon, I’m Antillean. My parents came to mainland France to study and work. In my own way, and in my time, I have felt and experienced the existential questions he faced. Rereading Black Skin, White Masks, one is struck by how relevant and accurate it still is. As a filmmaker, I want to introduce Fanon to a new generation and to the general public who are not familiar with his stance and actions toward emancipation. His tragic and meteoric journey, his commitment and courage, but also his love of life and energy. The audience will be immersed among the protagonists speaking in their own languages so they can experience the feeling of uprootedness, foreignness, otherness. This film will be experienced from the inside, through the eyes of Fanon – at once a psychiatrist, a theorist of violence, a man true to his convictions who doesn’t avoid contradictions or confrontations, and goes to the far reaches of himself. War is that moment of truth where death can strike at any time, where every single choice or stance is crucial. Fiction helps embody his thought through characters, and get to the heart of their challenges and journeys which echo the times we live in.

**PRODUCTION COMPANY PROFILE**  
Special Touch Studios is a production company whose ambition is to renew the imagination by proposing other views on the world. An editorial line focused on Africa, the Caribbean, Asia and the Urban Cultures and the emergence of talents carrying strong stories with a universal dimension.

**DELEGATE PRODUCTION COMPANY**  
Special Touch Studios

**MAIN CONTACT PERSON**  
Sébastien Onomo

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**DELEGATE PRODUCTION COMPANY**  
Special Touch Studios

**MAIN FILMOGRAPHY OF PRODUCER**  
2016 Gang of the Caribbean by Jean-Claude Barny  
2018 Funan by Denis Do

**PREVIOUS WORK BY DIRECTOR**  
ON FESTIVAL SCOPE PRO  
Gang of the Caribbean
MOROCCO, FRANCE

FATNA A WOMAN NAMED RACHID
FATNA ÙNE FEMME NOMMÉE RACHID
HELENE HARDER

DOCUMENTARY FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Graduated from l’Ecole Normale Supérieure de Paris, & after training at UC Berkeley Film & Media School, Hélène Harder directs her 1st feature documentary in Senegal Ladies’ Turn in 2012. Awarded 4 times, the film is broadcast on ARTE, TV5 Monde and US public broadcaster PBS. Since 2013, she works with Abel Aftam between France and Morocco on the transmedia project CasaMantes supported by CNC’s New Media fund and Fatna A woman named Rashid co produced with Wendigo films supported by CNC, region Île de France and 2M TV Maroc. She works regularly as photographer with dance and theatre companies.

LOGLINE
After years spent in recovering from torture, Fatna ElBouih, former political prisoner in Morocco, goes back to activism. She gets involved in prisons in Casablanca, fights to keep girls in school and travels to Turkey to meet with Syrian women survivors. As we follow Fatna, today’s images mix with those filmed in the 70s while Fatna’s voice over tells us the story of her childhood and as a student in Casablanca leading to her forced disappearance. Constructed as a sensitive and intimate journey, the film makes us feel this «dream for change» that Fatna never gave up and pursues until today.

SYNOPSIS
Fatna El Bouih is one of thousands of recognized victims of human rights violations during the “years of lead” in the 70’s. After years of silence and rebuilding, Fatna wrote a book in which she describes her life as a former political prisoner and how she discovers her will to never give up to her dream of change. Thirty years later, Fatna is an activist in human rights movements especially for woman and girls out of school in Morocco and for former political prisoners (women) around the world. She also founded, with her husband, the association Relay-Prison- Society at the same quarter of the former Derb Moulay Chrif detention center. Fatna engages in one of her last fight, the organization of a film festival in the impenetrable Oukacha prison in Casablanca. As she travels around Casablanca and to the Syrian-Turkish border, Fatna shares with us the intimate and sensitive story of a life punctuated by major historical events. Fatna’s story is one of a woman whose whole life is dedicated to the traditionally male arena of political activism. The film questions the constant risk of women’s erasure from the collective memory while highlighting important and deep changes of our time.

VENICE GAP-FINANCING MARKET • FATNA A WOMAN NAMED RACHID
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with European co-producers, international distributors and sales agents and international festivals programmers.

FORMAT / RUNTIME
Digital / 80’
Colour

BASED ON
original screenplay

LANGUAGES / LOCATIONS
Moroccan Arabic (Darija), French, Arabic / Maroc, Turkey, France, Spain

BUDGET / FINANCING
IN PLACE
€ 350,022 / € 225,000

MAIN PRODUCTION
COMPANY
Abel Aflam

CO-PRODUCTION
COMPANIES
Wendigo Films

PARTNERS ATTACHED
2m Tv Maroc, Cnc, Region Ille De France, Angoa Procircp

CREATIVE TEAM
Hélène Harder, Director
Jean David Lefebvre, Ilham Raouf, Producers
Nadege Labe, Co-producer
Souki Belghiti, DoP
Mehdi Marhoum Filali, Sound
Laurence Manheimer, Editing
Floy Krouchi, Composer

DELEGATE PRODUCTION
COMPANY
Abel Aflam

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DIRECTOR’S STATEMENT
In the National Archives of Kingdom of Morocco begin the inventory of files of thousand people recognized victims of human rights violations and political violence during the 70’ by the state. Among these files, there is one of Fatna ElBouih, former political prisoner. In her book A Woman Named Rachid, Fatna ElBouih reveals how her torturers forced her to be called by the masculine name Rachid. They not only wanted to persecute her for her revolutionary Marxist ideas but for being involved in ‘men only activities’, in politics: « To us, you are a man. Women should stay at home and have kids. Everything else is just queer nonsense.» As a filmmaker, I am highly interested in this « queer nonsense », a work I started already in my previous documentary film about women playing soccer in Senegal.

Fatna is today almost 67 years old and has still not given up on her dream of keeping alive her fight for justice and rights in Casablanca, I am filming a woman who embodies this change we all hope for and that we are so afraid of. I will follow Fatna in her last struggles as her husband wants to divorce, her health declines and her daughter just gave birth.

PRODUCTION COMPANY PROFILE
Founded in 2012 by Ilham Raouf and Jean-David in Casablanca Morocco, Abel Aflam produces and co-produces with the world, features and features documentaries. In this era of social networks and a Moroccan society undergoing deep changes, we are quite mindful of the new vectors of storytelling through new supports while preserving our cinematographic requirements. We advocate in support of artistically ambitious projects which allow for future Moroccan and foreign talents to find a voice.

MAIN FILMOGRAPHY OF PRODUCER
2020  Mothers by Myriam Bakir
2020  Primed, Mutts by Halima Ouardiri Crystal Bear
2020  The Secret Garden Of Tsunami by Anas Ould M’hamed Rabat
2019  The Unbeloved by Amina Harrar and M’barak Lautal
2017  Your Mother by Touria Benzari
2014  Hope by Boris Lojkine

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Ladies’ Turn
FRANCE, ARGENTINA, GERMANY

FIRST NAMES
LOS NOMBRES PROPIOS
FERNANDO DOMINGUEZ

DOCUMENTARY FEATURE | PRE-PRODUCTION

DIRECTOR’S BIOGRAPHY
Born in Buenos Aires, Argentina, Fernando Dominguez directed his first documentary film 75 inhabitants, 20 houses, 300 cows in 2011, which was screened at more than 15 international festivals among which Mar del Plata and Guadalajara. His animated documentary short Salers (2014) premiered at the BAFICI Official Competition and received the Jury Award at Clermont-Ferrand. His next documentary, First Names was selected to participate in Berlinale Talent DocStation and Malaga Mafiz in 2019.

SYNOPSIS
In 1878, the Argentine State perpetrated a genocide against the Mapuche people, to take over their land in the Patagonian desert, in the Southern part of the planet. Today, a new genocide is happening. A silent one.
Over the last years, the small towns have suffered the emigration of the younger generations, reducing the population to a half. But the older ones stay and, little by little, go blind. A strange disease, unknown until this day, affects the inhabitants of the Patagonian plateau, making them blind. Although only the men go blind, the women don’t.
The dry and cold climate, the high exposition to ultraviolet rays and the total lack of vegetation or any kind of protection, combined with a diet lacking vitamin A, are elements that only happen together and here, in this spot in the planet. These Mapuche farmers work outdoors, exposed to strong and constant winds that carry dust and ice particles, which harm the corneas, hurt the eyes and provoke blindness. This is the last phase of the genocide.
Through portraits of the members of the Bustos family, First Names records the last moments of these communities in this part of the world. How will everything be for the last time?

LOGLINE
First, it is the images that disappear. Then, the thoughts. Landscapes and faces become distorted over time, the only thing that remains of their loved ones are their first names. Los nombres propios will follow the last moments of life of an isolated Mapuche community in the south of Patagonia, whose men are gradually losing their sight, before it disappears forever from the eyes of the world.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find new partners, specifically interested, but not limited to international sales, Spanish co-producers and TV broadcasters.

Fernando Dominguez
Director

Damien Megherbi
Producer

FORMAT / RUNTIME
4K / 120’

Colour

LANGUAGE / LOCATIONS
Spanish / Argentina

BUDGET / FINANCING
IN PLACE
€ 354.246 / € 282.946

MAIN PRODUCTION COMPANY
Les Valseurs

CO-PRODUCTION COMPANIES
Hormiga Argentina, Black Forest

PARTNERS ATTACHED
CNC, Nouvelle-Aquitaine Region, Charente-Maritime Department, WCF, INCAA, Tribeca, Corfo, Rio Negro Region

CREATIVE TEAM
Fernando Dominguez, Director
Damien Megherbi, Main Producer
Candela Figueira, Christoph Hanheiser, Producers

DELEGATE PRODUCTION COMPANY
Les Valseurs

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DIRECTOR’S STATEMENT

Like many Argentines, I had, during my years of study, vaguely heard about the genocide perpetrated by colonists against the Mapuche communities. But it is only recently that I realized this ethnic conflict has never really stopped. In Patagonia I found out that another evil had been afflicting them for years: loss of sight and its gradual disappearance. Through my various years of research, I have probably met all the inhabitants of the Patagonian plateau, but it was with the Bustos family that I instantly developed a bond of friendship and a feeling of fraternity that continues to this day. The members of this family symbolize the three phases of the disease: the mother is in good health, the son is starting to go blind, and the father suffers from total blindness. I would like to incorporate the viewer into the heart of the cinematographic device in order to show him the extent of this disease called climatic keratopathy and bring to life this deterioration that affects not only their vision but also their memories. Los Nombres Propios is an experience in motion, moving from sight to blindness and then from blindness to memory. It portrays a world we are seeing for the last time.

PRODUCTION COMPANY PROFILE

Damien Megherbi and Justin Pechberty co-founded Les Valseurs, a production and distribution company in 2013. Their titles include Yves Piat’s Nefta Football Club, nominated for an Oscar and a César in 2020, Ayce Kartal’s Vilaine Fille, winner of the César 2019 for Best Animated Short Film, Qiu Yang’s She Runs, Best Short Film at Critics’ Week 2019. Their late shorts, Sidéral by Carlos Segundo and The Melting Creatures by Diego Céspedes premiered at the 2021 Cannes film festival and 2022 Cannes Critics’ Week. More recently, Big Bang by Carlos Segundo was selected in the official selection of Locarno Film Festival. In parallel, Les Valseurs are developing a theatrical feature film distribution branch in France.

MAIN FILMOGRAPHY OF PRODUCER

2022 Creatures that Melt in the Sun by Diégo Cespédes
2021 Sidéral by Carlos Segundo
2020 Step Into the River by Wejja Ma
2019 After Your Revolt, Your Vote by Kiswendsida Parfait Kabore
2018 Nefta Football Club by Yves Piat
2018 Wicked Girl by Ayce Kartal
DIRECTOR’S BIOGRAPHY
Gints Zilbalodis (1994) is a Latvian animation director, best known for his animated feature film Away (Annecy Contrechamp award in 2019) which he made all by himself after making several short films. Following his impressive debut, Gints is now working with a team on his second animated feature: Flow.

SYNOPSIS
There are two things that Cat doesn’t like – water and being with other animals. He’d be happy to stay alone on his island forever, but his life is turned upside-down when the island is devastated by a great flood. Just before all is lost, Cat is rescued by an approaching boat, led by the mild-mannered Capybara. Soon, contrary to Cat’s wishes, the boat becomes populated by more animals – Lemur, obsessed with collecting shiny objects, a playful and loyal Retriever, as well as headstrong and independent Bird, who is determined to lead the boat towards a group of colossal towers looming over the distant horizon. Cat idolizes Bird and tries to imitate him. But later, in the face of several challenges Cat realizes, that even Bird has his weaknesses and there are some decisions which cannot be made even by the most determined of leaders on their own. Cat and the others will have to make choices regarding who to help and who will be left behind. In the lonesome boat sailing through various mystical overflowed landscapes, Cat gradually changes his world view and learns to embrace and adapt to his biggest fears.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
To find funding to complete the financing plan through private investors and public funding, as well as broadcasters.

**FORMAT / RUNTIME**
1:08 / 75’

**Colour**

**BASED ON**
Original screenplay

**LOCATIONS**
Latvia, France, Germany

**BUDGET / FINANCING IN PLACE**
€ 3,469,850 / € 2,548,442

**MAIN PRODUCTION COMPANY**
Dream Well Studio

**CO-PRODUCTION COMPANIES**
Sacrebleu Productions, Cine Litté

**PARTNERS ATTACHED**
UFO Distribution, CNC, South Region, Charades, State Culture Capital Fund Latvia, Latvia Film Center

**CREATIVE TEAM**
Gints Zilbalodis, Director and Writer
Matiss Kaza, Ron Dyens, Producers and Co-writers
Lilia Schneider, Producer

**DELEGATE PRODUCTION COMPANY**
Dream Well Studio, Sacrebleu Productions

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**DIRECTOR’S STATEMENT**
In the opening image of Flow, we are introduced with a Cat who examines his own image reflected in water. Self-reflection will be a recurring thematic motif in this story of a Cat who is a staunch individualist, but is forced by unsurmountable circumstances to collaborate and live together with other animals with whom he doesn’t share his views. It’s also significant that Cat’s looking at himself in the water, because, besides being with others, water is his biggest fear. His reflection is distorted and unclear which symbolizes his own feelings at this moment. We, too, seem to be living in a time when the world is becoming ever more distant from ourselves, and the image in which we see ourselves is always distorted by our own suppositions. In the boat, characters that are usually so caught up in their own lives and activities pause for a moment and consider where they’ve been and where they’re going.

**PRODUCTION COMPANY PROFILE**
Dream Well Studio is an independent animation production company. Founded by Gints Zilbalodis, whose film Away was selected in over 90 festivals and won 13 awards including the Contrechamp award in Annecy.

**MAIN FILMOGRAPHY OF PRODUCER**

### Feature Films
- **2019** *Away* by Gints Zilbalodis (feature animation, adventure)

### Short Films
- **2017** *Oasis* by Gints Zilbalodis (short animation, adventure)
- **2015** *Inaudible* by Gints Zilbalodis (short animation, drama)
- **2014** *Followers* by Gints Zilbalodis (short animation, action)
- **2014** *Priorities* by Gints Zilbalodis (short animation, adventure)
- **2012** *Clarity* by Gints Zilbalodis (short live-action, fantasy)
- **2012** *Aqua* by Gints Zilbalodis (short animation, adventure)
- **2010** *Rush* by Gints Zilbalodis (short animation, comedy)

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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
*Away*
LITHUANIA, ESTONIA, BULGARIA

FÜR IRENA
GIEDRĖ ŽICKYTĖ

DOCUMENTARY FEATURE | POST-PRODUCTION

DIRECTOR’S BIOGRAPHY


SYNOPSIS

“Never take revenge”, Irena’s mother told her before she was exterminated by the Nazis. These words kept Irena from blind hatred even in her darkest hour.

Born in 1928, Irena barely escaped perishing in the Kaunas ghetto. She was taken into the Christian family of a Lithuanian woman who had six children of her own. After the Soviets occupied the country, the woman was deported to Siberia. Losing her two mothers – one Jewish, killed by the Nazis, the other Catholic, sent to the Soviet Gulag – made a huge impact on Irena. After the war, inspired by Schiller’s Ballads, a book Irena read in the secret ghetto school, she decided to study German literature. In her own words, to keep moving forward, one must learn to love and to forgive.

The film follows the extraordinary character of Irena. She is unapologetically modern, building bridges between people of different ages, religions, and nationalities. Her home is always full of various people and languages. However, memories of the traumatic past keep haunting her, as the narrative of the war unfolds in the present.

LOGLINE

Following the last years of life of a prominent Lithuanian theatre scholar, Germanist and Holocaust survivor professor Irena Veisaite, the documentary offers an authentic look into a century of war, atrocities, loss and ultimately forgiveness through the eyes of a woman who lost everything but love.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet with distributors, sales agents, funds, festival representatives, commissioning editors in Europe, North America, Israel, South Africa, Australia.

FORMAT / RUNTIME
2K / 90’
Colour

BASED ON
original screenplay

LANGUAGES / LOCATIONS
Lithuanian, English, German,
Polish, Estonian, Russian / 
Lithuania, Germany, Poland,
Estonia

BUDGET / FINANCING IN PLACE
€ 536.755 / € 486.755

MAINT PRODUCTION COMPANY
Moonmakers

CO-PRODUCTION COMPANIES
Allfilm, Agitprop

PARTNERS ATTACHED
Lithuanian Film Centre,
Eurimages, Creative Europe
MEDIA, Estonian Film
Institute, Bulgarian National
Film Centre, Culture
Endowment of Estonia, LRT,
ERR, Goethe-Institut Litauen

CREATIVE TEAM
Giedrė Žickytė, Director,
Writer, Producer
Pille Rünk, Martichka
Bozhilova, Co-producer
Eitvydas Doškus, Rimvydas
Leipus, DoP
Danielius Kokanauskis,
Editor

DIRECTOR’S STATEMENT

I met Irena Veisaite 7 years ago and she became my friend even though there was a fifty - two years age gap between us. I was inspired by her unbreakable spirit and exceptional humanity. I was trying to understand how she could stay in the same place after surviving and witnessing such crimes, when the surroundings constantly reminded her of the past horrors.

To tell her story, I chose an observational method, following her in the present, gradually revealing the whole arc of Irena’s multifaceted life and the portrait of the entire era through everyday situations.

Unfortunately, and sadly, at the end of last year Irena passed away.

This film is going to be my farewell letter to Irena – the woman who made a huge impact on me with her empathy, intelligence, commitment to understand the other, and a vigorously open mind.

In February 2022, as Russia invaded Ukraine, an almost forgotten theme returned to Europe – violence, nationality-based division, hatred, war. Everything Irena worried about is now doomed to come true. Physically, she is not with us anymore, but can her wisdom still guide us and help us survive this burden of times?

PRODUCTION COMPANY PROFILE

Moonmakers is an award-winning documentary film production company based in Vilnius, Lithuania. Founded in 2014, by a film director and producer Giedrė Žickytė, the company is exploring unique human stories through the compelling power of cinema. Moonmakers work with both new and established talents, creating space for their creative vision. The recent titles include Sundance Best Directing Award Winner The Earth is Blue as an Orange by Iryna Tsilyk and Warsaw Best Documentary Feature Award Winner The Jump by Giedrė Žickytė.

MAIN FIMLOGRAPHY OF PRODUCER
2020 The Jump by Giedrė Žickytė
2020 The Earth Is Blue as an Orange by Iryna Tsilyk
2020 Gentle Warriors by Marija Stonytė
2019 One Life by Marija Stonytė

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Jump
CROATIA, ITALY

GOD WILL NOT HELP

Bog neće pomoci

HANA JUŠIĆ

FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Hana Jušić was born in 1983. She graduated in film directing at the Academy of Dramatic Art in Zagreb. Currently, she is a lecturer at the same school. She has written and directed several short films (Terrarium, Gnats, Ticks and Bees, The Chill) before directing her feature film debut Quit Staring at My Plate in 2016. It premiered at Venice Days and was awarded 30 film awards later. God Will Not Help is her second feature, developed at Cinefondation la résidence of Cannes Film Festival and TorinoFilmLab.

SYNOPSIS
A hard-working isolated community of Croatian shepherds spends their summers high up on Dinara mountain. One summer evening when the northern wind is so strong one cannot even think, a solitary woman whose language they don’t understand approaches their houses from the dark. She was searching for them. She says her name is Teresa and she is the widow of their émigré brother, who died in a mining accident in Chile. She was searching for them. She says her name is Teresa and she is the widow of their émigré brother, who died in a mining accident in Chile. They let her stay. With time Teresa slowly starts showing that she is tormented by a sense of immense guilt she is trying to stifle by desperately wanting to become one of them and live by their rules. Almost against her will she strongly affects Ilija, the community leader, passing on to him her own tangled desire and inner entropy. The community rebels against him and accuses Teresa of changing him. In the end, she has to find the strength to liberate both of them physically and spiritually.

LOGLINE
When a Chilean woman comes into a firmly structured and isolated mountain community of Croatian shepherds in the early 20th century, the dynamics between its members heavily changes. Teresa claims she is the widow of their émigré brother, who died in a mining accident in Chile, but in time it becomes clear that she has a different motive. Her arrival coincides with the downfall of their respected patriarch Ilija. Can it be a coincidence?
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with sales agents, distributors, regional funds, broadcasters, financiers and to present our film on the international scene.

FORMAT / RUNTIME
digital (3,2 K) / 100'

COLOUR
Colour

LANGUAGES / LOCATIONS
Croatian, Spanish / Croatia, mountains Velebit and Dinara

BUDGET / FINANCING IN PLACE
€ 1.313.135 / € 923.135

MAIN PRODUCTION COMPANY
Kinorama

CO-PRODUCTION COMPANIES
Rosamont

PARTNERS ATTACHED
Co-producer: Rosamont (Italy), financiers: Croatian Audiovisual Centre (development, production financing), Re-Act, TFL, Cinefondation la résidence de Cannes

CREATIVE TEAM
Hana Jušić, Director and Writer
Manuela Martelli, Lead Actress
Ankica Jurić Tilić, Main Producer
Jana Plećaš, DoP
Jan Klemsche, Editing
Emita Frigato, Production Designer
Katarina Pilić, Costume Designer
Mirko Perri, Sound
Hrvoje Nikšić, Composer

DELEGATE PRODUCTION COMPANY
Kinorama

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DIRECTOR’S STATEMENT
The trope I often return to when I try to write something, or simply when I think about the possible apocalyptic scenarios, is being in a tiny, warm, and a bit claustrophobic place, while the storm or some other threat rages outside. Sometimes it is a real shelter, other times a metaphorical one; an isolated space where a close-knit family or a community is huddled together, breathing down each other’s necks, but also giving each other warmth. I have dealt with this subject in my debut film – now in my second film I have decided to explore this concept in a perhaps more daring way in terms of style, genre and iconography.

My starting point was the main character Teresa. I was very intrigued by the idea of a woman who suddenly appears from nowhere, from the darkness. I wanted her to literally materialize in an enclosed community of people whose language she doesn’t speak and whose customs she doesn’t know. But still, she is desperately trying to fit in, she depends on them and wants to be liked by them. There is something of a lonesome western rider about her – a stranger with a shady past comes into a secluded town and changes everything, without trying to do so.

PRODUCTION COMPANY PROFILE
Kinorama is a production company specialized in production of feature films, founded in Zagreb in 2003. Kinorama has produced over 30 feature-length films, most of which co-productions, number of shorts and four TV series. Some films were top box office hits in cinemas, and all of them were screened at numerous festivals around the world, Cannes, Venice, Berlin, Toronto, Karlovy Vary, among others. Kinorama’s producer Ankica Juric Tilic was awarded Eurimages Co-production Award at EFA’s award ceremony 2019.

MAIN FILMOGRAPHY OF PRODUCER
2021  The Last Socialist Artefact (TV series)
2021  Bad Luck Banging or Loony Porn by Radu Jude (co-producer)
2021  The Staffroom by Sonja Tarokic
2020  The Dawn by Dalibor Matanovic

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Quit Staring at My Plate

Venice Gap-Financing Market • Home
A GOLDEN LIFE
OR DE VIE
BOUBACAR SANGARÉ
DOCUMENTARY FEATURE | POST-PRODUCTION

DIRECTOR’S BIOGRAPHY
Boubacar Sangaré is a filmmaker, author and director, from Burkina Faso. As a filmmaker, he made 4 short films and co-directed the feature documentary, An African Revolution, The Ten Days That Toppled Blaise Compaoré by Gidéon Vink and Boubacar Sangaré – Burkina Faso, Documentary, 99 minutes, 2015. He is actually developing several other projects: including the feature-length documentary A Golden Life, the musical road movie documentary Djéliya, Memory of Manding (selected for La Fabrique des Cinémas du Monde, in Cannes Film Festival 2022) and a feature-length fiction film.

SYNOPSIS
Rasmané, 16, is sinking into a narrow, bottomless pit. At a depth of over 100 metres, protected only by a few wooden braces, with his pickaxe he extracts the rock. Rasmané is a teenage gold digger, risking his life in artisanal mines to offer himself a future. The hours spent digging are fruitless. But hope remains. The hope of finding gold, to continue dreaming. As time goes by, his body changes under the effort, his features deepen. Inwardly, he gradually loses his childlike innocence. Rasmané is afraid of repeated accidents. He needs to escape for a few hours to rest in the middle of the forest. Perhaps he would like to leave this everyday life and go back home?

Rasmané’s future lies in the bags of ore he carries to the “yaar”, the “town” built from scratch on the edge of the mines. New obstacles await him, to navigate between stonemasons and dealers and not to have part of his harvest stolen. There, Rasmané meets Mensah and Dramane, two carters aged 12. A Golden Life tells the story of a whole Burkinabe youth, who suddenly pass from childhood to adulthood, from carefree life to violence, leaving in their wake bruised bodies, ravaged lands and golden dreams covered in dust.

LOGLINE
In Burkina Faso, in the gold-digging site of Kalgouli, Rasmané, 16 years old, descends more than 100 meters deep in artisanal mines to extract gold. Anxious about accidents, Rasmané makes his way in this world of fierce adults in the hope of one day becoming emancipated...
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find film funds, equity funders, broadcasters, sales agents and representatives from film festivals. Also interested in finding a German co-producer.

DIRECTOR’S STATEMENT

1996. A gold mining site opened 44 km from my home village in southwest Burkina Faso. I was 13 years old; my brother Salam was 15. Like many of our friends in the village, we set off for the mine. After several hours on our bikes, we saw the first huts of the site. In front of us was the incredible scenery of a teeming makeshift town, built on a mountain landscape, where the sounds of mills, and other machinery intermingled. I had never seen anything like it. In this hostile environment, we were left to our own destinies, like all children. Our first job was to pound pieces of stone into powder for a miserable wage. We just didn’t have enough strength for this job. Then we did other small jobs related to gold digging; fetching water from the pump to sell it, washing dishes in restaurants on the ground… In our innocence, this harsh environment sounded like freedom, because we were free to do what we chose.

Today, I am a director. This life as a gold-digger child was a step in my journey, but I continued my studies. I was a gold-digger child, and I return 22 years later to a gold-mine site to tell the story of Rasmané, Mensah and Dramane, who are mirrors of my past.

PRODUCTION COMPANY PROFILE

Since 2011, Les Films de la Caravane develops, produces and co-produces films by fostering singular and committed authorial visions, from all over the world, with a strong focus on first films by emerging talents and a real appetite for documentary cinema and non-fiction forms.

The company is based in South of France, in the Documentary Village of Lussas and led by Madeline Robert.

MAIN FILMOGRAPHY OF PRODUCER

2022 Malavoune Tango by Jean-Marc Lacaze
2021 Neither Sun Nor Death by Pascal Catheland
2020 The Grocer’s Son, the Mayor, the Village and the World… by Claire Simon
2019 The Village by Claire Simon
2017 Saule Marceau by Juliette Achard

VEGENCE Gap-Financing Market • A Golden Life
ITALY
HER SECOND CHANCE
LA SECONDA VITA
VITO PALMIERI
FICTION FEATURE | PRODUCTION

DIRECTOR’S BIOGRAPHY
Palmieri was firstly appreciated by critics and audience for his short films: among them, Tana libera tutti (2006, David di Donatello finalist) and Matilde (2013, premiered at Berlinale, Best short film awarded at TIFF). His debut feature film See You in Texas (co-produced by Rai Cinema) won the Grand Prix at Shanghai IFF (2015). His last short The World Championship in a Square, produced by Articolture, was presented at the Venice Film Festival and received +40 awards worldwide, including the shortlist at Nastri d’Argento and Globi d’Oro 2019. Her Second Chance is his third feature film.

SYNOPSIS
Aged 33, Anna has served 15 years in prison for the murder of her twin sister. When it happened, she had barely come of age. She did her time, but the judgment lives on beyond the verdict, both in her and people’s eyes. She can’t either find the strength to face her mother again, despite the mediators who have been facilitating her restorative justice process for years. So, she runs off to a small Tuscan town, where she’s got a job as a librarian. The manager who hired her is all too kind to her. He senses she is burdened with a dark past and manipulates her by promising to keep the secret. At least until Anna meets Antonio, a shy, introvert who establishes a pure, albeit clumsy relationship with her. Marco is anything but pure though, and in the end, he reveals Anna’s secret to Antonio and to the whole community. In a moment, Anna’s past catches up with her again, but this time she will have the strength to face it and pave the way for her second chance.

LOGLINE
Anna has served fifteen years in prison for the murder of her twin sister. She’s only in her 30s, when she finally decides to move to a small Tuscan town, to start afresh. Burdened by her secrets and by her new over-controlling employer, she struggles to settle down and open up: Antonio’s flaws, a shy, introverted man from the village, seem to help Anna feeling ready to take her second chance. However, her past catches up with her eventually, proving that judgment, unlike sentences, never ends.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-producers and financiers who can step in for post-production, pre-sales to local broadcasters and distributors, and to find a worldwide sales agent.

VENICE GAP-FINANCING MARKET • Her Second Chance

FORMAT / RUNTIME
2.39:1 / 95’
Colour

BASED ON
La seconda vita, a novel by Michele Santeramo

LANGUAGES / LOCATIONS
Italian / Tuscany, Peccioli (PI), Emilia-Romagna, Rimini province

BUDGET / FINANCING IN PLACE
€ 726,479 / € 598,697

MAIN PRODUCTION COMPANY
Articolture

PARTNERS ATTACHED
Regione Emilia-Romagna, Comune di Peccioli, Belvedere spa

CREATIVE TEAM
Vito Palmieri, Author and Director
Michele Santeramo, Scriptwriter
Ivan Olgiati and Chiara Galloni, Main Producers
Marianna Fontana, leading actress
Michele D’Attanasio, DoP
Corrado Iuvara, Editor
Ilenia Burtoli, Set Designer

DELEGATE PRODUCTION COMPANY
Articolture

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DIRECTOR’S STATEMENT

I developed Anna’s character after teaching film courses in a local prison and the criminologists I worked with highlighted how female social reintegration process can be even more complex, as well as being less explored. Anna has lived in remorse since the day she killed her sister. Even if she’s facing a new chapter of life, she continues feeling inadequate as she did in the past: a feeling that everyone has experienced, sooner or later.

My challenge lies in grasping the main character’s subjective reactions, in her self-absolution process and in her interpersonal relationships, her own rejection and the shaming of others. Some details of the landscape, where the film will mainly be shot, will be metaphorical: shapes of men and women emerge from the small Tuscan town’s landfill as macro-sculptures, solitary giants who recall the protagonists’ loneliness. The town – a place of the past, nestled in a laconic Italian valley – receives the dormant emotions of the protagonists who are awakening in their inner world, preparing for their rebirth. We have all experienced hitches, setbacks and moments of rejection from the world. I envision Her Second Chance as a catharsis for each one of us.

PRODUCTION COMPANY PROFILE

Articolture is an Italian independent production company, which deals with arthouse films and docs, distributed locally and abroad. It scouts emerging talents, tackles burning issues of social relevance without ever losing sight of the aesthetic and market dimension, and aims at using cinema to positively engage real communities in its productions. Since 2008 it has produced more than 20 shorts and features, among which The Asteroids by G. Maccioni (Locarno 2017), Zen in the ice rift by M. Ferri, (Venice FF 2018 / Biennale College), The Lamb by M.Piredda (Rome, Moscow, Istanbul FF 2019/20).

MAIN FILMOGRAPHY OF PRODUCER

2021 Italia. Fire And Ashes by Céline Gaillardin and Olivier Bohler (doc)
2021 The Shift by Chiara Marotta and Loris Giuseppe Nese (short)
2019 The Lamb by Marco Piredda
2018 Zen in the Ice Rift by Margherita Ferri
2018 The World Championship in a Square by Vito Palmieri (short)
2017 The Asteroids by Germano Maccioni

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

See You in Texas

Venice Gap-Financing Market • Her Second Chance
DIRECTOR'S BIOGRAPHY
Ana and Leticia met while studying at the university, where they became friends, and have written and directed together ever since. Their shorts El Cuarto del Fondo (2006), Summer Runners (2009) and 60 Candles (2015) premiered at festivals like Rotterdam, Zinebi, Tampere and Miami. Their first feature So Much Water premiered in 2013 at Berlinale and was awarded at Cartagena, Miami, Guadalajara, Transylvania and San Sebastián. Alelí, written by both and directed by Leticia, premiered in 2019 at Biarritz and Chicago IFF. Their third feature Hold Me Tight is currently in production.

SYNOPSIS
At 39, you are too young to die and too young to lose your best friend. Everybody has gathered at Elena’s funeral wake for a last goodbye. Adela stands among the mourning crowd of relatives, friends and strangers. Adela can’t help but feel the whole farewell ritual rings absurd and fictitious. Her friend’s passing has left her in shock, and she can already sense a future where something will be missing. And so Adela becomes a time traveler, gliding to a distant autumn, ten years before, where a lively and funny Elena awaits her in a borrowed beach house, ready to binge on detective novels next to the crackling fireplace. Joined by Luci and her baby boy Paco, the three friends will spend a weekend filled with music, long conversations and even a few scares. That old house by the sea feels like an oasis of sorts that shields them from the uncertainties of adult life. Still, the weekend won’t last forever and Adela is not ready yet to let Elena go again. When the time comes to leave, baby Paco finds a gateway to an extra time of indulgence and evasion. Adela will forever miss her friend, but not today. Elena is still right next to her. Hold me tight, never let me go.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find a partner to finish the film: funds, co-producers, presales platforms, TV channels, sales agent and distributors. To meet with festivals interested in showing the film.

DIRECTOR’S STATEMENT

For us, this film is an attempt to seek poetic justice through cinematic language, a language we are familiar with. We recently lost a beloved friend who was such a part of our lives for so many years that not having her around feels absurd. Hold Me Tight is narrated as a journey through time that makes the impossible possible: two friends reunite in a past that may not be perfect but seems more real than the present that, as it stands, seems so difficult to comprehend. Told in two parts and divided into three acts, the story begins with a harsh and heart-breaking naturalism. It gradually transforms into an onerous voyage, taking the shape of the protagonist’s desires. The idea for the film stems from a bright memory that we wish to turn into a place we can go back to whenever we need it. Hold Me Tight talks about friendship without spelling it out. It stems from that, that’s what it is.

PRODUCTION COMPANY PROFILE

Mutante Cine is a production company dedicated to the discovery of new talent and the exploration of different fields within filmmaking production and training. It was created in 2011 by Agustina Chiarino and Fernando Epstein, who have previously produced and distributed at Control Z Films several features and short films. Their films premiered at festivals such as Berlinale, Cannes and San Sebastian, gathering several awards. Since 2012 they co-organize with EAVE the workshop Puentes, focused on training producers with projects in development stage coming from Europe and Latin America.

MAIN FILMOGRAPHY OF PRODUCER

2020 Bosco by Alicia Cano
2019 Aleli by Leticia Jorge
2019 Monos by Alejandro Landes
2018 The Heiresses by Marcelo Martinessi
2018 Loveling by Gustavo Pizzi
2017 The Waves by Adrián Brílez

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

So Much Water
DIRECTOR'S BIOGRAPHY

Or Sinai is a graduate of the Sam Spiegel Film School and Berlinale Talents alumnus. Currently working on her debut feature, *Home*, which received 2 production funds. Participated in Torino Feature Lab and won the production award. Was developed in Torino Script Lab, and won the CNC Award. Wrote and directed the short film *Anna*, which won the Cinéfondation Award at the Cannes FF, among many others. Her films focus on women from the outskirts of society, struggling to liberate themselves from social conventions.

SYNOPSIS

50-year-old Mila has been working devotedly for the Bar family in the affluent Caesarea, in Israel, for almost 15 years, and regularly sending money to her husband and daughter in a poor village in Ukraine. Mila convinces herself that the only reason for the temporary affair she is having with Avraham, the Ethiopian security guard of the rich neighborhood, is to help her deal with her homesickness. Despite the distance, Mila feels she is still connected to her family and involved in their lives. One day she discovers that her daughter is pregnant, and no one told her about it. Mila is hurt and disillusioned, she decides that it is time to leave everything and go back home to fight for her place in the family. Mila returns to her old life as a different person, searching to rediscover herself and to reunite her family. But slowly she realizes that for her, there is no way back home. When she left her home the first time, she had to tear herself from her family in order to provide them a better future. Now she decides to leave her home a second time, with a heavy heart, but with the realization that the future she was trying to create for her family is not hers anymore.

LOGLINE

After 15 years of providing her family from Israel working as a maid, Mila must go back to Ukraine. She is fighting to reunite her family and to win them back at any cost, but slowly realizes that for her, there is no way back home.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To complete financing and to find partners: producers, investors, TV commissioners and sale agents.

FORMAT / RUNTIME
4K / 90’
Colour
LANGUAGES / LOCATIONS
Hebrew, Ukrainian, English / Israel, Ukraine
BUDGET / FINANCING IN PLACE
€ 900.000 / € 446.000

MAIN PRODUCTION COMPANY
Baryo
CO-PRODUCTION COMPANIES
Forefilm

PARTNERS ATTACHED
Rabinovitch film fund, Torino film lab, Ukrainian film fund

CREATIVE TEAM
Or Sinai, Director and Writer
Evgenia Dodina, Main Actress
Adi Bar Yossef, Main Producer
Saar Mizrahi, DoP

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DIRECTOR’S STATEMENT
After many years of struggling with Parkinsons, my mom let into her home an immigrant worker. A bulldozer dug a deep cavern under the house, to build an underground room for the new housekeeper. And suddenly there was another woman. Having a new foreign woman at our home affected me a lot – she was always next to us, but everyone was trying to pretend as if she was not there.

In the beginning, she was just the Ukrainian caregiver for me too. But slowly we started talking. With time she became a real friend of mine, but there is always an unseen wall that separates us.

That was the starting point for Home, and what made me create Mila’s character. We were about to shoot our film together with our Ukrainian co-producer in Ukraine in August 2022, but then the war started. After the first shock and horror we decided to keep working on our film. In the script there is a torn character fighting for her future, she is facing culture clash, and financial and social division. She is searching for the meaning of home as a never-ending immigrant. All those themes, unfortunately have become even more relevant in our new horrible reality.

PRODUCTION COMPANY PROFILE
Baryo is an emerging film and TV production company that emphasizes developing new voices, stories mostly based on character driven plot, with a strong and condensed drama mechanism, preferably stories about women and their place in society, stories that challenge social conventions.

Baryo is based in Tel-Aviv, Israel, founded recently (2019) by Adi Bar Yossef, a well experienced producer in the past 10 years, who worked on numerous large scales, award winning, Israeli productions.

MAIN FILMOGRAPHY OF PRODUCER
As an executive producer of the drama department at Endemolshine Israel:
2022 Woods by Dalit Kahan , TV drama, 10 episodes for YES – Israeli satellite TV
2021 Queens by Gal Zaid, TV drama, 10 episodes for HOT – Israeli cable TV

As an associate producer to Greenproductions:
2021 Shake your cares away by Tom Shoval
2021 Cinema Sabaya by Orit Fouks Rotem
2019 Scaffolding by Matan Yair

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Anna
Long distance
COLOMBIA, FRANCIA, CHILE

HORIZONTE

CESAR AUGUSTO ACEVEDO GARCIA

FICTION FEATURE | PRE-PRODUCTION

DIRECTOR’S BIOGRAPHY
César Augusto Acevedo. Colombia (1987) director and screenwriter. His first feature, La Tierra y la Sombra (Land And Shade), premiered worldwide at the Cannes Film Festival (2015), where the film won the Camera d’Or among other three awards. Acevedo is also the director of the short film Los Pasos Del Agua, which premiered worldwide at the 69th Critic’s Week (2016). He is currently developing his second feature film Horizonte.

SYNOPSIS
Separated in life by terrible violence, Basilio and his mother Inés are reunited, but understand that their reunion is due only to the fact that they are now dead. Finding no signs of Basilio’s missing father, they set out in search of him, undertaking a physical and spiritual journey through a landscape completely devastated by war. Basilio is responsible for all of it; in his lifetime he evolved into a savage criminal and is now forced to relive all the horror of the acts he committed, but with his mother at his side, as a witness. In this empty world, where God lives in the silences, mother and son begin to question the true value of life in a land where all hope seems to have been lost and where only through great sacrifices can they achieve the redemption they have sought for so long.

LOGLINE
Two ghosts, mother and son, search for the boy’s missing father in a physical and spiritual journey through a world ravaged by war; only through enormous sacrifice will they mend the fragile ties that bind there and find the redemption they long for.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find MG from sales agents, private investment, vanity credit co-producer or partner. Investors, sales agents and distributors. Equity from platforms and Human Rights ONG’s that want to get involved in the project.

DIRECTOR’S STATEMENT

Colombia, land of the dead. Dead, inside and out, dead bodies under stones and floating on the water, the nation’s flag dyed in the colors of death and its geography nourished by corpses. This film was born of my own despair of asking myself why we continue killing each other in a senseless war when all our armies are filled with children born in the same land. I have yet to find a concrete answer to my question and this film is an attempt to better understand what is happening to us. I am certain that the main problem lies inside each of us; we as a society have grown so used to death that we often forget the value of life. It hurts to realize that not only have we become numb to violence, but that it is increasingly difficult for us to empathize with the pain of others. I’ve wondered if something powerful might exist that is capable of opposing the hopelessness that overwhelms us constantly. It’s precisely this doubt that has stirred in me the need to make this film, the conviction that the more terrible the presentation of the world we live in, the more we must strive to express opposing ideals capable of generating hope and faith, not only in ourselves but in others as well.

PRODUCTION COMPANY PROFILE

Inercia Películas is a production company led by producer Paola Pérez Nieto (La Tierra y la Sombra / Camera d’ Or Cannes 2015). Inercia is currently developing the fiction feature films Horizonte by César Acevedo, Donde Comienza el Río by Juan Andrés Arango, among others. Co-producer of the documentaries Los Zuluagas (Festival dei Popoli, “Los Imperdibles” Award, 2021) by Flavia Montini and La Opción Cero (IDFA, Luminous, 2020) by Marcel Beltrán and the TV series Turbia.

MAIN FILMOGRAPHY OF PRODUCER

- 2022 Turbia (TV Series)
- 2021 Memoria by Apichatpong Weerasethakul. (Line producer).
- 2021 Los Zuluagas by Flavia Montini (Co-producer)
- 2020 Option Zero by Marcel Beltrán
- 2016 Water Steps by César Augusto Acevedo García
- 2015 Land And Shade by César Augusto Acevedo García
- 2015 Violence by Jorge Forero

PREVIOUS WORK BY DIRECTOR

ON FESTIVAL SCOPE PRO

Land and shade
DIRECTOR’S BIOGRAPHY

SYNOPSIS
A house has no function if it is not lived in, a body has no value if we do not identify with it, and a heart has no comfort if it has no love.

Sasha (28) moved to Israel with his family from the former Soviet Union in 1990, back when he still had his hair in two ponytails. Today, Sasha has nothing more than a car and his notebook. He tries to understand why, and so he sets out on a journey of self discovery, while taking on his troubled memories growing up in Safed.

He writes in his notebook: “If I were asked who am I and what do I want? I’d say... I am Sasha, I was born as a girl but I don’t like to be defined as one, I don’t remember where I came from, and I don’t know where I am going. And what do you fear? Maybe that I will never be asked.”

Sasha wanders through the fog in the winter of Safed, in order to visit the houses he used to live in, three houses in three years. As he goes from one house to another and collects different pieces of his childhood, he comes across an injured fawn, falls in love with Anna, confronts his absent mother and is finally able to lift himself and the fawn back on their feet.

LOGLINE
Sasha, a 28-years-old non-binary person, returns to the isolated city of Safed where he immigrated with his family from the former Soviet Union in the early ‘90s. In a transformational journey between the houses where he spent his childhood, he confronts his most profound memories and fears to become a person at peace with himself.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find a European co-producer and an international sales agent. Specifically interested, but not limited to, partners from Poland, Ukraine, France, Italy.

DIRECTOR’S STATEMENT

The film Houses deals with our search for a true home inside us. It follows Sasha, a young woman who looks and feels more comfortable as a man, as he sets out on a journey of self-discovery, while grappling with his traumatic childhood memories of his time growing up in Safed.

Safed was the first city in which my family has settled in, after emigrating to Israel from the former Soviet Union in the early ’90s. We moved houses three times while in Safed, which now lies at the center of the film.

Over the years, the urge to share my memories from this time has evolved. The experience of a rootless 6-year-old girl, the child of immigrants, not speaking the local language in a family that is busy building a life in a new country. These circumstances have formed me to become a person who, for most of my life, has looked back in an attempt to shed light on my formative memories.

I find it important to emphasize the flow of events, beyond mere their logic. My goal is to create a different perception of time, one that reflects a person’s mental state, an inner world outside the reach of language, to tell a story that takes place inside but has external expressions and vice versa.

PRODUCTION COMPANY PROFILE

Marker Films is a Tel Aviv based independent film and television production company, founded by Elad Gavish, dedicated to developing and producing bold, innovative indie and commercial films and TV series, targeted at International markets.

Daizy Films is a Tel Aviv based independent film and television production company, founded by Tal Moskovich and Matan Glazovsky in 2021. A young innovative production company, focused on creating and producing original and daring content for all platforms.

MAIN FILMOGRAPHY OF PRODUCER

2021 Image of Victory by Avi Nesher
2016 Last Band in Lebanon by Itzik Krichli and Ben Bachar
2015 Princess by Tali Shalom Ezer
2008 Surrogate by Tali Shalom Ezer

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Every Day
Confession
DIRECTOR’S BIOGRAPHY

Dechen Roder is one of the few female filmmakers from Bhutan. She started in 2004 making documentaries and videos, then in 2009 created her production company – Dakinny Productions. In 2015 her short film 3 Year 3 Month Retreat competed in the Berlinale Shorts and festivals worldwide. Her debut feature, Honeygiver Among The Dogs was Bhutan’s first Asian Pacific Screen Awards nomination. It premiered in Busan and Berlin (Panorama) in 2017 and won 3 awards in Fribourg. Working with NGOs and as visual editor, she is also the founder and organizer of Bhutan’s only film festival, Beskop Tshechu.

SYNOPSIS

Nima, a schoolteacher in Bhutan, is accused of being in a non-consensual pornographic video and is fired from her job. In a desperate attempt to prove her innocence, she travels to the south of Bhutan in search of her lookalike from the video. There she is told that her doppelganger, Meto, skipped town and emigrated to the United States. But Nima starts to dig around through close encounters with Meto’s most intimate friends; her former boyfriend, a bohemian musician; her joyful and carefree best friend and colleague; and her former boss.

A visit to Meto’s home village and family only confuses Nima further, since the brother is convinced Meto is still in Bhutan, while her grandmother is waiting for Meto’s return from the city, after attempting to recover a sacred song which was “stolen” by ‘city people’.

As Nima begins to unravel the fragments of Meto’s life, her anger transforms into confusion and concern. She realizes only she can find out what happened to Meto.

Moving between Nima’s investigation and Meto’s tumultuous past life of a singer, I, The Song is a film about exploitation, music, identity, love, and a culture balanced precariously on the threshold of a reckless digital age.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-producers, financiers, distributors and festivals. Specifically interested, but not limited to, partners from Germany, Netherlands and Italy.

Dechen Roder
Director and Producer
Johann Chapelan
Producer

FORMAT / RUNTIME
Digital 4K / 100’
Colour

LANGUAGES / LOCATIONS
Dzongkha / Thimphu, Gelephu (Bhutan)

BUDGET / FINANCING IN PLACE
€ 333,000 / € 243,000

MAIN PRODUCTION COMPANY
Dakinny Productions

CO-PRODUCTION COMPANIES
Girelle Production, Fidalgo Film Production, Follow Back Films, Volos Films

PARTNERS ATTACHED
Vision Sud-Est, MPA APSA Film Fund, Samuh, SORFOND, Ciclic

CREATIVE TEAM
Dechen Roder, Director and Writer
Dechen Roder, Johann Chapelan, Producers
Fernanda Renno, Michael Gauthier, Mathilde Solimeo, Stefano Centini, Co-producers
Tashi Dorji, Composer

DELEGATE PRODUCTION COMPANY
Dakinny Productions

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DIRECTOR’S STATEMENT
Some years ago, a remote community in Bhutan claimed that the capital city had “stolen” a sacred song, performing it on TV for entertainment. They felt that this song was sung out of context, and thus “desecrated” and would upset their local female guardian deity. They claimed they wanted the song “back.” I found this tragic and absurd, yet inevitable in a global frenzy digital age.

Two of my friends were accused of being in non-consensual “pornography”: one was a promising singer, but after her video was released she was broken, she lost her confidence and slowly withdrew from her career. My other friend was accused by her boyfriend. It was not her, but the girl looked very much like her. She was angry and kept threatening to go look for her and prove her innocence.

Over the years I found a strange parallel in these stories and themes, between the “thefts” and reckless sharing of a sacred song and of private experiences, and the trauma on the victims, vulnerable, as though they are losing their identity. How to maintain and understand the “sacredness” of experiences? How to face abuses and still hang on to who we are?

PRODUCTION COMPANY PROFILE
Founded in 2009 by filmmaker Dechen Roder, Dakinny Productions has produced a series of shorts, documentaries, drama series, music videos, advertisements, and in 2016 Dechen’s debut feature Honeygiver Among The Dogs. Dakinny Productions has also embarked on a project “Bhutan’s Storytelling Series” presenting Bhutanese folktales for young audiences. Dakinny Productions strives to contribute to a new cinematic voice from Bhutan- by combining uniquely Bhutanese stories with international skills, and bringing Bhutanese films to a global platform.

MAIN FILMOGRAPHY OF PRODUCER
2016 Honeygiver among the Dogs by Dechen Roder
2015 Lo Sum Choe Sum (3 year 3 month retreat) by Dechen Roder
2012 Heart in the Mandala by Dechen Roder
2011 Original Photocopy of Happiness by Dechen Roder
2011 In the realm of gods by Pema Tshering
2010 Sound of time by Pema Tshering

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Honeygiver Among The Dogs
DIRECTOR’S BIOGRAPHY
In 2019 Laura Chiossone released her second film Genitori quasi perfetti, a dramedy starring Anna Foglietta, Paolo Calabresi, Lucia Mascino, produced by Indiana Production. Her first feature film was in 2013, Tra cinque minuti in scena, an independent film that combines different languages, cinema, theatre and documentary to tell about “the life of an elderly mother and her daughter and their love made of addiction and pain, but also joy and humour”. In 2021 she finished filming the documentary Tiziano - Il primo imprenditore dell’arte produced by Sky and Kublai Film.

SYNOPSIS
Not all serial killers get caught. Many escape justice and simply... grow old. They stop their activities and become quiet retirees more or less integrated into their community. But what happens if one of these monsters is unmasked by the curiosity of a group of teenagers? And what happens if his beloved and oblivious niece is among them? Indelebile is a story about moral inheritance, about the banality of evil, about violence erupting in the claustrophobia of marginalized life: in adolescence and in the countryside suburbs.

LOGLINE
Veronica, a teenager who grew up isolated and out of touch with the world, finds out that her beloved grandfather may be a notorious serial killer and must now choose between confessing the truth or protecting her only family.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find a co-production partner and/or a distribution company, from the following countries: Germany, Belgium, Denmark, Norway, Sweden, Netherlands, United States. As well as festivals worldwide.

FORMAT / RUNTIME
4K - 25fps - 2:35 - Digital / 100'
Colour
LANGUAGES / LOCATIONS
Italian / Sicilia and Basilicata
BUDGET / FINANCING IN PLACE
€ 1,062,500 / € 775,000

MAIN PRODUCTION COMPANY
Twister srl
CO-PRODUCTION COMPANIES
Adler Entertainment and Showlab srl
PARTNERS ATTACHED
Adler Entertainment (MG for the Italian distribution)
CREATIVE TEAM
Laura Chiossone, Director and Writer
Francesca Tassini, Luca Di Molfetta, Writers
Andrea Pennacchi, Main Cast
Twister Srl, Main Producer
Marco Colombo, Corrado Camilla, Co-producers
Beppe Gallo, DoP
Walter Marocchi, Editing
Germana Melodia, Costume Designer
Emiliano Locatelli, Sound

DELEGATE PRODUCTION COMPANY
Twister srl
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DIRECTOR'S STATEMENT
Indelebile is a subverted coming-of-age, an ironic teen thriller that explores in an original and grotesque way the theme of family “values”, but also of bullying and adolescence. The tone of the film is wicked, ironic and merciless. Evil is everywhere and it is even quite funny. The codes of this genre are used with an uncomfortable sense of humour, devoid of rhetoric, that outlines a grotesque suburb, featuring characters, relationships and situations that are in fact extremely realistic, but completely “out”. Out of the contemporary, out of the world, the Italian small towns are a non-place lost in space where people who seem not to belong to our time float, just like it is in the small towns all over the world. The explosion of violence at the end is so preposterous that it becomes cathartic, even enjoyable, liberating. The isolation of the grandfather and Veronica keeps them locked in a distant time, trying to escape the reality of the terrible things that happened and condemning them to be monsters. The use of nostalgic Italian music from the 1970s is functional to the story of this closed world and gives character to the film.

PRODUCTION COMPANY PROFILE
Twister was born in 2000 by producing RomaLive, a daily live program on Mtv. In the following years it produces content, television programs and several promotional spots collaborating with major Italian and foreign broadcasters such as: Rai, Sky, Fox, Studio Universal, Canal Plus and Disney Channel. Currently, besides advertising, Twister is producing several projects for television and cinema, like Weekend (2020) and Le ragazze non piangono (2021), in a constant pursuit of excellence in creativity and production.

MAIN FILMOGRAPHY OF PRODUCER
2021 Le ragazze non piangono (Girls don’t cry) by Andrea Zuliani
2020 Weekend by Riccardo Grandi
FRANCE, POLAND

THE MASTER OF THIS SILENCE
JONATHAN LITTELL
FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Jonathan Littell is a French-American writer and filmmaker. His novel The Kindly Ones was a major critical and commercial success. It has sold nearly 2 million copies worldwide, and received the prestigious Prix Goncourt as well as the Grand Prix de l’Académie Française.

His first film, the feature documentary Wrong Elements, produced by Veilleur de Nuit and distributed by Le Pacte, was presented in Cannes in 2016 in the official selection.

Garnering strong critical praise, Wrong Elements narrated the destiny of former child soldiers abducted by the Lord’s Resistance Army (LRA) in Uganda.

SYNOPSIS
In the late 1970s, Maria Stepanovna Shepiko, a Soviet cosmonaut, suffers a mysterious incident while performing a spacewalk in orbit. Back on Earth, refusing to speak, she seems to exhibit strange powers, and slowly develops a mystical rapport to nature. Years later, her young boy dies in an accident and she desperately tries to reach his spirit in the different levels of reality she has access to. After the Chernobyl accident, in 1986, which leaves her home village empty of all life, she becomes convinced that she has to seek him out in the place where all the lines of force converge: in the heart of the destroyed reactor itself...

LOGLINE
1977. Masha, a Soviet cosmonaut, experiences a mysterious incident in space. Back on Earth, she becomes mute and develops a mystical rapport to nature. When she loses her boy, she starts to understand that she has to seek him out where all converges: in the heart of the destroyed reactor of Chernobyl.
TO seek additional European co-producers and compensate for financing we lost due to the Ukrainian war.

Masha, my heroine, is a cosmonaut who takes on the role of a shaman, following a mysterious accident. Shamanism, as described by Eliade in his great book Shamanism, is a structure of thinking. The spiritual journey of the shaman remains the fundamental principle. I based the script of my film on this structure of the shaman’s quest: Masha seeks the soul of her child, killed at the age of six in a stupid accident. Such journeys obey the law of the eternal return. The heart of the film is a mute woman, who will occupy the screen from beginning to end, often alone. We have begun casting among people who are trained to express themselves with their bodies: theater actors, dancers, even models. I am looking for what Bresson called a “model” rather than an actress. The filmic language will underline the oppositions between the three acts of the film: between the world of Soviet power - filmed with rigid frames and still shots - the world of rural life, family and nature - built from organic, fluid, delicate images - and the post-apocalyptic and shamanic world of the Chernobyl Zone - for which I am exploring ways in which radioactivity itself could be imprinted on the film.

Veilleur De Nuit is a production company created in 2005 by Jean-Marc GIRI. Released in movie theaters in 2017, Jonathan Littell’s feature film, Wrong Elements - co-produced with Zero One in Germany and Wrong Men in Belgium and distributed by Le Pacte - premiered at the 2016 Cannes festival in the Official selection. Veilleur De Nuit also develops fiction feature films, with the upcoming feature film by Jonathan Littell, The Master of This Silence, a pure creation of original fiction, as well as Flaubert, which will be directed by the British filmmaker Peter Webber (Girl with a Pearl Earring).

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Wrong Elements
2016
by Jonathan Littell

L’Algérie de Kamel Daoud
2019
by Jean-Marc Girì

Dœch, le dilemme de la justice
2019
by Christophe Cotteret

L’Europe et sa défense: le choix des armes
2017
by Jean Crépu

Pourquoi pas moi ?
2017
by Marine Gautier

Inkotanyi, ou les 7 vies de Paul Kagame
2016
by Christophe Cotteret

Wrong Elements
2016
by Jonathan Littell

Wrong Men
2015
by Jean-Marc Girì

Wrong Elements
2016
by Jonathan Littell
DIRECTOR’S BIOGRAPHY
Manuel Abramovich is a filmmaker, artist and director of photography. His work explores different ways of staging intimacy. In his films people are invited to become characters. His films have been shown and awarded at festivals such as Berlinale, Venice, Cinéma du Réel, IDFA. He has been a juror at IDFA, Visions du Réel, among other festivals, and has been also a member of the Berlinale Talents selection committee in 2019 and 2020. His latest work Blue Boy won the Silver Bear at the Berlinale Shorts Competition.

His fourth feature film Pornomelancolia is about to have its world premiere.

SYNOPSIS
What is a monster? What is monstrous? When have you felt like a monster? The day I was thrown out of my house. In my mother’s silence. When I walk down the street and people turn to look at me.

In a non-space, in a non-time, as in a long rehearsal, a group of people, both children and adults, navigates the various forms of the monstrous. Each of them embodies a form of dissidence, exclusion and disobedience to a set of mandates and cultural norms.

To what extent have monsters served as figures for society to justify a set of normalcy parameters? What makes an identity defiant enough to be considered part of the order of the monstrous?

Society usually sees a Monster as something that is out of the norm, that is not understood. But maybe the norm is a Monster in itself? Or, could we also decide to be monsters, to open up new possibilities of being? What if these monsters were all of us and no one at the same time?

In The Monsters, their family histories are enacted and collectivized. They are invited to inhabit each other’s stories, to embody their own and each other’s monsters. They rewrite their history and design the future. A training in monstrosity.

LOGLINE
Have you ever felt like a monster? A group of people navigates through the different forms of monstrosity. The intimate stories of these dissident bodies are staged. What if that monster were all of us and no one at the same time?
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find sales agents, broadcasters, distributors, equity investors and co-producers to complete our financing and be able to shoot in early 2023.

Venice Gap-Financing Market • The Monsters

DIRECTOR’S STATEMENT

In recent years, I have been exploring different ways of staging intimacy. I am interested in the performative fictions that underlie bodies, genders and sexual identities. The Monsters explores the institution of the family as a fiction of power. It takes place in an empty space, a black box through which a group of people moves. A collective rehearsal where those who have been categorized by society as monsters come to light to embody their stories to be others and even dance together. This is for me an opportunity to collectively rethink the institution of family, to illuminate mandates and patriarchal violence as a form of domination that underlies the family order. Can we think of new forms of identities? Can we think of new families? Can staging help us find answers? I like to think of this film as an utopia. A film that invites the audience to escape the scripts that were assigned to us when we were born. An invitation to take over the stage, to reenact the past, question the present and build the future. In this film, there is no norm, we no longer have to justify our existence. The film is a blank page where we can imagine a new future together.

PRODUCTION COMPANY PROFILE

Founded by Juan Pablo Labonia and Manuel Abramovich with bases in Buenos Aires and Berlin, Ruido was born out of the need to produce films that invite audiences to look critically at the contemporary world, challenging the boundaries between documentary and staging. They have produced Blue Boy, winner of the Silver Bear at the Berlinale Shorts Competition 2019 and the Deutscher Kurzfilmpreis for Best German Documentary 2019. Ruido’s projects include Amor Vaquero, supported by Sundance Documentary Fund and IDFA Bertha Fund, and The Monsters, supported by INCAA and Medienboard.

MAIN FILMOGRAPHY OF PRODUCER

2019  Blue Boy by Manuel Abramovich
2017  Light Years by Manuel Abramovich
2016  Solar by Manuel Abramovich

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Blue Boy
The Queen

FORMAT / RUNTIME
4K / 80’
Colour
LANGUAGES / LOCATIONS
Spanish / Buenos Aires
BUDGET / FINANCING
€ 245,000 / € 160,000

DIRECTOR
Manuel Abramovich
Producer
Juan Pablo Labonia

DELEGATE PRODUCTION COMPANY
Ruido

MAIN CONTACT PERSON
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MANAGEMENT

MAIN PRODUCTION COMPANY
Ruido

CO-PRODUCTION COMPANIES
Manuel Abramovich

PARTNERS ATTACHED
INCAA; BA Patronage Law; Medienboard Berlin-Brandenburg; BKM-Deutscher Kurzfilmpreis; HEAD- Gèneve Post Production Award (Pitching du Réel).

CREATIVE TEAM
Manuel Abramovich, Director, Writer and DoP
Juan Pablo Labonia, Main producer

PRODUCTION COMPANY PROFILE

Founded by Juan Pablo Labonia and Manuel Abramovich with bases in Buenos Aires and Berlin, Ruido was born out of the need to produce films that invite audiences to look critically at the contemporary world, challenging the boundaries between documentary and staging. They have produced Blue Boy, winner of the Silver Bear at the Berlinale Shorts Competition 2019 and the Deutscher Kurzfilmpreis for Best German Documentary 2019. Ruido’s projects include Amor Vaquero, supported by Sundance Documentary Fund and IDFA Bertha Fund, and The Monsters, supported by INCAA and Medienboard.

MAIN FILMOGRAPHY OF PRODUCER

2019  Blue Boy by Manuel Abramovich
2017  Light Years by Manuel Abramovich
2016  Solar by Manuel Abramovich

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Blue Boy
The Queen
THE MYSTERIOUS GAZE OF THE FLAMINGO
LA MISTERIOSA MIRADA DEL FLAMENCO
DIEGO CÉSPEDES

Fiction Feature | Financing

Director's Biography
Diego Céspedes is a Chilean filmmaker. He studied Film and Television at Universidad de Chile. In 2018, he wrote and directed his first short, The Summer of the Electric Lion, which won the Cinéfondation First Prize at Cannes Film Festival and the Nest First Prize at San Sebastian Film Festival, and also was selected at Sundance, Palm Springs, Biarritz, AFI Fest, among others. His second short film, The Melting Creatures, was premiered in Cannes Critics Week 2022. Today, he’s working on his first feature film, The Mysterious Gaze of the Flamingo.

Synopsis
1984. In a desert mining town, Lidia (12) is raised by her brother Alexo (23). Every day they are visited by Alexo’s boyfriend Flamingo (37), a cheerful transvestite. They share their time together in the lagoon and in The Cage, a canteen where Flamingo and other transvestites live under the care of Boa, owner of the place and their putative mother. Lidia’s world starts to break down after she and Alexo find out about Flamingo’s death, affected by a mysterious disease. Men in town are terrified of this plague that is rumored is transmitted when a man falls in love with another through his gaze. Alexo is suspected to have the disease and is forced to bandage along the transvestites in town. To save her brother, Lidia fights back ignorance and homophobia and dismantles the rumor, encouraged by fantastic manifestations of Flamingo’s soul. Alexo’s life is approaching its end. The two siblings understand it’s time to say goodbye so he can reencounter Flamingo and Lidia start a new life.

Logline
1984. A girl fights against the rumor of a disease said to be spread by gay men through their gaze.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find private investors, equity, and pre-sales to international platforms and distributors to help us finance the gap.

VENICE GAP-FINANCING MARKET •
THE MYSTERIOUS GAZE OF THE FLAMINGO

FORMAT / RUNTIME
Digital / 100’

COLOUR
Colour

LANGUAGES / LOCATIONS
Spanish / Atacama, Chile

BUDGET / FINANCING
€ 1,050,000 / € 760,000

MAIN PRODUCTION COMPANY
Quijote Films

CO-PRODUCTION COMPANIES
Les Valeureux, Varios Lobos, Irusoin

PARTNERS ATTACHED ARTE

CREATIVE TEAM
Diego Céspedes, Director and Writer
Giancarlo Nasi, Justin Pechbert, Pablo Zimbron, Producers
Olivia Mesa, Alfredo Castro, Main Cast
Soledad Salfate, Editing
Bernardita Baeza, Production Designer
Francisca Román, Costume Designer

DELEGATE PRODUCTION COMPANY
Quijote Films

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DIRECTOR’S STATEMENT
I’ve always been moved to create analogies between a personal, a familiar world, and contingent themes of modern society. I grew up in El Estanque, Peñalolén; a Chilean slum, where my parents had a shabby hairdresser’s that was run by three queens; Yerko, Manuel and Alexo. All three hairdressers died of pneumonia aggravated by AIDS. My mother was invited to Marco’s funeral, but my father convinced her not to go beacuse of what people would say. The fags, especially the AIDS-infected, were the plague. My parents forgot about them, but like a curse that haunted them, my brother and I also came out as gay.

This film speaks to us from our own history through the eyes of a little girl. It questions homosexual love in a hilarious myth to re-humanize characters deleted in a pandemic, characters of luminous, broken, and real gazes. I believe it’s important to eliminate the taboo, the fear, ignorance and make it a contingent theme through an artistic, metaphorical, and poetic perspective, even never mentioning the name “HIV” in specific.

PRODUCTION COMPANY PROFILE
Quijote Films was founded in 2009 with the aim to promote powerful and challenging stories. Over time, it has gained a lot of experience, which reflects the growing number of productions it brings to light, collaborating with local and foreign entities and obtaining international recognition.

MAIN FILMOGRAPHY OF PRODUCER
2021 Wandering Heart by Leonardo Brezicki
2020 A Place Called Dignity by Matías Rojas Valencia
2019 The Man of the Future by Felipe Ríos
2019 Lina de Lima by Maria Paz González
2019 White On White by Theo Court

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Melting Creatures
The Summer of the Electric Lion
DIRECTOR’S BIOGRAPHY
After directing TV commercials in South America and Africa for more than ten years as well as teaching film language at several universities, Tomás Corredor begins his transition to cinema with his short film Graceland (2020) followed by a video diary of 366 videos soon to be released as an art installation. He has since then taken part of a writing team of a series while preparing the shooting of his first feature film Noviembre to be shot in 2023.

SYNOPSIS
Early in the siege of the Palace of Justice, the M-19 Marxist guerrilla’s plans to hold the Supreme Court hostage and hold a trial against President Belisario Betancur begin to fall apart. A group of insurgents, including some badly injured men, find themselves trapped and forced to take refuge in a washroom of the Palace with over 50 hostages, all of whom must endure nearly twenty-seven hours of brutal clashes with the State’s Armed Forces.

LOGLINE
When the siege of the Palace of Justice and the plans to put the president on trial begin to crumble, a small group of M-19 guerrillas is locked in a bathroom with 50 civilians who endure the crossfire between their captors and the State Armed Forces for 27 hours.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
To find partners, co-producer, or investor. Specifically interested, but not limited to, partners from Germany, Italy, and Norway, such as production companies, sales agents, distributors, and platforms.

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**FORMAT / RUNTIME**
HD / 90’

**COLOUR**
Colour

**BASED ON**
Real Events

**LANGUAGES / LOCATIONS**
Spanish / Cinema Studio

**BUDGET / FINANCING IN PLACE**
€ 1,076,840 / € 754,297

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**DIRECTOR’S STATEMENT**
The Justice Palace siege is one of the most dramatic events in the recent history of Colombia, one that we Colombians all think we know something about but in which the particularity of the facts make us know it only in a fragmentary way, plagued by opposing versions and, above all, silences. It is there, among so many historical gaps, that fiction appears as the instrument to imagine the moments of that event; in which the complexity of the human condition comes to life, facing the adversity and helplessness of war, violence confronting the impulse to stay alive and the resistance to preserve a minimum of human dignity. It is an event that contains a complex spectrum of shades of grey, where the sides dissolve, generating a boundless corpus of contradictions woven during hours of people in captivity caught in crossfire.

Noviembre is a period piece, entirely narrated inside one of the washrooms of the Justice Palace during the siege in 1985. In this space, more than 50 people resisted for almost twenty-seven hours the brutality of a confrontation between their captors of the M19 left wing guerrilla and the Armed Forces of the State. An armed confrontation they never chose to be part of.

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**PRODUCTION COMPANY PROFILE**
Burning is an art studio and production company created by Diana Bustamante with the aim of developing, accompanying and producing films and artworks that take formal and conceptual risks, leading to high quality aesthetic and narrative bets.
Bustamante has produced films such Memoria by Apichatpong Weerasethakul, Jury Prize at Cannes 2021, Buy me a gung by Julio Cordon, Cannes 2018, La Tierra y la Sombra by Cesar Acevedo, Camera D’or, Cannes 2015, Los Hongos by Oscar Ruiz Navia, Locarno 2014, among others.

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**MAIN FILMOGRAPHY OF PRODUCER**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
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<tbody>
<tr>
<td>2021</td>
<td>Memory</td>
<td>Apichatpong Weerasethakul</td>
</tr>
<tr>
<td>2015</td>
<td>La Tierra y la Sombra</td>
<td>Cesar Acevedo</td>
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<tr>
<td>2009</td>
<td>Journeys of the Wind</td>
<td>Ciro Guerra</td>
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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
Graceland
DIRECTOR'S BIOGRAPHY

E del Mundo won the Best Director Award at the 13th Cinemalaya for her short, Manong Ng Pa-Aling, an official selection for the Locarno Film Festival 2020. E’s first feature script Sam is developed with SGIFF’s SEA Lab, Full Circle Lab, APostLab, Torino Film Lab where she won the Focal Resource Award. The script was also with the 2021 Locarno’s Open Doors Hub where she won €15,000 and Sorfond Award. E holds an MFA in Film and is the first Filipina to be part of the Cinefondation’s L’Atelier.

SYNOPSIS

Sam is invited by her boyfriend Adam to visit an abandoned village up a mountain. Adam sees his boss on the highway and invites them to join a Governor’s project. Arriving at a checkpoint, Sam sees a hundred men carrying weapons. A convoy of eight vehicles arrives. The men headed by the Governor’s son commandeers them. Sam and Adam get separated in the tumult, as she is pulled inside a van. She moves with the convoy up a valley.

Upon arriving, Sam looks for Adam but the men start to kill all passengers. Sam tries to hide, seeing a wounded journalist, Jun, crawl away. Sam returns to the city, shocked, still in search for Adam. She heads up the mountain, rediscovering Jun. Hiding him by the abandoned village, promising a doctor.

Through a friend, Sam finds Adam in another city with a new job. He confesses he fell asleep on the side as her convoy left. While the military arrests all involved, Sam finally confronts head-on the consequences of her actions and her connection with Jun.

LOGLINE

A young woman, unwittingly involved in the Maguindanao massacre, explores the aftermath of her choices and the disappearance of her lover who recruited her for the crime.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To close gap financing and to find partners such as crew, sales, post-production and distributors.

FORMAT / RUNTIME
Super 16MM / 90'
Colour

LANGUAGES / LOCATIONS
Bisaya, Filipino / Mindanao, Philippines

BUDGET / FINANCING IN PLACE
€ 602.872 / € 422.017

DELEGATE PRODUCTION COMPANY
Create Cinema Inc.
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DIRECTOR'S STATEMENT
Sam is set in a life where violence is on the fringes of society, affecting someone so drastically, it becomes a catalyst to ratifying their whole existence. Though this film relives the 2009 Maguindanao Massacre, it will only be in the periphery of the main character, to explore instincts and behaviors that are primal, reactionary, once in the middle of a moral threat. Sam is a film attempting to live witness to this world, and with a substantive exhibition of self-introspection. I want to examine a world that values self-determination, the theory that upholds each person's ability to make choices, fostering the internal sources of our every motivation. Caught in this grand-scale event, Sam pushes herself to become just one among the many or can she still be? A display of emotional trouncing, not of the crime per se, but the desecration of Sam takes place next. Rectifying within her what took place, the consequences of her choices, and all together pursuing to mend a broken persona that has gone through mental, spiritual and physical anguish. Sam is simply a film about moral injury.

PRODUCTION COMPANY PROFILE
Create Cinema is a Manila-based boutique production house with a focus on groundbreaking cinema. Specializing in film consultancy and international co-productions across multiple media platforms, our projects have been released theatrically in the Philippines and internationally, and through major OTT platforms. Our projects have been recognized and selected in prestigious labs, markets and festivals including Cannes Film Festival, Cinefondation L'Atelier, Torino Film Lab, Locarno Film Festival, Open Doors Hub, Annecy, Rotterdam Film Festival, Berlinale Film Festival, among many others.

MAIN FILMOGRAPHY OF PRODUCER
2019 Neomanila by Mikhail Red
2017 Birdshot by Mikhail Red
2017 Link by Mike Esteves
2013 Rekorder by Mikhail Red

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Manong ng Pa-Aling
Textbook

FORM MAIN PRODUCTION COMPANY
Create Cinema Inc.
CO-PRODUCTION COMPANIES
DUOfilm AS
PARTNERS ATTACHED
Purin Pictures Foundation, Open Doors, Visions Sud Est, Torino Film Lab, Cannes L'Atelier Cinefondation, Greenworks Corp.
CREATIVE TEAM
E del Mundo, Director and Writer
Pamela L. Reyes, Main Producer
Ingrid Hogtun, Marie Lægreid, Co-producers
Matthieu Taponier, Editor

DELEGATE PRODUCTION COMPANY
Create Cinema Inc.
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DIRECTOR'S STATEMENT
Sam is set in a life where violence is on the fringes of society, affecting someone so drastically, it becomes a catalyst to ratifying their whole existence. Though this film relives the 2009 Maguindanao Massacre, it will only be in the periphery of the main character, to explore instincts and behaviors that are primal, reactionary, once in the middle of a moral threat. Sam is a film attempting to live witness to this world, and with a substantive exhibition of self-introspection. I want to examine a world that values self-determination, the theory that upholds each person's ability to make choices, fostering the internal sources of our every motivation. Caught in this grand-scale event, Sam pushes herself to become just one among the many or can she still be? A display of emotional trouncing, not of the crime per se, but the desecration of Sam takes place next. Rectifying within her what took place, the consequences of her choices, and all together pursuing to mend a broken persona that has gone through mental, spiritual and physical anguish. Sam is simply a film about moral injury.

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2017 Birdshot by Mikhail Red
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PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Manong ng Pa-Aling
Textbook

Venice Gap-Financing Market • Sam

65
ARGENTINA, GERMANY, URUGUAY

THE SMELL OF FRESHLY CUT GRASS
EL AROMA DEL PASTO RECIÉN CORTADO
CELINA MURGA

FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Golden Bear nominee Celina Murga has directed 4 feature films to date. Her two first feature films, Ana and the Others and A Week Alone, were premiered at Venice. Then she directed Normal School, a documentary premiered at Berlinale Forum and The Third Side of The River, shown at the Berlinale Official Competition. She was selected by Martin Scorsese to take part of the Rolex Mentor and Protégé Arts Initiative, spending a year under his mentorship. Venice Film Festival invited her to be one of the 70 directors participating of the project Venezia 70, Future Reloaded.

SYNOPSIS
Pablo, a 43-year-old university professor, married with two children, is going through a deep personal crisis. In search of a change, he begins an affair with a female student.

In parallel, Natalia, a 43-year-old university professor, married with two daughters, who is going through a deep personal crisis, lives an affair with a male student.

There are two stories that are interspersed and mirrored; one starring a man, the other a woman. The two stories, similar but different, are interspersed and advance in parallel. They are in a way like two sides of the same coin. Both protagonists must recognize their weaknesses and find a more genuine way to interact with their environment and with themselves.

It is about a man and a woman, who with their peculiarities face dilemmas about love, desire and family, dilemmas that challenge them as human beings.

LOGLINE
The love story of a female professor at the university and a male student. As a mirror, the story between a male teacher and a female student. The duplicated story questions the power relations between genders. How does a woman and a man react to the same situation?
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To complete 30% of our financing; by making presales of territories in VoD format, also deals for distribution; and/or co-production. We like to meet with VoD Platforms, Mass Media Companies, Sales Agents, Distribution Companies, Production Companies.

FORMAT / RUNTIME
4k / 100’
Colour

LANGUAGES / LOCATIONS
Spanish / Buenos Aires, Argentina & Montevideo, Uruguay

BUDGET / FINANCING IN PLACE
€ 900.000 / € 620.000

MAIN PRODUCTION COMPANY
Mostra Cine, Tresmilmundos Cine

CO-PRODUCTION COMPANIES
Weydemann Bros, Nadador Cine

PARTNERS ATTACHED
Martin Scorsese

CREATIVE TEAM
Celina Murga, Director and Writer
Lucia Osorio, Juan Villegas, Writers

Martin Scorsese, Juan Villegas, Valeria Bistagnino, Tomás Eloy Muñoz, Juan José López, Jakob Weydemann, Main Producers
Lucio Bonelli, DoP
Delfina Castagnino, Editing
Mariela Ripodas, Marina Raggio, Production Designer
Paola Delgado, Costume Designer
Sofía Strafacce, Sound
Luciano Supervielle, Composer

DELEGATE PRODUCTION COMPANY
Mostra Cine

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DIRECTOR’S STATEMENT
This film arises from conversations around feminism and the need to discuss it in a more complex manner. As a women director, I celebrate this era of awakening and I am certain of its unique and necessary character. It is perhaps for this reason that I ask myself many questions in relation to how to rethink ourselves faced with this powerful, decisive and adrenaline-filled paradigm change. Why not tell a story that has the same journey, first traveled by a man and then by a woman? What things change in relation to each gender? What things make us equal? What actions do we replicate responding to what is expected of our gender? What is seen, what is and what seems to be? How do these questions intertwine with the social gaze in relation to gender? What happens to personal relationship in light of all this?. The film propose that patriarchy manifests itself in the way of connecting with the most vulnerable. It is a cultural structure that cuts across all of us. I am interested in putting ideas into tension looking for complexity as opposed to having a closed discourse that proposes a unique and linear truth. Because as Jean Claude Carriere says, “a film is everything but a conclusion”.

PRODUCTION COMPANY PROFILE
Mostra Cine produces since 2017 feature films, TV-series and documentaries from Argentina to the international market. Its films have premiered at international film festivals, been released in cinemas and broadcast on TV. They have won several national and international awards. Tresmilmundos Cine develops auteur film productions in Argentina since 2005. It has produced Murga’s previous films and others, screened at important film festivals such as Cannes, Venice, Berlin, Toronto.

MAIN FILMOGRAPHY OF PRODUCER
2020 The Returned by Laura Casabé
2019 Overnight by Manuel Ferrari
2018 Las Vegas by Juan Villegas
2018 The Shadow of the Rooster by Nicolas Herzog
2014 The Other Side of the River by Celina Murga
2012 Normal School by Celina Murga

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Third Side of the River
SYNOPSIS

The baby daughter of Darren (26) and Tara (22) has gone missing. Increasingly expecting the worst, the young couple search frantically for her when DVDs start turning up on their doorstep. They show footage of Darren’s everyday life and the couple's intimate moments, filmed from a spying distance. The police install a CCTV camera at their door that captures Goh (52) dropping off another DVD. Tara recognises Goh as the manager of a supermarket they frequent. Shifting to Goh’s perspective before the baby’s disappearance, we see Goh chancing upon CCTV footage from the supermarket security camera of Darren abandoning his baby at the back of the supermarket. Goh follows Darren as Darren returns to retrieve the baby. This near-miss incident sets off Goh’s fascination of this young father. What starts of as as a harmless curiosity develops into an obsessive voyeurism. Watching the young man, Goh recognises much of himself. When convinced that Goh is responsible for his daughter’s disappearance, Darren takes it upon himself to investigate and stalk the older man. In this turn of gazes as hunter becomes prey, the younger man may find that it is really himself he is looking for all this time.

LOGLINE

After the disappearance of their baby daughter, Darren and Tara receive mysterious DVDs containing videos of their private life and most intimate moments. When Darren finds the mysterious voyeur, Darren turns the gaze around to stalk him and must finally confront his own image in the other.

DIRECTOR'S BIOGRAPHY

Yeo Siew Hua’s A Land Imagined (2018) won the Golden Leopard at the 71st Locarno Film Festival. He was awarded the Young Cinema Award at the Asia Pacific Screen Awards 2018 where the film also picked up Best Achievement in Cinematography. The film also received multiple top awards for Best Picture at international film festivals around the world and was also awarded the Roberto Rossellini Jury Award at the Pingyao International Film Festival and he was conferred the Leslie Ho Asian Film Talent Award from the Singapore International Film Festival.

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GOALS AND PARTNERSHIPS Sought IN VENICE
To meet potential investors, co-producers partners, sales agents, and international distributors. Specifically interested, but not limited to, partners from Europe, North America and across the world.

Venice Gap-Financing Market • Stranger Eyes

FORMAT / RUNTIME
HD / 100’
Colour
LANGUAGES /
LOCATIONS
Chinese, English / Singapore
BUDGET / FINANCING
IN PLACE
€ 915.000 / € 822.000

MAIN PRODUCTION COMPANY
Akanga Film Asia
CO-PRODUCTION COMPANIES
Films De Force Majeure, Volos Films
CREATIVE TEAM
Yeo Siew Hua, Director and Writer
Fran Borgia, Main Producer
Jean-Laurent Csinidis, Stefano Centini, Dan Koh, Co-producers
Hideho Urata, Cinematographer
James Page, Production Designer

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DIRECTOR’S STATEMENT
The idea for the film was conceived in response to the step up on surveillance tech and cameras within Singapore. Over the last decade, more than two hundred thousand cameras were set up across the island-state marking a deep structural change in the way we live our lives under scrutiny and the encroachments of privacy that we are beginning to subject ourselves to, even from within.

Not only is the ominous ubiquity of surveillance part of our everyday lives, the modern cityscape in its high-density makes us unsuspecting witness to the lives of others – surely this has inadvertent consequences to our own. Since most of us live in tightly-packed apartments, we are spectators to each other’s lives by merely looking out the window. For me living in Singapore, there is no outside the grid. So, the act of watching and being watched becomes an integral part of daily ritual, especially in such a time as now, when one’s action and mobility have real existential repercussions for others.

My intention with Stranger Eyes is to explore the effects on us living in an age where surveillance and voyeurism has folded into itself. After all, seeing is not a passive act.

PRODUCTION COMPANY PROFILE
Akanga Film Asia is an independent production company created in 2005 in Singapore. Our titles include: Ho Tzu Nyen’s HERE (Cannes Directors’ Fortnight 2009), Boo Junfeng’s Sandcastle (Cannes Critics’ Week 2010), Lav Diaz’s A Lullaby To the Sorrowful Mystery (Berlinale 2016 – Silver Bear Winner), Boo Junfeng’s Apprentice (Cannes Un Certain Regard 2016), K. Rajagopal’s A Yellow Bird (Cannes Critics’ Week 2016), Yeo Siew Hua’s A Land Imagined (Locarno 2018 – Golden Leopard Winner) and Kamila Andini’s Yuni (Toronto 2021 – Platform Prize Winner).

MAIN FILMOGRAPHY OF PRODUCER
2021 Yuni by Kamila Andini
2018 A Land Imagined by Yeo Siew Hua
2016 A Yellow Bird by K. Rajagopal
2016 Apprentice by Boo Junfeng
2016 A Lullaby to the Sorrowful Mystery by Lav Diaz

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
A Land Imagined
TAIPEI

TALES OF TAIPEI

PAWO CHOYNING DORJI,
KEAT AUN CHONG, KEFF, RACHID HAMI,
NORRIS WONG, PEI-JU HSIEH,
JOSEPH HSU, CHEN-HAO YIN, LIU CHUAN-HUI

FICTION FEATURE | PRE-PRODUCTION

DIRECTOR’S BIOGRAPHY
Ten critically acclaimed and award winning directors around the world will each craft a story. It includes Pei-Ju Hsieh (Heavy Craving), Pawo Choyning Dorji (Lunana: A Yak in the Classroom), Chen-Hao Yin from (Man in Love), Norris Wong (My Prince Edward), Keat Aun Chong (The Story of Southern Islet), Joseph Hsu (Little Big Women), Rachid Hami (La Melodie) and KEFF (Taipei Suicide Story). Their own unique roots in Taiwan allow them to discover the authentic small moments within neighborhoods that can resonate with people from different backgrounds.

SYNOPSIS
Year 2022 in Taipei, through a series of heartfelt events, Tales of Taipei, a Taiwanese anthology, lifts the veil of the livelihood of the people in the city and sends an uplifting message to the post pandemic society. Throughout the film, we see an old newspaper carrier bringing back a neighborhood’s memory of a faded building that once enlightened people’s hearts and lives; a Taiwanese electric flower car stripper collides with the Peranakan culture; a modern twist of the famed Legend of the White Snake; a local lottery store brings faith and companionship to the people; a Hong Konger unexpectedly finds “home” through a vaccine appointment for her boyfriend’s father; a graffiti artist hides from the police and ends up with an insightful encounter with a betel nut girl; a bro talk within a live concert recaps a chance encounter with a woman and the inexplicable nature of fate; a family seeks the virtue of the traditional Tomb Sweeping Day in Taiwan; a club hostess pursues love through delightful musical numbers.

LOGLINE
An anthology exploring the streets of Taipei where heartfelt stories collide through various backgrounds.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find international partners and distributors from Europe and United States.

FORM / RUNTIME
4K / 100’
Colour

LANGUAGES / LOCATIONS
Mandarin, English / Taipei*
(*as per institutional practices)

BUDGET / FINANCING
€1,800,000 / €1,200,000

DIRECTOR’S STATEMENT
“The most beautiful scenery of Taiwan is its people” is what travelers often say when they have the chance to visit the beautiful island. Tales of Taipei provides people an opportunity to discover the little moments that form the enchanting streets of Taipei. From ten directors, each with their own unique roots in Taiwan, the anthology delivers universal heartfelt emotions that would resonate to a post-pandemic world through various backgrounds and fresh stories. It would be meaningful to bring positive effects through the warmth of human interactions and give people faith that the world will recover from the pandemic.

DELEGATE PRODUCTION COMPANY
Ma Studios Ltd

MAIN CONTACT PERSON
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PRODUCTION COMPANY PROFILE
MA Studios is a New York based film production company and talent agency with offices located in Los Angeles, London and Taiwan. The company mainly focuses on film development, production, distribution and talent management. The company produces a wide variety of work including feature films, short films, documentaries, music videos, commercials and TV series. Besides the company’s own production, it also partners with various production companies for international projects. MA Studios has been ensuring the quality of numerous productions with efficient use of international resources.

MAIN FILMOGRAPHY OF PRODUCER
2022 Por la France by Rachid Hami
2021 American Girl by Feng-I Fiona Roan
2020 Taipei Suicide Story by KEFF
2020 The Greater Good by Amy Ma
2018 High Flash by Ching Shen Chuang
TITANIC OCEAN
KONSTANTINA KOTZAMANI
FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY
Konstantina Kotzamani was born and raised in Greece. Her short movies have premiered in major festivals such as Cannes, Venice, Berlinale, Locarno and have received numerous international awards. For Washingtonia (2014), Limbo (2016), and Electric Swan (2019) she has been thrice awarded by the Hellenic Film Academy with the best short film award and twice nominated by the European Film Academy. Her films have been broadcast on European channels, such as ARTE and FRANCE TV, as well as in Asia and the United States, and have been distributed on arthouse platforms like Criterion, MUBI, etc.

SYNOPSIS
No need for shoes or skirts, we are in mermaid school. They say it’s much better under the water and they really mean it. To be a professional mermaid you must act accordingly: hold your breath underwater for at least 5 minutes; glide through aquarium tanks; greet sharks; and sing siren songs. But this is no child’s play; only girls above 15 may enter. Choose a name (Ariel? Aquamarine?), dye your hair to match the colour of your silicone mermaid tail and get ready for the world of showbiz.

Akame (17, purple hair) doesn’t talk much and has an air of otherworldliness about her. Despite being quiet and shy, she is very dedicated and passionate, displaying a real affinity with water.

As the training becomes more intense, Akame discovers her siren voice that is capable of both mesmerising and destroying. One day, she is saved from a near-death experience when her apnea coach, Kotaro, gives her the kiss of life. Desire awakens and a unique love story begins to unfold, within the confines of the school.

But love between a human and a real mermaid is impossible, even when her tail is fake.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Looking for investors and financing partners. In addition, we are interested in meeting with VFX companies for the film’s ambitious VFX needs (3D, animation, 2D, design of apps), as well as partnerships for music rights acquisitions.

FORMATT / RUNTIME
Alexa LF / 100’
Colour

LANGUAGES / LOCATIONS
Japanese, English / Japan, Singapore

BUDGET / FINANCING IN PLACE
€ 2,599,295 / € 1,849,295

MAIN PRODUCTION COMPANY
Homemade Films

CO-PRODUCTION COMPANIES
Manny Films, Frida Films, deFilm, Wunderlust, Akanga Film Asia

PARTNERS ATTACHED
Creative Europe - MEDIA, Greek Film Centre (GFC), Hellenic Broadcasting Corporation (ERT) CNC-GFC mini treaty, CNC - Aide aux cinémas du monde, Ile de France - Aide à la production, Galicia Regional Fund - Development support, ICAA National Fund, Catalonia Regional Fund, Romanian CNC, BR/ARTE, Memento Films International

CREATIVE TEAM
Konstantina Kotzamani, Director and Writer
Maria Drandaki, Main Producer

CLAIR Mathon, DoP
Yorgos Lamprinos, Editor

DIRECTOR’S STATEMENT

My plan is to mould an unexpected coming of age story with fragments from myths and dark fairy tales. A sensorial cinema that invites us to question if there is an invisible world beyond our five senses, where the limit between the known and the unknown is fluid. Titanic Ocean starts off as a special boarding school film and gradually unfolds into pure fantasy, following the esoteric journey of the protagonist, Akame, into the vast ocean.

The visual palette is largely muted and oscillates between genres and styles, teasing the viewer’s initial assumptions. A glossy mermaid world that is, at the same time, shady; colourful but blooded. The film flirts with the dimension of strangeness, and instead of highlighting the sparkles on the teenage faces, it desaturates the pinkish colours. Semi-lit scenes and long hypnotic shots will reveal a seductive mystery rather than a girlish drama.

Titanic Ocean is a film about young people testing their limits and coming face to face with the global reality. Like my heroine, I am not afraid to be tested and get lost in a foreign land and far-away culture. On the contrary, I perceive it as a great challenge that I look forward to welcoming.

PRODUCTION COMPANY PROFILE

Athens-based Homemade Films was founded in 2009 by Maria Drandaki. With a taste for sharp, cutting-edge, innovative cinema, the company’s films have since participated and got awarded in multiple international film festivals (Cannes, Venice, Berlin, Locarno, Toronto, Rotterdam, etc.) and were distributed in movie theatres, TV channels and platforms around the world. In 2022, the company was granted support from the Creative Europe – Media Slate Funding for its upcoming film projects. Homemade Films is a member of the EAVE and ACE producers’ networks and the Greek Producers Alliance.

MAIN FILMOGRAPHY OF PRODUCER
2022 Silence 6-9 by Christos Passalis
2022 The City and the City by Christos Passalis and Syllas Tzoumerkas
2022 The Volunteer by Nely Reguera
2021 Quicksand by Margot Schaap
2019 The Miracle of the Sargasso Sea by Syllas Tzoumerkas
2018 Her Job by Nikos Labôt

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Electric Swan
Limbo
TAIPEI

WHO’LL STOP THE RAIN
QING CHUN BING
BU WEN ROU
I-HSUAN SU

FICTION FEATURE | POST-PRODUCTION

DIRECTOR’S BIOGRAPHY
Su I-Hsuan was born in Taipei. In 2018, she accomplished her 90-minutes telefilm Where The Sun Don’t Shine for Taiwan Public Television Service (Director and Screenwriter). This telefilm was nominated for Best Director, Script, and Best Actress Support and awarded the Best Telefilm, Best Actor, and New Actor of the Golden Bell Award in 2018 in Taiwan. It was also selected for International Public Television Screening Conference (INPUT) 2019 in Bangkok. The feature film project Who’ll Stop The Rain was previously selected at Produire Au Sud (PAS) in Taipei and at Talents Tokyo in 2018.

SYNOPSIS
In 1994, Wei is a freshwoman at the faculty of fine arts where a strike happens later. The student strike was led by Guang and his girlfriend, Qing. They accused the faculty chair of oppressing their freedom of creation. Wei joins the strike and gets along well with the couple. However, Guang starts to have affection for Wei while Wei is more attracted to Qing. One day, the two girls kiss each other...

In the 1990s, sexual orientation remains taboo. Even though the chemistry occurred between the two girls, Qing still decides to hide her feeling and turn her back on Wei. The protest has lasts for several weeks, different opinions begin to rise among students, and the conflicts between the couple leaders also get worse, either in terms of the strike or their relationship. Both the strike and their triangle relationship are wild and vibrant. The harder they love, the more hurt and damage they experience. The power and love struggles are closely intertwined.

Wei understands that her desire and emotion are unconstrained as their creative freedom. For her, it’s not only a protest for freedom of creative expression but also an inner fight for her self-awakening.
**DIRECTOR’S STATEMENT**

This story is based on a true event in 1994 which is the longest student strike in the history of Taiwan, which has lasted for 34 days.

In 1987, the longest martial law imposition in the world’s history was finally lifted in Taiwan, which opens up a new era for social and political reforms.

But nowadays, even as the first legalized same-sex marriage country in Asia, Taiwan is still haunted by its authoritarian past as well as the military threat from China. This affects also our filmmakers in terms of freedom of creation.

Taiwanese filmmakers try to avoid political or sensitive issues for entering Chinese market. This confuses and irritates me a lot. As progressive and most democratic in the Chinese-speaking world like Taiwan, creators on this island still don’t dare to express their ideas freely. We could not voice out our national identity, and self-censorship is still pervasive.

As a creator, I think we always need to be true to our own heart, and my inspirations come from nowhere but my motherland. Therefore, I’d love to put my focus on this story and have people reflect on the question: compare with the situation in the 90s, are our minds really free now?

**PRODUCTION COMPANY PROFILE**

SUZ Creative Studio was established in 2015, as an independent production studio. In 2018, the telefilm *Where The Sun Don’t Shine* for Taiwan Public Television Service (Director and Screenwriter) was nominated for Best Director, Script, and Best Actress Support and awarded for the Best Telefilm, Best Actor, and New Actor of the Golden Bell Award in Taiwan. And this telefilm is also selected in International Public Television Screening Conference (INPUT) 2019 in Bangkok. And this project *Who'll Stop The Rain* was previously selected at Produire Au Sud (PAS) in Taipei and the Talents Tokyo in 2018.

**MAIN FILMOGRAPHY OF PRODUCER**

2019 *Buoluomi* by Vera Chen and Kek-huat Lau
2020 *Dear Tenant* by Yu-Chen Cheng
2022 *Days Before the Millennium* by Teng-Yuan Chang
Lkhagvadulam (Dulmaa) Purev-Ochir is a Mongolian scriptwriter and director, born in 1989. After obtaining a BA from the Dokuz Eylül University in Turkey, she graduated in Scriptwriting from FAMU AP program (Prague) and KinoEyes Masters (Lisbon). Her short film Mountain Cat premiered in Official Competition at Cannes Film Festival 2020. Her new short film Snow in September is selected this year in Venice Orizzonti and her debut feature Ze is currently in production, both produced by Aurora Films (France) in co-production with Guru Media (Mongolia).

A teenage shaman falls in love with a girl, shattering his fragile existence in modern Mongolia.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

We aim to meet distributors, platforms, private investors to help us closing the financing of the film, as well as post-production partners.

**FORMAT / RUNTIME**
- HD / 90’
- Colour

**LANGUAGES / LOCATIONS**
- Mongolian / Ulaanbaatar

**BUDGET / FINANCING**
- € 775,000 / € 626,000

**MAIN PRODUCTION COMPANY**
- Aurora Films

**CO-PRODUCTION COMPANIES**
- Guru Media (Mongolia), Uma Pedra No Sapato (Portugal), Volya Films (Netherlands), 27 Films Production (Germany)

**PARTNERS ATTACHED**
- CNC – Cinémas du monde, CNC – ICA, World Cinema Fund, Open Doors Grant, Hubert Bals Fund, Hubert Bals Europe +, NFF + HBF, Media, CICLIC

**CREATIVE TEAM**
- Lkhagvadulam Purev-Ochir, Director and Writer
- Katia Khazak, Charlotte Vincent, Main producers
- Filipa Reis, Denis Vaslin, Co-producers
- Vasco Viana, DoP
- Benjamin Silvestre, Sound

**DELEGATE PRODUCTION COMPANY**
- Aurora Films

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**DIRECTOR’S STATEMENT**

In 2014, I met a 21-year-old shaman named Uranbold who turned my previous experiences with shamans on its head. I was fascinated by his duality and the enormous burden he carried. Shamans must balance two lives: guiding people who come to them with various problems, in addition to social and personal life. With Uranbold in mind, I mapped out Ze, to show what it means to grow up in contemporary Mongolia, where most people lead a precarious life, where shamans play a major role in providing guidance. It would be easy to exaggerate certain exotic aspects of my culture, but I find it more interesting to create a story around Ze as an individual: shamanism is just one piece of the puzzle in his coming of age.

Although Ze is a shaman, the film will not venture into metaphysics. The camera will track him through the unpaved streets of his neighbourhood, the Soviet-style classrooms and the modern bars, to convey the instability of his world marked by violence, but also love and friendship.

**PRODUCTION COMPANY PROFILE**

Aurora Films, a production company based in Paris and founded in 2002, is specialized in French and international co-productions, and has produced about fifty films (shorts, documentaries and feature films). The company defends an arthouse cinema, with directors that have a singular vision, esthetic and identity. 6 feature films produced by the company were selected at Cannes.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2022  Dirty, Difficult, Dangerous by Wissam Charaf
- 2022  The Beast in the Jungle by Patric Chiha (in post-production)
- 2022  Return to Seoul by Davy Chou
- 2016  Diamond Island by Davy Chou

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**

Snow in September

Mountain Cat
IMMERSIVE
DIRECTOR’S BIOGRAPHY
Iolanda Di Bonaventura (1993) is a flat and XR Director and screenwriter. In 2020, her interactive film in VR, Vajont won a €60,000 production grant by Biennale College Cinema - VR, a program of La Biennale di Venezia. Vajont was presented as an international premier at the Venice VR Expanded in 2020. In 2022, together with the producer Saverio Trapasso, she was selected to take part in the “Immersive” residency: eight weeks of research in collaboration with PHI Centre (Montreal) for the prototyping of 0 (Albedo).

SYNOPSIS
0 (Albedo) is the suspended dimension between presence and absence, between life and death. 0 is the place that used to be, before we came into the world: the metaphorical journey that we all must make before being born - from darkness to light, from absence to presence, from being disembodied to having a body. The piece aims to describe, through visual and narrative elements, the space of “indefiniteness” that each of us goes through before coming into the world: birth is here understood both in a ‘physical’ and metaphorical sense - that is, through the achievement of a state of greater self-awareness.

The path leading from limbo to life is represented symbolically, using the image of a wheat field—and the traces that can be left within. Within the wheat field—guided by some archetypal animals, including a deer - the participant will have the opportunity to reconnect with themselves. 0 (Albedo) is an immersive installation, a collective and interactive Mixed Reality (6DoF) experience that integrates linear storytelling with a set design that enhances the participant’s experience by integrating the sense of touch.

LOGLINE
0 (Albedo) is the space we occupy, before we come into the world.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet co-producers and investors, museums, venues and festivals, as well distributors.

FORMAT / RUNTIME
ComputerGraphic / 20’

LANGUAGES
English

BUDGET / FINANCING IN PLACE
€ 390.000 / € 97.000

MAIN PRODUCTION COMPANY
Artheria

PARTNERS ATTACHED
Centre PHII

CREATIVE TEAM
Iolanda Di Bonaventura, Director, Creator, Artistic Director
Saverio Trappaso, Creative Lead and Main Producer

DELEGATE PRODUCTION COMPANY
Artheria

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DIRECTOR’S STATEMENT

What does it mean to be born? Is it possible to represent this place of transition - from non-being to being? Is it possible to depict primordial experiences, linked to the symbolic and preconscious world, in order to recover a memory of meaning? Can art and technology help us rewrite our history - the past, our primordial memories, and the future - guiding us along a path of awareness?

0 (Albedo) uses images, symbols, sound stimuli and interactivity to guide the participant through an intimate journey, in which it is possible to experience a fertile void, slowly filled with visions.

It is precisely the idea of 'birth' that represents the core of the artwork: a birth translated into a journey within the piece itself, which each participant is called to travel.

The participant guides the experience and, at the same time, is guided by it. It is precisely his/her steps - a simple, instinctive action - that unravel their journey, in a crescendo of involvement that starts from the feet and ends with the complete integration of the body.

The climax of the experience is constituted by the encounter with one’s self. And what is the encounter with ourselves, if not a birth?

PRODUCTION COMPANY PROFILE

Founded in 2018, Artheria is a company located in Veneto (Italy) and active internationally in the field of XR. It is specialized in designing and producing XR experiences with a strong creative and innovative component.

In 2020, Saverio Trappaso, CEO of Artheria, won the Biennale Cinema College - Virtual Reality grant, to produce Vajont - Artheria’s first film in VR. From that moment on, Artheria has continued its mission, specializing in the production of XR experiences.

Among our skills, we take care of visual development, 3D production, R&D, and software development for AR, VR, and MR.

MAIN FILMOGRAPHY OF PRODUCER

2020 Vajont by Iolanda Di Bonaventura

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Presence Absence
DIRECTOR'S BIOGRAPHY
Jonathan Hagard is a French Indonesian filmmaker and animator currently based in Kyoto, Japan. Inspired by personal experiences and research in sprawling cities such as Tokyo and Jakarta, he tells stories through traditional animation and new media.

Replacements, his latest VR story about a Javanese family routinely observing their neighborhood generation after generation, premiered in Venice Film Festival in 2020 and won the Crystal of the best VR in Annecy Animation Film Festival in 2021.

LOGLINE
Alternates (Bergantian) depicts a neighborhood in Ubud, the Balinese cultural capital in an alternate reality when its culture has partly disappeared.
It is a VR story about what could have changed and what doesn’t change in Bali.

SYNOPSIS
Bali island, dependent on its tourism industry, has been severely impacted by the coronavirus pandemic, putting the population into poverty, and revealing the island’s fragility day after day.
The story begins in 2020 in Ubud, the cultural capital of Bali, in the midst of this health and economic crisis.
Atop of an unfinished house, a presumably crazy man imagines what his family and the neighborhood would be, if Bali had taken the same path as its neighbor Java did and lost its cultural and environmental foundations.
We are now in the man’s imagination, a parallel world. We are still in Ubud, but the house is lost in urban chaos; trees are gone too. In this parallel world, Bali lives under a totalitarian regime and has lost most of its traditional temples.
In the same house, a young woman secretly practices Wayang Topeng, a local classical dance forbidden in Indonesia after 75 years of strict Islamist authority in this timeline.
Amidst accelerating gentrification, she attempts to harmonize her artistic passion and the contrasting social, religious and political pressure from her neighborhood.
However, this major urban project will be impacted by the awakening of Bali’s sacred mountain, Mount Agung.
This natural event that has influenced Indonesian arts and traditions for centuries reminds us that, despite the unpredictability of civilization, nature does not change much and some traditions find a way to resist.
In March 2020, while finishing Replacements, I was in Bali to attend Nyepi, the Day of Silence. Soon after, Indonesia was in lockdown due to the coronavirus pandemic. The Days of Silence became an everyday routine, and slowly revealed the damages and victims of Balinese collapsed tourism economy.

A few months later, I was with a Balinese friend in Kyoto watching news about the rise of the Islamic group FPI in Indonesia. Like the old woman and the crazy man in Alternates, we realized that Bali’s culture was in danger, questioned the future of Bali and imagined this alternate timeline.

The location of the story will be inside Project ETERE, an existing apartment in Ubud. Kadek Puspasari who choreographed Panji’s Uchrony will also join us to create the protagonist dance. Alternates aims to question an alternate present and a potential future of Bali, spotlighting a passionate Indonesian artist conflicted between her traditions and the pressure from the public expectations.

It is also a reflection of the lives of many artists in Indonesia, especially in Bali’s nearer neighbor Java, who has witnessed changes towards a more oppressive Islamist system for a few decades now.
DIRECTOR’S BIOGRAPHY
Raphael has been producing and exec-producing animation, VFX and immersive projects for 16 years. Helping writers, directors, producers and designers to deliver the best stories they have to offer is his daily job. He was lucky enough to be one of the producers of Battlescar in 2019 (Sundance, Tribeca, Venice, SXSW, and more than 48 awards) and Glimpse in 2021 (presently, 3 awards and 10 selections). Today he is working on his own projects and particularly Amazing Monster! coproduced by wow! production and Small Creative.

LOGLINE
In this VR game for Meta Quest, you will play as Emma, determined to find her brother by capturing a mythical animal that haunts the waters of the lake. To do this, you will have to learn what Emma has refused until now, what her father didn’t want to pass on to her: to find her place in a decidedly unpredictable nature through her passion, fishing.

SYNOPSIS
In the middle of Lake Neuchatel, Emma, a rebellious teenager in search of her missing older brother, finds answers to questions she (doesn’t) ask herself by hanging out with a bitter, hardened old fisherman, Michel, in a beautiful and idyllic mountain environment stuck in the past. With Emma’s dark humour and self-deprecation, you will build relationships with the real and mythical characters of the town. Between scenes of dialogue - which are only determined by your mood - and moments of first person fishing, embark on an unpredictable journey of initiation, through this fantastic adventure story of which you will be... the heroine.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

To find co-producers and publishers from all countries. To make new partnerships for the project and to expand our creative and production network.

**FORMAT / RUNTIME**

VR / 360'

**LANGUAGES / LOCATIONS**

French, English / Neuchâtel, Switzerland

**BUDGET / FINANCING**

€ 420,000 / € 272,500

**MAIN PRODUCTION COMPANY**

wowl production

**CO-PRODUCTION COMPANIES**

Small Creative

**PARTNERS ATTACHED**

CNC, Cineforom, La Région Auvergne-Rhône-Alpes, Migros Four-cent culturel, Ville de Neuchâtel, Casino de Neuchâtel, BCN, SRF, SSR, Annecy Festival, Geneva International Film Festival

**CREATIVE TEAM**

Raphael Penasa, Director, Writer

Milan Baulard, Art Director

Jonathan Droz, Main producer, Writer

Allison Crank, Writer

Vincent Guttman and Voyelle Acker, Co-producers

**DELEGATE PRODUCTION COMPANY**

wowl production

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**DIRECTOR’S STATEMENT**

I have always kept a particular love and respect for nature, the elements older than us, the forces that surpass us. For the last 20 years I've been writing, whether for video games, animated series, virtual reality or comics. Each of my stories respects this need to place ourselves at the heart of our planet, to become aware of it and to always question the impact of our choices.

When I met Jonathan, his passion for his region, his lake and especially fishing were our first topics of conversation. So when he suggested to work with him on a narrative and immersive experience taking place in Neuchâtel, not far from where I grew up, inspired by his own passion, I obviously jumped at the chance. As we share these values, of humanity, of communion with nature, but also a sense of black and sarcastic humour, we created the character of Emma, a young woman whose wound is still prevalent and who is going to seek in fishing, without knowing anything about it (nothing at all), a way to find her brother... and her place in this world.

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**PRODUCTION COMPANY PROFILE**

wowl production is an XR studio based in Neuchâtel, Switzerland specialized in new immersive media for public and commercial spaces.

By putting people first, we combine storytelling with brand values and technological know-how in order to create impactful experiences. From virtual, augmented and mixed reality experiences, XR games and full-dome immersive projections.

**MAIN FILMOGRAPHY OF PRODUCER**

2021 Etivaz (film VR)
2020 Hologram Watchmaker (AR)
2020 Flik Fish AR (animation)
2019 The Best Part of Possibilities (AI animation)
2019 Master Chronometer (film VR)
2019 The Cartier manufacture (film VR)
2018 The temple of time (animation)
DIRECTOR’S BIOGRAPHY
Camille is one of those people who live out of the box. Her unique creative thinking makes her write stories where interactivity becomes the experience itself! Interfaces, devices, broadcasting channels become part of the story! As of today, she has been passionately involved in over 15 interactive projects including documentaries and fictions, including the digital series Patience Mon Amour (2021) and the immersive experience Lady Sapiens VR (2021). Find out more about Camille on supersimone.com

SYNOPSIS
Bliss Club VR is a narrative videogame designed for standalone VR headsets. From 15 years old and over, players of Bliss Club VR can explore all aspects of sex and sexuality, openly, joyfully and without inhibitions. Each level tackles a different theme, from consent to self-exploration and contraception, with an always inclusive and positive eye. Our game will adopt a non-competitive approach: there will be no final boss, no lives to lose, but rather a set of learning experiences that we hope will be fun and impactful.

Intimate and interactive, Bliss Club VR (Jouissance Club* in French) first appeared as an Instagram account, launched in 2018 by French illustrator Jüne Plã. The subject, tone and style of her drawings quickly attracted a wide audience and the account soon reached several hundred thousand followers, before being adapted into a book that sold over 250,000 copies in France.

Bliss Club VR is part of a new active, sex-positive digital feminist movement, supported by a large, young audience, willing to question formerly ingrained norms around sexuality, including the active/passive dichotomy and beauty standards for women’s bodies.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
To find international co-production partners to complete our financing plan. We are hoping to partner with broadcasters.

**FORMAT / RUNTIME**
6DOF VR / 60 to 120'

**BASED ON**
The book and Instagram account created by Jüne Plã

**LANGUAGES**
French, English

**BUDGET / FINANCING IN PLACE**
€ 560,000 / € 170,000

**MAIN PRODUCTION COMPANY**
Atlas V

**PARTNERS ATTACHED**
MEDIA Creative Europe, CNC Digital Experiences, Mairie de Paris, Procirep-Angoa

**CREATIVE TEAM**
Camille Duvelleroy, Writer, Director
Jüne Piã, Co-writer
Darius Guernet, Game Designer
Oriane Hurard, Main Producer
Alexandra Radulescu, Creative Technologist
Kevin Lesur, Lead Developer

**DELEGATE PRODUCTION COMPANY**
Atlas V

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**DIRECTOR'S STATEMENT**
With her Instagram drawings, Jüne came up with a beautifully simple idea: to draw genitals without ever associating them with a particular gender. She never draws a body or a face. Anyone can identify with the images, and it works perfectly. That’s why we have decided to adopt the same illustrative strategy and anatomical principles for Bliss Club VR: body parts float in a virtual space and the player explores the different levels by interacting with them using their virtual hands, that can also transform into a tongue, or even a mouth.

This principle of inclusiveness underpins the gameplay. I didn’t want to create a game with different options for the player depending on their gender or sexuality. I wanted to create something we can all share.

Bliss Club VR is a game based on self-discovery and the discovery of others, on curiosity about ourselves and others. It treats issues of desire and pleasure with the same importance as those of protection and biology.

With Bliss Club VR, we aim to bring sex-ed into the modern age, by providing a joyful, fun, shame-free experience.

**PRODUCTION COMPANY PROFILE**
Atlas V was created in 2017 at the crossroads of the entertainment industry, technological innovation and audiovisual storytelling. The combination of these skills has given rise to the first immersive media group to master the entire production chain, from conception to distribution. Atlas V’s productions have been widely recognized internationally by the most prestigious film festivals such as Sundance, Tribeca, Venice, Annecy, as well as by awards such as the Webby Awards, Annie Awards and the Emmy Awards.

**MAIN FILMOGRAPHY OF PRODUCER**
2022  *Missing Pictures* by Clément Deneux
2021  *The Passengers* by Ziad Touma
2020  *Meet Mortaza* by Joséphine Derobe
2018  *Isle of the Dead* by Benjamin Nuel
SWEDEN

CROW CASTLE
KRÅKSLOTT
ISMAILA JALLOW
ANIMATION | DEVELOPMENT

DIRECTOR’S BIOGRAPHY
Ismaila Jallow is a writer-director based in Gothenburg, Sweden. He has a BA in filmic processes, has directed and produced short films that have received rewards for best film and best screenplay and is currently developing a VR-experience called Crow Castle.

LOGLINE
Crow Castle is a journey into a memory palace created by a boy who has become two instead of one. Through the memory palace we witness a contradictory grown up world that makes the boy reflect on his own duplicities in a way that takes us closer and closer to the source of his echoing traumas.

SYNOPSIS
Crow Castle is a story driven VR-project anchored in a precocious boy’s attempt to orient himself in the contradictory grown-up world surrounding him. The story is centered around a memory palace that the boy, who has become two instead of one, since his parents raised him with two different names, has built to sort through and better understand the traumas of his childhood. The outer rim of the palace is in the shape of a decaying summer house that his mother used to rent from a man who may or may not have been a pedophile, while the deeper layers are made of wax and dream stuff, with spirits hidden in the walls. The boy uses the objects and the characters in the Crow Castle to sew in secrets and portals that unlocks these deeper layers of his subconscious. The further down the rabbit hole we go, the closer we get to the sources of his echoing traumas.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-production partners for creative input and additional financing options. Meeting sales and distribution companies specialized in VR.

FORMAT / RUNTIME
VR Animation / 20'

LANGUAGES / LOCATIONS
Swedish, English / Sweden

BUDGET / FINANCING IN PLACE
€ 250,000 / € 90,000

MAIN PRODUCTION COMPANY
GötaFilm

CREATIVE TEAM
Ismaila Jallow, Director
Paul Blomgren DoVan, Producer

DELEGATE PRODUCTION COMPANY
GötaFilm

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DIRECTOR’S STATEMENT
With Crow Castle, I want to explore ways to tell stories in a larger scale environment by using spatiality and dream logic as a way to access my audience emotions both on a physical and psychological plane. I want to create an experience felt in the core of the participant’s body by establishing a bodily connection to the main character of my story. The large-scale environment is key to achieving this, allowing viewers to follow our main character or explore the memory palace on their own with a sensation of having freedom of choice. By using an innovative method to generate new rooms (or duplication of rooms) we allow the participant to walk through virtual walls freely and still progress through the specific story sequences. This opens up new and exciting ways to cut between scenes that I hope will inspire many more larger scale environment VR-experiences. Combining this technique with a narrative and tone with high artistic quality, I believe Crow Castle has the potential to become one of the best artistic VR-experiences that has ever been made up until this point.

PRODUCTION COMPANY PROFILE
Götafilm is a Swedish independent production company with a 30 year track record of producing high quality content for screen and tv. The company has vast experience from international co-productions of art house titles such as Simon and the Oaks.

MAIN FILMOGRAPHY OF PRODUCER
2017 God ton by Ismaila Jallow.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
God ton
DIRECTOR’S BIOGRAPHY
Tomas Tamosaitis gained his film education in the Theatre and Film Department of the Lithuanian Music Academy, then continued his studies at the European Film College in Denmark and at the Andrzej Wajda Master School of Film directing in Poland. Tomas is interested in and committed to making films that often explore the fine line between the different forms of the medium of film. He is also the author of film and culture related reviews, lecturer, long term collaborator at the Lithuanian National Television Channel on the culture related content. Tomas is a co-owner of studio Joni Art.

SYNOPSIS
On the edge of the Old Town, squeezed between renovated and well groomed new houses, is the House – a Hospital for the troubled teenagers. The House is a special, extraordinary place. It is neither a real psychiatric hospital, nor an orphanage, nor a teenagers’ rehabilitation institution. On the other hand, the House is also all these things. In any case it is a very handy place to hide out of sight all sorts of teenager that neither their parents nor society know how to deal with.

VR film Eyes of Shame will follow Eyeless, a 14 y.o. teenager, who is admitted to the House for treatment. It is lunch time in the hospital and the Nurse tries to convince Eyeless to eat an egg. Just looking at the food overwhelms Eyeless with fear and the image of the egg triggers Eyeless’ memories about her Mother. The user goes through her story constantly traveling between Eyeless’ memories, visions and the reality of the dinning hall, where the Nurse puts all her efforts in doing the job – not letting Eyeless to starve. Will Eyeless find the way to overcome her shame and suffocating guilt - a punishment that she invented for herself for feeling a relief after her Mother’s death?
FORMAT / RUNTIME
VR animation / 30'

LANGUAGES
English, French, Lithuanian, Slovenian language versions

BUDGET / FINANCING IN PLACE
€ 420,870 / € 265,370

MAIN PRODUCTION COMPANY
Joni Art (Lithuania) / Insomniak (France)

CO-PRODUCTION COMPANIES
Institute for Transmedia Design (Slovenia)

PARTNERS ATTACHED
CNC, Lithuanian Film Centre, French regional fund ‘Pictanovo’

CREATIVE TEAM
Tommas Tamosaitis, Author, Director, Scriptwriter and Producer
Emmanuel Rouglan, Co-author, Scriptwriter and Producer
Sara Božanić, Producer
Skirmanta Jakaite, Artwork
Jonas Jurkunas, Composer

DIRECTOR'S STATEMENT
From 2014 I worked as a volunteer mentor in the problematic teenagers hospital in Vilnius, Lithuania. The story behind Eyes of Shame comes out of that place.
The topics of mental health and problematic teenagers are still something that is often kept as taboo and is surrounded with a lot of prejudice and misconceptions. It is not very well known information that at least one of four people had suffered from mental health problems at some point in their life and that 50% of all mental illnesses begin by age 14.
Behind Eyes of Shame we seek to make a wider audience aware about troubled teens and mental health issues, we aim to challenge the prejudgements and opinions that are not based on reasons or actual contacts, we want to question, what, in fact, is the line dividing so called troubled and socially excluded people and those normal members of society.

As the director of the film I aim to create, through the images, sounds and immersion, strong and memorable VR experience that is in the same lines of the authors’ cinema and at the same time talks about social problems using today’s innovative forms of expression and attractive, contemporary ways of storytelling.

PRODUCTION COMPANY PROFILE
Joni Art is a dynamic production company created in 2008 and based in Vilnius, Lithuania. The trademark of JONI ART is to experiment with multiple techniques, through combining innovative and traditional approaches, creating entertaining and convincing films that leave a memorable and long lasting impact.
The objective of Joni Art is to produce art-house films and digital content that reflects emotions and stories beyond borders, to work with exceptional talents and share the passion for the new formats.

MAIN FILMOGRAPHY OF PRODUCER
2022 Killer Penguin by Tommas Tamosaitis
2017 My Head is a Pit Full of Snakes by Tommas Tamosaitis
2013 Guilt by Reda Tomingas
2011 Brother Bebe by Rasa Joni
2008 Spanish for Adults by Tommas Tamosaitis
DIRECTOR’S BIOGRAPHY
Multidisciplinary artist, Baboo is known for works in theatre, art galleries, VR, and unconventional spaces. Since his theatre directing debut in 1997, he has directed some thirty productions and has been invited to perform in New York, Berlin, Paris, Copenhagen, Avignon, and Seoul. His first VR work Chroma: A Derek Jarman Project was shortlisted for Taiwan’s Taishin Arts Award. The committee praises it as “a pioneering work of sound technology reconstructing the sexual identity of Jarman; and provides the post-human with a possible solution to the predicament in the face of the pandemic.”

SYNOPSIS
Father’s Video Tapes is originated from photographer Yang Teng-chi’s recollection of his accidental discovery of his father’s sex tapes of him and another male friend of his one time when he sneaked in his father’s bedroom during his adolescence. This led to an unexpected understanding of his own father’s sexual orientation and his life as a closeted man. Father’s Video Tapes is a set of conversations that spans some twenty years. Making the best of the VR technology, we hope to recreate two narratives from the two respective points of view of the father and the son. From the son’s peculiar angle, the viewers are ushered into the closet of his father, where they will unveil the father’s long-hidden secrets. When finally stepping out of the closet into 21st-century Taiwan, the father will be stripped of his authority, and gladly recognize the footing of his gay son.

LOGLINE
Father’s Video Tapes is a three-part narrative that brings the viewers from real space to VR spaces and back, giving the audience an immersive experience through bodily interactivity. It speaks to the LGBT community forgotten by history in Taiwan, drawing a comparison between the gay people living today and those who suffered and struggled in the past.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find funds, distribution partners, festivals and museums worldwide.

Baboo Liao
Director and producer

FORMAT / RUNTIME
6DOF interactive VR / 24'

LANGUAGES / LOCATIONS
Mandarin with English subtitles / Taiwan
(As per institutional practices)

BUDGET / FINANCING IN PLACE
€ 207,400 / € 124,350

MAIN PRODUCTION COMPANY
SWSG Co. Ltd.

PARTNERS ATTACHED
VR FILM LAB of Kaohsiung Film Archive

CREATIVE TEAM
Baboo Liao, Director and Producer
Yu-jie Huang, VR Technical Director
Yu-ray Chen, Script Writer
Wang, Cast
Shuo-Lin Liang, Scene Design
Da-zai Chen, Light Design
Cheng Chou, Sound Design

DELEGATE PRODUCTION COMPANY
SWSG Co. Ltd.

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DIRECTOR’S STATEMENT
Father’s Video Tapes is a collection of objects ranging from the personal ads of the 80’s, letters Yang’s father got from other strangers, sex toys, homemade VHS tapes, gay-porn, sexy jocks trapes, to a penis-shaped nightlamp. Every single object on display is a symbol of his father’s long-hidden homosexual desire, and Yang’s own feelings of confusion, shame, and fear. The forbidden and the unspoken eventually come to serve as a key to Yang’s understanding of his father and of the lives of gay men of the previous generation. It is without a doubt the revelation of Yang’s personal history and family story.

However, it also lands on the social/historical circumstance gay men have been forced under. The oppressions gay men had to fight (or are still fighting) and the liberation they have finally been blessed with are both to be seen in the work. This piece will not only attempt to unearth the memories of the gay people from the earlier times, but also chronicle Taiwan’s social movements advocating LGBT people in society, calling to attention the social disruption that has occurred.

PRODUCTION COMPANY PROFILE
SWSG (Shakespeare’s Wild Sisters Group) has produced more than 70 theater productions since 1995. In 2014, the core members founded SWSG Co. Ltd. and began a journey to explore AR, Immersive Experience and VR projects. The focus of SWSG has been placed primarily on theatre and expanding from this to exhibitions or performances of other sorts. Serenade, a collaborative work with artist Hebe Tien in 2016, Common Tragedies, exhibited in Taipei Fine Arts Museum in 2017, and Corona Villa, another piece featured in TFAM in 2020. Father’s Video Tapes will be the first VR project we produce.

MAIN THEATER PRODUCTIONS OF PRODUCER
2022 Artificial Hells by Baboo Liao
2019 Mythology Upon the Table by Baboo Liao
2019 Re: Dear Life by Chia-ming Wang
DIRECTOR'S BIOGRAPHY
Ethan Shaftel directs film, immersive, and interactive projects. His VR narratives include *Ajax All Powerful* (Venice 2020), *Kaiju Confidential* (Sundance 2019), and *Extravaganza* (Tribeca 2017). Before VR, Ethan created dozens of film and interactive projects including a room-sized 3D video installation for Nike, animated parade floats for Disneyland Tokyo, interactive games for Hasbro, and music videos and immersive content for the world’s most celebrated artists—Rihanna, Beyoncé, Jay Z and many more—as a creative director and immersive media designer.

LOGLINE
An irritable gargoyle spends 800 years stuck on the side of a cathedral as the world changes for better and for worse.

SYNOPSIS
This interactive narrative takes the visitor back and forth between scenes in augmented reality and virtual reality, as their space transforms into a cathedral museum, with one exhibit that pulls them inside. Doyle is a grouchy, self-important gargoyle with a major chip on his shoulder—quite literally, as he was badly damaged in a fall during his installation above the cathedral’s main entrance. Relegated to a forgotten back alcove with other “irregular” gargoyles, Doyle resents the hand life dealt him, especially the fact that he is stuck two feet from Chet, a decorative metal rain gutter. Chet is the yin to Doyle’s yang, a chatterbox optimist who never shuts up. Ever. After fate forces them together in the Middle Ages, Doyle and Chet watch the world change around them as their alcove falls into disrepair. Hundreds of years later, as bulldozers surround the cathedral, ready for either renovation or demolition, new facts are revealed about Chet’s enigmatic origin, and his relationship to the accident that caused Doyle’s downfall. Both must confront who they really are and what gives meaning to their existence.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find worldwide financing, co-producers, investors, sales agents, distributors, support from art institutions, artistic and technical talent and high-profile casting.

DIRECTOR’S STATEMENT
The overt comedy of two ill-matched characters trapped together over centuries provides an exaggerated canvas to explore some universals of human experience: our finite time on earth, and the people with whom we spend that time. All of us live lives we never imagined, moving in directions we didn’t expect. To what extent we ruminate on alternative timelines, what we wished had gone differently, largely determines our happiness. Doyle is physically stuck on a cathedral wall, but mentally stuck in an alternate life, and risks missing the one he is actually living. Nestled amidst the laughter that fills the experience, we explore the nature of consciousness and reality, and the role of imagination in defining our reality. In this, I benefit from the formal aspects of immersive media that blur the edges of reality in ways that no previous format ever could. The visitor exists in a real room, but populated by imagined creatures and objects. On what, then, can we judge reality? At the conclusion of the film, Doyle and Chet wonder aloud what is real and what is not as they fade away, leaving the visitor alone in un-augmented “reality,” but with perhaps a glimpse of something beyond.

PRODUCTION COMPANY PROFILE
easyAction is a Los Angeles-based producer of immersive, narrative, and interactive content. Detona Cultura is an independent art and film production company based in the city of Córdoba, Argentina focused on emerging artists, popular culture and social issues. Today we are dedicated in producing creative content in XR. Our projects have premiered at Venice 2018/2020, Sundance 2019/2021, SXSW 2019/2021, Annecy 2021 and we have coproduced and distributed content by Arte France.

MAIN FILMOGRAPHY OF PRODUCER
2021  Metro Veinte by Maria Belen Poncio (4 Feet High The Series)
2018  Metro Veinte: Cita Ciega by Maria Poncio (4 Feet: Blind Date VR)
2018  Never Die by Exequiel Casanova
2016  The Master of Ceremonies by Agustín Ford and Lucía Palacio
In development
South Cross (Agriculture Provincial Development funds)
DIRECTOR'S BIOGRAPHY

Robson is an award-winning Ethiopian-American director, writer, and media artist who crafts emancipatory narratives and worlds. She is a Sundance Art of Practice Fellow and Sundance Humanities Sustainability Fellow. Having studied philosophy and new media, Robson’s practice focuses on narratives that deconstruct colonial legacies using emerging technologies in digital art and film. Her directorial debut, Ferenj: A Graphic Memoir in VR, premiered at Tribeca, received the Special Jury Prize at NewImages 2020, and exhibited at film festivals, art spaces, and academic institutions internationally.

SYNOPSIS

Kandaka is a hybrid-documentary 6DoF VR installation with an accompanying short film centering a speculative history of Amanirenas, an ancient Kandaka (meaning royal and/or revolutionary woman) of the Kushite Empire’s last capital, Meroe, now a UNESCO world heritage site in modern day Sudan. The VR experience will be exhibited alongside two 3D printed, statuesque artefacts. The film will be exhibited as a room-scale projection. The VR experience and film are being developed with game engine technology and feature extremely precise, geo-referenced ruins from the major archaeological sites in Kerma, Napata, and Meroe, all reconstructed in 3D with photogrammetry. This film is a form of emancipatory thought and resistance to historic erasure, reclaiming Amanirenas’ strength and legacy while contributing to the growing movement to create decolonial, liberated narratives of Africa for us by us.

LOGLINE

Enter the ruins of the Kushite Empire through the perspective of Amanirenas, a one-eyed warrior Kandaka (queen), known for defeating Roman forces. Visit Sudan’s pyramids, learn about the Black Pharaohs, and meet Amanirenas herself as she awakens the spirit of her past unleashing an indigenous consciousness of ancestral strength and femininity into the future.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with potential key stakeholders, co-producers, financers, curators of festivals, museums and art spaces, and distributors.

FORMAT / RUNTIME
VR, 6DoF, Photogrammetry, Game Engines / 10' / 20'

BASED ON
Historical Events

LANGUAGES
Nubian, English and Arabic Subtitles

BUDGET / FINANCING IN PLACE
€ 128.000 / € 58.000

MAIN PRODUCTION COMPANY
Guada Labs

PARTNERS ATTACHED
Sundance Institute, National Endowment for Humanities

CREATIVE TEAM
Ainslee Alem Robson, Creator, Director, Writer, Lead Artist and Producer
Kidus Hailesilassie, Artist and Technical Support
Alsarah, Composer, Music Producer, Narrator
Iconem, Scan Data

DELEGATE PRODUCTION COMPANY
Guada Labs

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DIRECTOR’S STATEMENT
As an Ethiopian-American director from Cleveland, OH, I experienced the toxic effect of the absence of positive narratives about my own culture, country, and continent—Africa—within America’s eurocentric education system and mainstream media. In my education, there was no indication of Africa’s vastness, history, complexity, beauty, wealth, contributions to global knowledge-generation, or its possible futures. It was a far-away, undesirable place where only tragic things happened, where people always needed “our” help. How I viewed the continent of Africa influenced how I viewed myself. Thus from school I absorbed that we were less than human, and that this was our reality.

Now, as an interdisciplinary artist, this is why I believe it is critical to counter erasure with radical presence and counterimaginings. I harness storytelling as a tool for liberatory, decolonial thought. Accordingly, I highlight the story of Kandaka Amanirenas, a warrior who protected her people from the attacks of Ancient Rome. Her individual story is a fragment of a much larger one, a powerful counter-archive possessing the power to counter the toxicity of erasure and build emancipatory futures.

PRODUCTION COMPANY PROFILE
Guada Labs is an art, film, and new media practice based in Los Angeles by artists Ainslee Alem Robson and Kidus Hailesilassie. The practice aims to establish counterimaginings and counter-archives at the intersection of cultural practice, storytelling, performance and resistance. We create speculative histories and build emancipatory worlds in search of expression for the liminal space between Africa and its diaspora. Guada Labs is inspired by the complexity and varied forms of African and diasporic knowledge-generation.

MAIN FILMOGRAPHY OF PRODUCER
2020 Ferenj: A Graphic Memoir in VR by Ainslee Robson
DIRECTOR’S BIOGRAPHY
Amir Admoni and Fabito Rychter have been working together for the last 10 years. They are known for Gravity VR (2020) and Lavronthos (2021). Multi award winner projects, exhibited in Venice, Tribeca, Cannes, New Images, Kaohsiung, Bifan, and other 23 festivals. The partnership has yielded movies, TV shows and plays that share their signature style: strong visuals and peculiar stories. Their work has collected over 70 international awards and traveled to more than 120 festivals.

LOGLINE
Killing Philip is a VR philosophical comedy about life, death, artificial intelligence, morality, and what it is to be human. A 6DOF interactive VR narrative created for the Quest, Pico and PCVR with the total duration is 15 minutes.

SYNOPSIS
Killing Philip is an interactive VR philosophical comedy about life, death, artificial intelligence, morality, and what it is to be human. Philip is an unlucky digital character imprisoned in our metafiction. He has no idea what he is doing there. He never wanted to be part of a VR experience. He has a family, a job, a house, a life! Why him? He’s just a normal guy! That’s what he thinks. But he is not. He is nothing but a bunch of pixels on a screen. A pre-programmed being created for our amusement. And he is going to be tortured abused and mistreated by our players without any pity. Poor Philip… He doesn’t deserve it… I feel sorry for him. But wait! He is just a video game character! His life isn’t really of value, he is like Pac-Man getting killed by a ghost, or Mario falling into lava. There’s no need to feel guilty! Right? We can’t be weak. To finish this experience, we must kill Philip.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
To find partners for co-production, grant opportunities, funds and investors.

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**Killing Philip**

**DIRECTOR’S STATEMENT**
Killing Philip aims to be Delirium XR’s 3rd narrative VR experience. We want to continue the research we’ve been doing on this medium’s possibilities, investing in ideas that will bring something new to the grammar of VR storytelling. In *Gravity VR*, we played with motion and weightlessness. In *Lavrynthos*, we played with impossible spaces. In *Killing Philip*, we will play with empathy and Artificial Intelligence. Artificial Intelligence is one of the main themes we will be dealing with in the following years and we want to be part of the conversation.

**PRODUCTION COMPANY PROFILE**
*DeliriumXR* was founded in 2016 and is based in Brazil, at the edge of the Amazon forest. Besides *Gravity VR* and *Lavrynthos*, DeliriumXR has already produced more than 15 marketing campaigns for brands using virtual reality and experiences for cultural centers, museums, tourist sites and schools. Some can be seen at the Planetarium from Rio de Janeiro, at the Pão de Açúcar, and at the Larco Museum from Lima.

**MAIN FILMGRAPHY OF PRODUCER**
- 2021 *Lavrynthos* by Amir Admoni, Fabito Rychter
- 2020 *Gravity VR* by Amir Admoni, Fabito Rychter
- 2016 *Em Crise* by Amir Admoni, Fabito Rychter
- 2014 *Mario, a Marionete* by Amir Admoni, Fabito Rychter
- 2012 *Linear* by Amir Admoni, Fabito Rychter

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**FORMAT / RUNTIME**
Realtime rendered
Unreal Engine / 15'

**LANGUAGES**
English

**BUDGET / FINANCING IN PLACE**
€ 180,000 / € 54,000

**MAIN PRODUCTION COMPANY**
*Delirium XR*

**CREATIVE TEAM**
Amir Admoni, Fabito Rychter, Directors and Writers
Owen Svelmoe, Technical Lead

**DELEGATE PRODUCTION COMPANY**
*Delirium XR*

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**VENICE GAP-FINANCING MARKET • Killing Philip**

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![Fabito Rychter](image)
Director and Writer

![Amir Admoni](image)
Director and Writer
DIRECTOR’S BIOGRAPHY
A graduate of NYU School of Visual Arts. Most of De-Chuen Wu animations are inspired from personal experience. Many of his works were nominated for awards. A piece of cake was nominated for 2010 Golden Horse Awards. His recent work The Magical T racing won 2021 Best Animation Shorts in 2021 Golden Horse Awards.

LOGLINE
People often get the wrong idea on how to make their loved ones proud.

SYNOPSIS
A-Xiang’s mother hopped on a train one day and left home. Little A-Xiang heard a noise coming from his father’s room. It made him angry. He threw a houseplant into the room, broke the window. Angry father came out of the room. They had a fight and A-Xiang was punished.

Time passed, his father was diagnosed with dementia and left for good.

Young A-Xiang was ready for his adulthood, and he had an affair with another woman. His son also threw the plant into his room and his wife came back home to discover the affair and they got divorced.

A-Xiang was also diagnosed with dementia. Same day, he saw his son’s girlfriend breaking up with his son. The desperate duo walked by the mirror in the house, seeing there was no reflection of A-Xiang.

A-Xiang walked into the mirror without saying any words. The son went after him and dived into the world of the mirror. There, A-Xiang uncovered his mother’s secret.
Our goals are to make this story into a series. We seek funds, co-production partners, distribution partners and screening opportunities.

**FORMAT / RUNTIME**
3D VR360 / 15'

**BASED ON**
a short novel

**LANGUAGES / LOCATIONS**
Taiwanese, Mandarin
and English / Taipei*

(‘as per institutional practices)

**BUDGET / FINANCING IN PLACE**
€ 285,000 / € 165,000

**MAIN PRODUCTION COMPANY**
Longwell

**PARTNERS ATTACHED**
Kaohsiung VR FILM LAB,
Taiwan MOC Grants

**CREATIVE TEAM**
Wu De-Chuen, Director
Cheng Yi-Ping, Producer
Ju Jinn-Ming, Art Director
Pan Zhi-Wei, DoP

**DELEGATE PRODUCTION COMPANY**
Wu De-Chuen, LongWell

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**DIRECTOR’S STATEMENT**
Mirror is about the men’s irony problem in a three-generation family. Whether men as an engraver, a tailor, or a trader, they all have their ambitions but at the same time taking the significant other for granted or simply not valuing others. We may see those characters having their own life story, yet as we watch it closely, they were just copying their father’s problems.

**PRODUCTION COMPANY PROFILE**
Founded in 1992. We have produced well-known TV drama series, like FTV Mom’s House, The Dowry. In 2020, LongWell aims to cross-border with young and new talents to produce documentary, and animation shorts. We aim to expand the diversity of works.

**MAIN FILMOGRAPHY OF PRODUCER**
2022 Maro’ay do ko kerah - Home by Pan Zhi-Wei
2022 Mirror by Wu De-Chuen
2021 Alice on the beach by Wu De-Chuen
2020 Kebalan by Pan Zhi-Wei

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
Alice on the Beach
The Magical Tracing
DIRECTOR'S BIOGRAPHY
As an author and director in new forms of storytelling, with a specific interest for VR, Isabelle has written and is currently designing new projects. With Master degrees in engineering, physics and ICT management, she built her career around the Internet between the US and Europe, developing skills in programming, marketing, entrepreneurship and content production. She has over 20 years of experience in creating interactive services, digital content and experiences.

LOGLINE
Nana Lou is an interactive narrative in virtual reality that invites the viewer to take the place of a spirit, taking care of a grandmother in her last moments.
With radiant hands and a luminous halo, they will comfort and help by revisiting her past and turning this last journey into a wonderful story.

SYNOPSIS
Immersed in the fantastic world of the Tree of Life, you are surrounded by the spirits of the ancestors who appoint you, with two guides, to accompany Nana Lou on her last journey. The day her granddaughter Charlotte gives birth in a maternity hospital in Tokyo, Nana Lou has a stroke in her home in France. She is taken to the hospital and finds herself stranded between life and death. By your luminous presence at her side, you help her rekindle her memories and pass away in peace.
Isabelle Andreani  
**Director**

Voyelle Acker  
**Producer**

Vincent Guttmann  
**Head of studio**

**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

An animation studio and international partners, to gap finance the project, to go into production in 2023 and deliver for the 2023 edition.

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**FORMAT / RUNTIME**

Animation / 25'

**LANGUAGES / LOCATIONS**

French, English / France

**BUDGET / FINANCING IN PLACE**

€ 484,000 / € 350,000

**MAIN PRODUCTION COMPANY**

Small Creative

**PARTNERS ATTACHED**

CNC, Pictanovo, Mairie de Paris

**CREATIVE TEAM**

Isabelle Andreani, Director  
Voyelle Acker and Vincent Guttmann, Producers  
Cyrille Marchesseau, Composer

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**DIRECTOR’S STATEMENT**

A tribute to my grandmother, whose last moments were particularly harsh, this project tells how we die of old age nowadays. In this ultimate hardship, too mysterious to be talked about, we may find ourselves far from home and our family, and losing control of our body, as if expelled from our life. Health facilities are an unlikely conflict zone. With an uncertain diagnosis, which can give rise to non-priority treatment as much as to relentless treatment, elderly care is at the limits of a system organized to fight against the disease and struggling to take care of the dying. This project invites the viewer into a positive end-of-life-experience, by bridging distances, reconnecting to repair links between the hospital and home, between a mechanical and an organic body, between an alienated present and a past full of affect. Witness and actor in a journey, the viewer is led to develop empathy by interacting with Nana Lou. In an era of technology-mediated relationships, this project brings into play the feeling of presence facing one another with the help of a new medium. The design of presence in VR is based on physical proximity and non verbal communication with the character.

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**DELEGATE PRODUCTION COMPANY**

Small Creative

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**PRODUCTION COMPANY PROFILE**

Small Creative designs, develops and produces the narrative and immersive projects with the studio Small by Mac Guff Ligne. The team draws on 35 years of experience in the field of VFX for fiction, documentary and animation, and leverages its extensive know-how of technologies of the games industry and post-production to create new experiences in the field of immersive content, in an agile and techno-agnostic manner (AR / VR / MR / interactive video mapping / holograms / immersive theater / IA)

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**MAIN FILMOGRAPHY OF PRODUCER**

2021 Biblioquete by Andres Jarach and Gordon

2020 Moa adapted from Alain Damasio’s novel Les Furtifs

2019 Ayahuasca, A Cosmik Journey by Jan Kounen

2019 7 Lives by Jan Kounen
Soulpaint exists at the nexus of immersive technology, neuroaesthetics and healthcare to explore the richness of the embodied human experience. Audiences are taken on an embodied journey to explore and creatively express felt-sense. Through the process of 3D drawing and movement, each participant is invited to reveal their unique inner realities, and observe the creations of others. Antidisciplinary in nature, Soulpaint is an immersive art experience, a research tool and a healthcare intervention, created in collaboration with artists, scientists and patients. Using interactive technology in a genre-pushing way, this experience encourages new forms of embodied insight, allowing us to reflect on the diversity of human experience on an individual and global level.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To obtain finance to bridge the current gap in funding. To develop new partnerships for the global touring exhibition and final online publication with Art-science exhibitors and funders, galleries and museums globally, distributors.

FORMAT / RUNTIME
Unity / 30'

LANGUAGES
English, Dutch

BUDGET / FINANCING IN PLACE
€ 300,000 / € 100,000

MAIN PRODUCTION COMPANY
Monobanda, Hatsumi

CO-PRODUCTION COMPANIES
Improbive

PARTNERS ATTACHED
CCC

CREATIVE TEAM
Sarah Ticho, Director
Niki Smit, Artistic Lead
Joris Weijdom, Dramaturg
Siuli Ko, Executive Producer
Anna Firbank, Producer

DELEGATE PRODUCTION COMPANY
Monobanda

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DIRECTOR’S STATEMENT

This project was inspired by my own experience of grief. To cope, I fractured my emotions from my body, which eventually led to a psychotic episode. Sitting in the psychologist’s office, I needed to tell a story, my story, but I had no words for how these experiences had shifted my gears of perception and connection to reality.

Hatsumi represents my quest to help us find novel ways to express ourselves, when the words are not there. It is a participatory experience that provides an immersive space to safely explore and meaningfully reflect on our lives and stories. Art making and storytelling becomes medicine, as we represent the human experience, to be seen and heard in ways previously unimaginable. Working in close collaboration with neuroscientists, patients and artists, we are committed to co-creating something that enables every individual to feel creatively liberated to express their inner worlds, and through the process, regain a sense of control, agency, and self knowledge. By bringing together the collection of artworks, Hatsumi will shine a light on the universal human experience and show that there is more beneath the skin that unites us than we may think.

PRODUCTION COMPANY PROFILE

Monobanda is an award winning studio that explores and expands the boundaries of play and interaction. Our projects connect the human body, physical space and the virtual world in surprising ways, creating new forms of meaningful play that find their way into art, science and education. We work in hybrid teams where our art is informed, and co-created by scientists, psychologists, care professionals and other experts on the broad spectrum of human experience. Our work ranges from (VR) Games, art installations to workshops and mental healthcare interventions.

MAIN FILMOGRAPHY OF PRODUCER

2021  Next Space Rebels by Floris Kaayk
(speculative storytelling)

2021  Shadow Forms by Zach Lieberman and Molmol Kuo
(installation)

2016  DEEP by Owen Harris and Monobanda
(VR, version t/m)

Venice Gap-Financing Market • SoulPaint

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Sarah Ticho
Director

Niki Smit
Artistic Lead

Siuli Ko
Executive Producer

Niki Smit
Artistic Lead

Siuli Ko
Executive Producer
Anthony Geffen is one of the world’s leading multi-platform documentary filmmakers and WIRED Magazine described him as being “behind some of the most exciting advancements in immersive storytelling.” He has won five British Academy Awards (BAFTAs), eight American Emmy Awards and he received the first ever BAFTA for immersive storytelling. His first foray into VR was in 1995 and he now works closely with companies such as Apple and Meta on their immersive technology. He has produced over 100 films and over 20 immersive experiences which have been seen by over 1 billion people around the world.

Stephen Hawking’s Black Holes is a groundbreaking immersive experience that transports you on a journey to the far reaches of space and plunges you into the depths of a black hole. Using innovative virtual reality headsets, haptic chairs and interactive onboarding, viewers will be captivated by the epic visuals of galaxies and collapsing stars.

Enter a second space filled with haptic chairs. Don your headset to embark on an epic virtual reality journey through space and time guided by Stephen Hawking’s voice. In stunning 8K VR, you are transported from Stephen’s Cambridge office to the beginning of the universe and the formation of stars. Interact and play with the gravity of planets, stars and solar systems. Race towards the sheer force of a black hole and see it up close as it magically spins light and stardust… oh, too close!

Plunge beyond the event horizon into the centre of the black hole and discover how the laws of physics are stretched just like your spaghettified body.

With Stephen as our narrator and companion, viewers will get a chance to experience his humour and enthusiasm. “There ought to be something very special about the boundary conditions of the universe. And what can be more special than to say there is no boundary.”
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-producers to finish the funding of the VR and immersive onboarding content, as well international distributors.

FORMAT / RUNTIME
360 8K VR / 15'

LANGUAGES
English

BUDGET / FINANCING IN PLACE
€ 1,610,088 / € 483,026

DIRECTOR'S STATEMENT

Immersive media continues to be an exclusive draw for visitors to museums and institutions, whilst also increasing in popularity among home consumers. Hawking: Black Holes will be an unmissable experience at the cutting-edge of VR with coverage from news, cultural, technology and science media outlets celebrating the wonder of space and physics, brought to life by the iconic Stephen Hawking.

With our prospective institutional partners and locations, we bring together tailor-made tools and set design to deliver the highest quality immersive experience - best experienced by going to the exhibition. Visitors will be introduced to the extraordinary life and mind of Stephen Hawking through an onboarding area swathed in projections and interactive panels. Transported in VR, they’ll be in awe at the stunning and scientifically accurate visuals of space, the cinematic musical score in spatial audio, and the feeling of movement through the haptic chair.

PRODUCTION COMPANY PROFILE

Atlantic Productions is one of the world's leading factual and multiplatform production companies whose multi BAFTA and Emmy award-winning television, theatrical films and immersive experiences have been seen in over 150 countries around the world.

Alchemy Immersive, one of Atlantic's partner companies, is a worldleading immersive production studio who won the first ever BAFTA Award for a VR experience. Through a combination of storytelling and technical innovation, we create breathtaking experiences to engage and entertain audiences in a way that only immersive can achieve.

MAIN FILMOGRAPHY OF PRODUCER

2022  The Crown Jewels by Harvey Lilley
2021  David Attenborough's First Life VR by Elliot Graves
2021  Hawking: Can You Hear Me? by Oliver Twinch
2021  Kingdom of Plants with David Attenborough VR by Iona McEwan
2020  Micro Monsters with David Attenborough VR by Elliot Graves. 2 Emmy Nominations, Venice Biennale VR Expanded selection, Jackson Wild winner, VR Awards analist, ReaKVR Awards winner

DELEGATE PRODUCTION COMPANY
Atlantic Productions

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GERMANY

TOWERS OF FEBRUARY VR

PHILIPP WENNING

FICTION | DEVELOPMENT

DIRECTOR’S BIOGRAPHY

Philipp is a holistic filmmaker and VR Producer pursuing strong visual narratives through frames, pixels, emotions and VR worlds. Studied TV+Cinema directing at FAMU Praha (07-08) and Film directing and editing at HFF Potsdam Babelsberg (08-15). Pioneering in the field of immersive Cinema since 2011 (Premiere 2014: The Imagonaut 180° narrative Cinema). Co-Founder of INVR.SPACE (award winning VR- Full Service Studio) from 2016-21. Working as Director, DoP, Producer, Teacher and consultant in everything immersive Media.

LOGLINE

Stranded in a mysterious world without memories you will follow different traits to discover stunning secrets and eventually find your way back to yourself - and what you once called home.

The Towers of February is a poetic exploratory narrative adventure game where you are the main character, delivered as a first person VR Mini Series consisting of 4 episodes of 15 minutes.

SYNOPSIS

Footprints coming from the sea. Two towers in the dunes - distant and eerie, yet strangely familiar. “How did I get here? What am I doing here?” You need to explore the world around you in order to move forward. There’s no going back! Dreamlike. Never forced. A relaxing tone. This experience challenges curiosity and lets you dive into an engaging story-world. A dimension in which obvious things seem mirrored in eerie ways. You find people who help you in your search for your own identity, come across the riddle of the towers, the mystery of February 30th and a magical word to be discovered to eventually travel back home.
LOOKING FOR CO-PRODUCTION PARTNERS E.G. IN THE FIELD OF CHARACTER DESIGN AND SOUND DESIGN. FINDING AN INTERNATIONAL DISTRIBUTOR.

**FORMAT / RUNTIME**
- Game Engine, Photogrammetry / 4x15'

**BASED ON**
- The novel *Toren Van Februari* by Tonke Dragt, original rights with Uitgeverij Leopold

**LANGUAGES / LOCATIONS**
- English / Germany, Netherlands

**BUDGET / FINANCING IN PLACE**
- € 255,476 / € 77,060

**DIRECTOR'S STATEMENT**
I read the book *The Towers of February* by Tonke Dragt, when I was 14 years old for the 1st time. The story and narrative structure moved me, as it opened up an alternative view on reality and the fantastical option of being able to travel to an alternative dimension by saying a magic word sparked my phantasy. After having worked on uncountable different cinematic VR productions and having coproduced and directed anything from high end 360° video to fully interactive VR experiences, I took a moment to reconsider what it really is, that makes VR the ultimate medium for me. I see VR as the triangle between Film, Theatre and Computer game. For me it is not one of those, but all of them together. It gives me the opportunity to create story worlds, that move the audience through engaging directly with the story, not just showing, but living the story. My immersive journey started back in 2011, when I got the chance of writing and directing a first 180° narrative film as part of my studies at the filmuniversity. From early on I watched the Hype cycle of VR go up and down, and realized that the tech is evolving and changing in a never seen before rythm, what really sticks are true stories.

**DELEGATE PRODUCTION COMPANY**
- Studio Philipp Wenning

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**PRODUCTION COMPANY PROFILE**
Expanding focus GmbH, founded in 2016 in Leipzig, is an XR production house and games studio. The company develops, finances, produces and distributes immersive content. It’s main focus lays on in-house - and co-productions in the cultural-artistic field. With a team of currently 15 people expanding focus works on several productions ranging from AR Theater Walks, VR Holodeck Games, VR narrative and gamelike experiences as well as projects in the field of installation and art. Their most recently completed project "Cabinets of Wonder" - consisting of a VR experience and a cinema documentary, which premiered at IDFA and is the first immersive project to be part of the nationwide "SchulKinoWochen" - a program which brings schoolclasses to cinemas. Now we bring immersive content to schools

**MAIN FILMOGRAPHY OF PRODUCER**
- 2021 *Cabinets of Wonder* by Susanne Kim
- 2020 *A Ride in 2049* by Peter Baumann, Gamedesign by Alexander Herrmann
- 2017 *Future of VR* by Philipp Wenning

**PRODUCTION COMPANY**
- expanding focus GmbH

**CO-PRODUCTION COMPANIES**
- Studio Philipp Wenning

**CREATIVE TEAM**
- Philipp Wenning, Director
- Alexander Hermann, Creative producer

**PARTNERS ATTACHED**
- realities.io, Mind and Image GmbH

**MAIN PRODUCTION COMPANY**
- expanding focus GmbH

**DELEGATE PRODUCTION COMPANY**
- Studio Philipp Wenning

**MAIN CONTACT PERSON**
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**WEBSITE**
- philippwenning.de
- expanding-focus.de

**FORMAT / RUNTIME**
- Game Engine, Photogrammetry / 4x15'

**BASED ON**
- The novel *Toren Van Februari* by Tonke Dragt, original rights with Uitgeverij Leopold

**LANGUAGES / LOCATIONS**
- English / Germany, Netherlands

**BUDGET / FINANCING IN PLACE**
- € 255,476 / € 77,060

**DIRECTOR'S STATEMENT**
I read the book *The Towers of February* by Tonke Dragt, when I was 14 years old for the 1st time. The story and narrative structure moved me, as it opened up an alternative view on reality and the fantastical option of being able to travel to an alternative dimension by saying a magic word sparked my phantasy. After having worked on uncountable different cinematic VR productions and having coproduced and directed anything from high end 360° video to fully interactive VR experiences, I took a moment to reconsider what it really is, that makes VR the ultimate medium for me. I see VR as the triangle between Film, Theatre and Computer game. For me it is not one of those, but all of them together. It gives me the opportunity to create story worlds, that move the audience through engaging directly with the story, not just showing, but living the story. My immersive journey started back in 2011, when I got the chance of writing and directing a first 180° narrative film as part of my studies at the filmuniversity. From early on I watched the Hype cycle of VR go up and down, and realized that the tech is evolving and changing in a never seen before rythm, what really sticks are true stories.
DIRECTOR’S BIOGRAPHY
Osakpolor Omoregie is a documentary photographer living in Lagos, Nigeria. His work focuses primarily on social justice and culture and has been featured in CNN Africa, the BBC, Quartz and in leading Nigerian newspapers. Omoregie has exhibited in solo and group shows in Lagos, Abuja, Benin City, North Carolina, at Fotohof, Salzburg, Bournemouth University and at the 12th Bamako Biennale (2019). He has been nominated for the World Press Photo Joop Swart Masterclass, 2020 and was a finalist for the Art X Prize, 2021. We Speak Their Names in Hushed Tones is Omoregie’s first immersive work.

SYNOPSIS
We Speak Their Names in Hushed Tones is a deeply personal project that seeks to make sense of the silence surrounding the director’s cousin, who migrated to Europe in 2016 and hasn’t been heard from again by those at home in Edo State, Nigeria. An experience not uncommon for the families of thousands of young Nigerians who depart on a dangerous journey across the Sahara and Mediterranean Sea in search of a better life in Europe.

What does one do with no news? What becomes of the family members waiting and worrying, who are oftentimes anxious and at other times feverish with hope? So often, migrant reports focus on survivors in new countries but what of those left behind, full of questions about loved ones that remain unanswered for years?

We Speak Their Names in Hushed Tones is a 12-minute, 6DoF experience built in Unity, installed in a recycled shipping container alongside the documentary photography of director, Osakpolor Omoregie, currently in pre-production with completion set for May 2023.

LOGLINE
A 6DoF installation that explores the psychological effects of irregular migrations from Benin City, Nigeria, on the family members left behind who wrestle with the silence surrounding their loved ones, who maintain hope for their return and in equal measure, fear of their disappearance or death.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Seeking finance, International co-production partners, exhibitors and sales agents.

DIRECTOR’S STATEMENT
Edo State, Nigeria, is almost synonymous with irregular migration. A simple Google search of “human trafficking in Nigeria” will result in stories of criminal syndicates who have created networks through which to traffic vulnerable young people to Europe with the promise of a better life. While on the road, migrants are subjected to all sorts of inhumane treatment by different gangs of traffickers — extortion, slavery, rape and even murder are common. Many migrants lose touch with their families, who often go for months without any knowledge of their whereabouts. I am creating this immersive project, an installation piece that makes use of virtual reality (VR), photography, recordings of true life accounts and a recycled shipping container to probe the psychological effects of the absence of missing migrants on those family members who are left behind.

We Speak Their Names in Hushed Tones is a project incubated at Electric South’s 5th annual New Dimensions Lab, an AR/VR lab for African artists who want to explore immersive technologies alongside their personal practice.

PRODUCTION COMPANY PROFILE
Electric South is a non-profit XR company based in South Africa. We produce, commission, mentor and exhibit works by a network of artists across Africa who explore their worlds through immersive, interactive stories including virtual and augmented reality, and other digital media. To date we’ve produced immersive experiences that have premiered at various festivals, including Venice VR Expanded, Tribeca, Sundance New Frontier, IDFA DocLab, IFFR, Transmediale, Sheffield DocFest and MUTEK, amongst others. We are committed to building inclusive spaces for immersive media creators in Africa.

MAIN FILMOGRAPHY OF PRODUCER
2021  Container by Meghna Singh, Simon Wood
2021  The Subterranean Imprint Archive by Amy Wilson, Francois Knoetze
2020  Azibuye - The Occupation by Amy Wilson, Francois Knoetze
2019  Lagos At Large by Jumoke Sanwo
2019  Le Lac by Nyasha Kasandara
2017  The Other Dakar by Selly Raby Kane

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Nation Forgotten Portfolio
BIENNALE COLLEGE CINEMA VIRTUAL REALITY
Venice Gap—Financing Market • 1991

1991
AKMYRAT TUYLIYEV, CHRISTINA ELIZABETH BORINS
DOCUMENTARY | PRODUCTION

CREATOR’S BIOGRAPHY
Akmyrat Tuyliyev is a Turkmen new media artist and producer. At POV Spark, the interactive arm of the long-running PBS documentary series POV, Akmyrat served as an interactive producer, where he produced Otherly Doc Series (Webby Nominee 2022) and Atomu VR (Sundance 2020). Additionally, he produced and showcased new media experiences with The History Channel, the Museum of Other Realities, Made in NY Media Center by IFP and Frank Gehry’s IAC Building Video Wall.

SYNOPSIS
After the 1991 collapse, people of the 15 countries that fell out of the USSR were nowhere ready for the calamities they would experience in the years to come. The economic crisis lead people to work multiple jobs to endure the hardships and despite their efforts, families remained hungry. The struggles were so commonplace in the Post-Soviet countries that communities accepted their misfortunes as a way of life. The stigma surrounding mental health issues in Eastern cultures has left people unequipped to confront their strain and thirty years later, the people of the former Soviet Union haven’t been able to process and recover from the trauma buried deep inside them.

The director Akmyrat’s family experience was no different. His father, Suhant Tuyliyev, was just reaching the peak of his career in Soviet Turkmenistan. He was a graduate of Moscow Tchaikovsky Conservatory and the youngest member of the prestigious Composers Union of the USSR, but in 1991, he lost it all overnight. He was one of the millions that fell into a severe depression, victims of the young governments navigation through the collapse.

LOGLINE
1991 is a VR documentary about the Post-Soviet trauma and healing, where participants will witness memories, unveiling the complexities of daily life during the transitional times after the collapse of the USSR.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Seeking producers and partners to help fund the room-scale VR production, off-boarding piece, and distribution. Specifically interested, but not limited to, partners from United States, Canada, France, United Kingdom, UAE, China, Taipei.

FORMAT / RUNTIME
Room Scale Virtual Reality / 30'

LANGUAGES / LOCATIONS
Turkmen, English / Turkmenistan, United States

BUDGET / FINANCING IN PLACE
€ 190,000 / € 25,000

MAIN PRODUCTION COMPANY
Sensorium

PARTNERS ATTACHED
Scatter, Cornell University, Durdy Bayramov Art Foundation

CREATIVE TEAM
Akmyrat Tuyliyev, Creator and Director
Christina Elizabeth Borins, Director
Jason Simms, Set Designer
Nad Alipwaynir, Creative Technologist
Nicolas Escarpentier, Creative Technologist
Matthew Niederhauser, Producer
John Fitzgerald, Producer
Yasmin Elayat, Executive Producer
Nouf Aljowaysir, Creative Technologist
Matthew Niederhauser, Producer
John Fitzgerald, Producer
Yasmin Elayat, Executive Producer
Caitlin Robinson, Producer

DELEGATE PRODUCTION COMPANY
Sensorium

MAIN CONTACT PERSON
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DIRECTOR'S STATEMENT
Akmyrat’s father, Suhan, and mother, Ogulsenem, were rarely at home — they were working as many as five jobs trying to feed their children — three daughters and two sons. Even with working multiple jobs the children still went hungry at the end of every month, and often Ogulsenem would starve herself to ensure her children were fed.

This was the reality of a post-Soviet world. However, the struggles meant nothing when Suhan was at home. Life revolved around him. For children it meant no talking, no running, keeping quiet in their rooms, or being outside. Suhan would sit in his office trying to compose, but it was rare to hear anything, mostly it was just quiet. Unfortunately, Suhan had been silenced not only in music, but by the taboos in eastern culture that surround depression.

We’re taking the participant back in time to try to get into Suhan Tuyliyev’s mind: a man in his 30s, with a young family, who has achieved acclaim and success as a composer, whose artistic oxygen is suddenly cut off, a man struggling to breathe for 20 years.

We're making this experience to start a conversation with a generation who would rather stay silent about their struggle.

PRODUCTION COMPANY PROFILE
Sensorium is an experiential studio working at the intersection of art, design, and technology. Our creative process is grounded in new forms of media and the ability to engage audiences across both physical and digital spaces.

MAIN FILMOGRAPHY OF PRODUCER
2020 Metamorphic by Sensorium
2019 Hamlet 360: Thy Father’s Spirit by Sensorium
2018 Objects in Mirror AR Closer Than They Appear by Sensorium
2018 Zikr: A Sufi Revival by Sensorium
2017 Lincoln in the Bardo by Sensorium

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Four Daniels
Wilde Eastern

Akmyrat Tuyliyev
Creator and Director

Christina Elizabeth Borins
Director

Matthew Niederhauser
Producer

Sensorium

Matthew Niederhauser
Producer
Christina Elizabeth Borins
Director
Akmyrat Tuyliyev
Creator and Director

Sensorium

Akmyrat Tuyliyev
Creator and Director
DIRECTOR'S BIOGRAPHY
João's first short, Command Action, premiered at The Critics' Week in Cannes. The following year, his second short, The Girl who danced with the Devil, received Special Mention from the jury of Cannes' Official Competition. His latest film, Meninas Formicida, produced by Les Valseurs, was selected in the Venice Film Festival. His first feature, Memory House, is the only Brazilian entry to Cannes 2020 Official Selection. He is now writing his second feature, Bandeira, produced by Les Valseurs and RT Features, while continuing his experimentation in short and immersive films.

SYNOPSIS
In Deusa das águas VR experience we will be Iemanjá, her name is a contraction of the Yoruba words "Yèyè omo eja," meaning « The mother whose children are like fish ». In Brazil she is the queen of the aquatic world, sometimes represented as a mermaid, or more often as a fabulous creature emerging from the waves. We will only be noticed by Wesley, a young boy who dreams of becoming a mermaid. On the first sequence he will come to us, seeing our divinity presence through a small puddle of water just below us. Asking us to look at the reflection, we will not notice our image, but a strange vibration of waves, triggered by our gaze.

After realizing our influence on the waters, we will discover his home. A small dwelling on the dunes of the Maranhão State. We will follow Weslei and use our powers on the water to protect him from his abusive father, and, in the end, help him become the beautiful mermaid he always knew he truly were.

LOGLINE
Weslei lives in a shantytown on the edge of the Lençóis Maranhenses National Park, a paradisiacal dune desert in northern Brazil. For everyone, he is a little boy. But Weslei dreams of a completely different body.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Finding potential co-producers, investors, sellers and distributors to make the project possible.

FORMAT / RUNTIME
HD / 10'
LANGUAGES / LOCATIONS
Portuguese / Brazil
BUDGET / FINANCING IN PLACE
€ 320,000 / € 51,410
MAIN PRODUCTION COMPANY
Les Valseurs
PARTNERS ATTACHED
CNC XN (development), Region Reunion (development)
CREATIVE TEAM
João Paulo Miranda Maria, Director and Writer
Justin Pechberty, Main Producer
DELEGATE PRODUCTION COMPANY
Les Valseurs
MAIN CONTACT PERSON
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DIRECTOR’S STATEMENT
A few years ago, an exhibition entitled Queermuseu was abruptly censored after several Brazilian conservatives reported it. They were outraged by such pieces of art. This was at this moment that I discovered Be Leite’s work. Her work consisted in paintings based on true photographs of queer people taken during their childhood. One of her paintings, Deusa das Aguas, mesmerized me as she managed to transform gender in a very simple way, turning that little boy into a goddess of waters, like a superhero in a swimsuit. I was deeply touched by all the joy that came from that portrait.

Through the cinema, I always wanted to capture what I consider to be both invisible and inaudible. I want the viewer to feel presences that usually can’t be heard or seen. It’s almost utopian: pulling the viewer out of reality for him (or her) to possibly perceive what lies beyond the tangible. To offer a complete immersion within a peculiar universe in order to trigger memories and emotions, and then finally to provoke an immersion within themselves. Starting from the harsh reality, I intend to bring magic into being based upon outlines left by time and space.

PRODUCTION COMPANY PROFILE
Les Valseurs is a French production and distribution company founded in 2013 by Damien Megherbi and Justin Pechberty. They produce numerous successful shorts (César for Best Animation Short for Ayce Kartal’s Wicked Girl, Best Short Film Award at Cannes Critics’ Week for She Runs by Qiu Yang). They are now developing several feature films and projects for television and digital platforms.

MAIN FILMOGRAPHY OF PRODUCER
2022 Creatures that Melt in the Sun by Diégo Cespédes
2021 Sidéral by Carlos Segundo
2020 Step Into the River by Weija Ma
2019 After Your Revolt, Your Vote by Kiswendsida Parfait Kaboré
2018 Nefta Football Club by Yves Piat
2018 Wicked Girl by Ayce Kartal

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Memory House
DIRECTOR’S BIOGRAPHY
A conceptual artist and an experimental theatre director. I like to compare my own work to cooking dinner for friends or taking a bath together in an ice-cold river. I’m inspired by performance, postdramatic theatre, traditional rituals and magic as well as studies in phenomenology, cognitivism and neuroaesthetics. The idea of my approach is to treat the bodies of the audience members as a medium for sensing reality. My aim is to minimize the means of expression so that art becomes almost transparent, unnoticeable, invisible.

SYNOPSIS
What is left behind after we take the last breath? Not only our clothes, favourite armchair or unread books, but also the immaterial: such as memories, stories, gestures or smells. “In nature nothing is created, nothing is lost, everything changes.” We tend to forget that we remain in the world in one form or another. Can we ever know how much our existence extends beyond our body? What matters more - the flesh, our desires or self-thinking? Can our being shift into one’s memories, emotions or even muscle vibrations? The penetrating, the passing and disappearing individual existence - can we find it at all?

In Humart, the protagonist wants to leave something behind... Perhaps, the intangible parts of her can somehow be transferred to another form. This ‘other’ form is what the user’s body does, feels, or the mind can imagine. The user in Humart is a vehicle to the protagonist’s appearance in this intimate encounter. Why not ask the participants to roll their eyes? To appreciate the most delicate smile or just move their hand? Is it possible, through this newly formed mellow relationship, to appear in the rhythm of someone’s breath, to cause goosebumps, or find a place in the deepest parts of their imagination...
GOALS AND PARTNERSHIPS Sought in Venice

To find investors and co-production partners with access to alternative funding. Specifically interested, but not limited to, partners from Europe.

DIRECTOR’S STATEMENT

Project will be rooted in the strategies of performative arts and postdramatic theatre. I treat the experience holistically. I primarily want to use the technical capabilities of VR-viewing. The participant is sitting in a chair with a headset. They have their own identity, motivations and goals. This situation gives an opportunity of balancing on the thin line of two realities: the real of our participant and the unreal of the protagonist.

Our goal is not to clone the protagonist, but to let her presence meet the body and imagination of the participant. Our goal is to turn ideas into awe-inspiring shared experiences where reality is reimagined to harness the power of the mind & body.

PRODUCTION COMPANY PROFILE

Parallel Pictures LTD is a UK based company building the future with innovative storytelling and creative technology. We’re designing stories and experiences that build deep and lasting connections with people. Our goal is to turn ideas into awe-inspiring shared experiences where reality is reimagined to harness the power of the mind & body.

After all, we can treat Humart as an exercise of taking someone’s echo of existence in our hands.

PRODUCTION COMPANY

Parallel Pictures LTD, Betwixt

MAIN CONTPACT PERSON

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MAIN FILMOGRAPHY OF PRODUCER

Parallel Pictures LTD

2022 Goodbye Breasts! by Joanna Callaghan

2022 Our Trip Together by Nick Fackler

2020 The Fabric of Reality (Virtual Reality Fashion Show)

Betwixt

2022 Wish You Were Here by Michal Stankiewicz

FORMAT / RUNTIME

6 DOF / 25’

LANGUAGES / LOCATIONS

English / XR

BUDGET / FINANCING

IN PLACE

€ 150.000 / € 45.000

MAIN PRODUCTION COMPANY

Parallel Pictures LTD

CO-PRODUCTION COMPANIES

Betwixt

CREATIVE TEAM

Michal Stankiewicz, Creator, Writer, Art Director and Producer

Liliana Grzybowska, Producer

Marek Titow, Co-director

Magdalena Ptasznik, Choreography

Przemek Danowski, Sound

DELEGATE PRODUCTION COMPANY

Parallel Pictures LTD, Betwixt

MAIN CONTACT PERSON

Liliana Grzybowska

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WEBSITE

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DIRECTOR’S STATEMENT

Project will be rooted in the strategies of performative arts and postdramatic theatre. I treat the experience holistically. I primarily want to use the technical capabilities of VR-viewing. The participant is sitting in a chair with a headset. They have their own identity, motivations and goals. This situation gives an opportunity of balancing on the thin line of two realities: the real of our participant and the unreal of the protagonist. Our goal is not to clone the protagonist, but to let her presence meet the body and imagination of the participant. In my works, I always invite the participants to observe themselves and focus on their feelings. In Humart, this awareness of the reactions coming from one’s body is the essence of the experience. It brings us back to the here and now. In this way, the participant’s body becomes a vehicle to catch the subtle and unreal - someone who doesn’t exist anymore in the physical world.

After all, we can treat Humart as an exercise of taking someone’s echo of existence in our hands.

PRODUCTION COMPANY PROFILE

Parallel Pictures LTD is a UK based company building the future with innovative storytelling and creative technology. We’re designing stories and experiences that build deep and lasting connections with people. Our goal is to turn ideas into awe-inspiring shared experiences where reality is reimagined to harness the power of the mind & body.

Betwixt is a new production studio focused on the development of new technologies in cinema. We come from the performing arts, therefore we blur the boundaries between classical cinema, theatre and performance.

MAIN FILMOGRAPHY OF PRODUCER

Parallel Pictures LTD

2022 Goodbye Breasts! by Joanna Callaghan

2022 Our Trip Together by Nick Fackler

2020 The Fabric of Reality (Virtual Reality Fashion Show)

Betwixt

2022 Wish You Were Here by Michal Stankiewicz
Director Jennifer Shortall has a wide range of experience in both creative and production roles in film. Her feature film debut, Poison Pen, won Best Narrative at the Ojai Film Festival in 2015. Keeper is her first project in VR and she is currently developing a variety of different media projects. Ciara Tamay is an Irish - Italian - Argentinian multidisciplinary creative. Her work as a freelance creator and consultant includes interactive and immersive digital projects for corporate and arts clients including websites, apps, world building, games, and immersive experiences.

In the year 2074, rising sea levels and extremes of temperature have made life as we know it untenable. In the Irish midlands, biodome facilities are dotted throughout the remaining countryside, each manned by a single operative who monitors the otherwise entirely automated facility for a seven year term, after which they may return to the hi-tech Neocity in Kerry, where the rest of the population are concentrated, having earned a privileged place at the top of the social order.

In this VR experience, the user embodies the role of the keeper of one of these biodomes.

The experience begins with the Keeper waking up to banter from Zu, their friendly companion bot. A glitch in the system forces the Keeper to search for the fault in the biodome. However, the overprotective Zu, fixated on keeping the Keeper safe, takes extreme measures to prevent them from leaving their living pod. The Keeper is forced to decide: delete Zu, or let her destroy the future they have been working for.

Through a blend of interactive gameplay, exploration and narrative sequences between Zu and the player, the Keeper discovers more and more about the true state of their world and their potential role in it.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find partners in co-production, marketing and distribution to work with us through development and production with knowledge and experience of the market and distribution platforms.

DIRECTOR’S STATEMENT
Keeper is a first person narrative film. This is something which is uniquely possible to explore through the medium of VR. What makes this exciting is the potential for totally immersing the viewer in the story world as well as being able to allow agency and choice within the narrative.

The sound design will be integral to the atmosphere of the film and equally as important as the visuals for immersing the participant in the world of Keeper. The story world of Keeper is deep and richly detailed by design. We want to allow the audience to explore for themselves and to discover the details of the world by interacting with the environment. The main plot contains interactions too, although the ultimate outcome will be the same irrespective of the choices the user makes within the narrative.

At the heart of the experience is the question of choice. Do the choices we make have meaning? Do they matter? Are there good choices and bad choices or are they mere constructs that humans manufacture in order to feel that the work we do is worthwhile? As individuals, do the choices we make really have an impact on our own lives, or the lives of others, or on the earth as a whole?

PRODUCTION COMPANY PROFILE
Keeper VR is a new VR production company specialising in narrative VR entertainment. We create experiences that are immersive and interactive with a strong focus on storytelling. We are especially passionate about building rich story worlds for the user to explore.

Co-producer Nuva is an international team of young, up-and-coming creatives, designers and technologists and has become a leading service provider in the domain of contemporary classical music and opera. Our aim has always been to contribute to our community and peers by sharing our expertise and insights through a sincere and reciprocal conversation with the people and projects we engage with.

MAIN FILMOGRAPHY OF PRODUCER
2021  Carlow Arts Festival VR Campus. Altspace (VR festival world)
2021  Nostalgio Keyboard. Oculus Quest (VR Experience)
2019  Dollface VR. Steam VR and Oculus (VR Experience)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Poison Pen
DIRECTOR’S BIOGRAPHY
Antonio Messina directed his first short film 89 ore in 2016, presented at Roma Blood Film Festival. In 2017 he directed Chess Lovers, which took part in the “Torino Factory” contest. He mainly works on video editing and virtual reality projects.
Alessandro Visconti collaborates with the DAUIIN department of Politecnico di Torino on a scholarship. During his studies, he took part in the creation and development of several VR applications. As a graduation thesis, he developed a project to educate in hydrogeological risk, which has been distributed in schools.

SYNOPSIS
Locked up is a room-sized, full CG, nonlinear VR experience in which you will embody Robin, a teenager who feels too much pressure for the success in life and, is afraid of the judgment of their classmates, friends, and society, locks themselves up in their own room where they create their perfect but unreal world.
Through the use of VR, we want to immerse you, in this perspective of life, conveying the sense of social anxiety created by the outside world and the subsequent addiction that your own room can give.
You will experience the failure, the social pressure and the shame inside a classroom before finding shelter in your own room.
There you will travel through three storylines in three different moments in time. Each combination is triggered by a specific object. The storylines reflect the three relationships the protagonist still has with the outside world: memories, friendship, and love, united by the loss and opportunity that life can give you. You will be guided through the experience by multiple visual, haptic, and sound cues, and, most of all, by the protagonist’s inner voice.

LOGLINE
Locked Up is an immersive experience that will let you enter the life of a teenager who after a traumatic experience at school, decides to lock themselves in their room, fleeing from the world around them. They are trapped by the very same drive that protects them from the outer world and that they can not do without, losing this way both the opportunities and affections that life can offer them.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

The aim is to complete the development of the project and find international partners for production and distribution.

FORMAT / RUNTIME
Interactive VR (6dof) / 30'

LANGUAGES
English

BUDGET / FINANCING
IN PLACE
€ 80,000 / € 20,000

MAIN PRODUCTION COMPANY
Robin Studio

PARTNERS ATTACHED
Looking for executive co-producers, financing and distribution.

CREATIVE TEAM
Riccardo Antonino, Main Producer
Antonio Messina, Creative Director
Alessandro Visconti, Technical Director
Francesca Strafella, Writer
Mark Gore, Dialogue Supervisor
Edoardo Audino, Production Designer
Nicola Degiorgi, Sound/Composer

DELEGATE PRODUCTION COMPANY
Robin Studio

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DIRECTOR’S STATEMENT
Social isolation is also an addiction. Robin, the protagonist of the experience, lives this condition. A part of each of us, at least once in our lives, felt like Robin. With the aim of reaching out to others, we wanted to start from ourselves, putting in this story our anxieties, our fears and our insecurities: that’s where the power of this story develops. A sense of anxiety and oppression will be accentuated using suffocating and oppressive photography with excessively warm lights and well-defined shadows to accentuate the light and shade. The spatialized sounds will encircle the user leaving them with no escape. A sense of tranquility and well-being will be expressed with a more welcoming photography with soft colors and tending to blue. Yet behind this apparent serenity will always be present a sense of shame towards the outside world. In the experience, it will be essential the use of voice-over that must reflect a generic teenager with whom the user can identify. Locked up is dedicated to those who believe they have lost, those who say “I can’t do it”, and those who think they have no escape or alternative.

PRODUCTION COMPANY PROFILE
Robin Studio is a creative studio based in Turin. It’s made up of young explorers of ideas who bring extraordinary visual experiences into the ordinary world. It deals with everything that orbits around entertainment and audience engagement, whether it be cultural, musical, or virtual projects. Robin also works in the field of filmmaking, from advertising to short movies, both live-action and animation, traditional and motion-capture.

MAIN FILMOGRAPHY OF PRODUCER
2022  AIDA-The Mistery of Mariette by Robin Studio
2022  IO by Francesco Lorusso
2022  Scoprendo Torino e Dintorni by Riccardo Antonino
2020  La Passeggiata del Direttore by Robin Studio
2019  Archeologia Invisibile by Robin Studio

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
89 ore
Chess lovers
DIRECTOR’S BIOGRAPHY
Alba Zari is a visual artist working with photography, video and sound. Her recent works include Places (2015), about visual communication of ISIS propaganda; Radici (2013), a documentary project on the vegetation of the Mesr desert in Iran; The Y - Research of Biological Father (2016), born out of a journey in search of her origins through the father she never knew. With The Y she is part of the Foam Talents 2020. She released her first short documentary FreiKörperKultur and she is developing her first documentary feature film White Lies.

SYNOPSIS
Entering the Suvarnabhumi Airport in Bangkok; I am returning home after another trip which leaves me with no answers. I wander around looking for my gate – for my next destination of my research. Each gate correspond to a person that determined my existence: – Naples: my grandmother Rosa who escape in the Sect in the 80ies, with my mother, 13 at that time, in search of freedom and exoticism. – Trieste: my mother, that suffered all the consequences of Rosa’s decision, gave birth to my brother and me in the Sect, and now painfully tries to erase her past from her memory. – Berlin: where Johnny, who I thought was my father, lives. He is still a devoted member of the Sect, and gave birth to many children. – Los Angeles: where Gary lives as homeless in Santa Barbara. I found out his name when I requested my own birth certificate, where he appears as my father. I collected evidences and clues, I flight hundreds flights, I searched and interviewed dozens of witnesses. I took a DNA test, I used the fisiognomic and the 3D faces reconstruction. Nothing brought me closer to my father identity. Only the fate could make us meet. Or the virtual reality.

LOGLINE
I was born in Bangkok in 1987 inside the sect of the Child of God. At 25 I discovered that the man I believed was my father was not. From that day, I never stopped to question the images of my family in search for my truth, my own identity. This project retrace this investigation.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find financiers, funds, festivals, exhibition, post production, VR studios.

FORMAT / RUNTIME
HD, CGI / 8’

LANGUAGES
English

BUDGET / FINANCING
IN PLACE
€ 120.000 / € 15.000

MAIN PRODUCTION COMPANY
Slingshot Films

PARTNERS ATTACHED
Antonio Giacomin (Fluido)

CREATIVE TEAM
Alba Zari, Director
Antonio Giacomin,
Creative Technologist
Massimiliano Borghesi,
Sound
Manuela Buono,
Producer

DELEGATE PRODUCTION COMPANY
Slingshot Films

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DIRECTOR’S STATEMENT

My artistic research concides greatly with the research of my own identity. I searched in the images for that spark of truth that in the stories of my family was always missing, and I did it starting from my family album, among the images which usually we give a status of indisputable truth.

However, it is exactly in the images of my childhood that I recognized the lie and the untold. As the time went by, I recurred to instruments more sofisticated, such as investigative and scientific tools, in order to reach my goal.

The more I was moving away from the ontologic truth of the photographic representation, closer I moved to another kind of truth: my personal relationship with identity. Through fisiognomic studies I could subtract my mother’s traits to my own one, in order to find in myself the remaining of the chromosome Y. My research has not finished yet: in the virtual reality I will be able to meet Massad, my biological father, and recognize myself in him.

PRODUCTION COMPANY PROFILE

Launched in 2013, Slingshot Films is a sales agency and production company based in Trieste, specialized in creative documentaries and arthouse fiction films.

MAIN FILMOGRAPHY OF PRODUCER
2021 Fingerpicking by Riccardo Giacconi
2021 FreiKörperKultur by Alba Zari
2019 Fango Rosso by Alberto Diana

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
FreiKörperKultur
DIRECTOR’S BIOGRAPHY
Jacopo Marco Zanessi (1987) is a visual artist and director based in Venice Mestre. He graduated from IUAV in the department of Design and Arts and at NABA (New Academy of Fine Arts in Milan) in creative advertising. Subsequently he started to focus on film and photography. Between 2010 and 2015 he made a reportage in Jenin in Palestine and two ethnographic documentaries as director of photography in India and Armenia. In 2020 under the patronage of the Veneto Film Commission he makes the short film Concettospaziale, winner in the Advertising and Territorial Promotion category at the Montecatini International Film Fest.

SYNOPSIS
Meteora (Meteor) means “what is up in the air”. In daily use it describes the meteors, the shooting stars that by crossing the atmosphere illuminate it, burn and vanish. The concept behind Meteora is to transfigure a quantitative aspect, such as the volume of water that fell in the episode of the November 2019 flood, into a work that while having monumental characteristics in size and concept, is not yet another sterile epigraph placed to get closure with the disaster.

LOGLINE
Meteora is an AR experience that can be played in Venice, activating it with QR codes in selected spots in the city. The volume of Meteora is a visual representation of the 303096 cubic meters of water that entered the houses and the lives of many Venetians during the flood of November 2019.
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

To find for partnership with institutions and national and international co-producers.

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**FORMAT / RUNTIME**  
Augmented Reality / 22’  

**LANGUAGES / LOCATIONS**  
Italian, English / Venice  

**BUDGET / FINANCING**  
€ 29,000 / € 2,000  

**MAIN PRODUCTION COMPANY**  
Kublai  

**PARTNERS ATTACHED**  
Canada, Holland  

**CREATIVE TEAM**  
Jacopo Zanessi, Director  
Rosario Ranieri, VFX Specialist  
Letizia Artioli, Digital Architect  
Michele Deiana, Composer and Sound-designer  
Vincenzo Palmieri, UX/UI Designer  
Giovanni Tommasini, Programmer  
Mattia Amadio, Data Analysis (World Bank)  
Arthur Essenfelder, Hydrodynamic Modelist (CMCC)  

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**DIRECTOR’S STATEMENT**  
Meteora is a digital testimony that can be updated based on the data collected and can evolve, making Meteora a work of constant relationship between memory and future. We feel the urgency to create an echo of what happened. As Venetians, we feel there is a legitimacy in this narration if we stay true to the place and the event Meteora is telling: Venice and its floodings.

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**PRODUCTION COMPANY PROFILE**  
Kublai Film is active in producing art documentaries, with recognitions at important festival, as well as from the public and from broadcasters. After having produced some unusual films, such as Zoroastro and Rivale, we decided to start working on our first feature film. Before that, we active as minority co-producers in some feature film projects. In particular, The Italian Banker, directed by Alessandro Rosseto, with main producer Jole Film. We are currently developing a feature film in co-production with Mexico.

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**MAIN FILMOGRAPHY OF PRODUCER**

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<td>Giulio Boato, Laura Chiossone</td>
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<td>Tintoretto. The Artist Who Killed Painting</td>
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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**

Concetto Spaziale, Meteora (2023)

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**DELEGATE PRODUCTION COMPANY**  
Kublai  

**MAIN CONTACT PERSON**  
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**WEBSITE**  
kublaifilm.it
DIRECTOR’S BIOGRAPHY
Lui Avallos is a film director and VR creator. He holds a Bachelor’s Degree in Film from the Federal University of São Carlos and a Master’s Degree in Multimedia Art from University of Lisbon’s Fine Arts Faculty, where he developed an investigation on Virtual Reality avant-garde films. His most recent short film, Desconexo, was an Official Selection at the Habana Film Festival, Hof International Film Festival, and Outfest Los Angeles, among others. In Virtual Reality, his essay film Handwritten was selected for DOK Leipzig, Prague International Film Festival, and London Open City Documentary.

SYNOPSIS
Gabriel is a 70-year-old queer man who is losing his memory and needs you to help keep some of his most intimate and contradictory remembrances. In his living room, he invites you to try in first person a journey to a public bathroom in his past, where he had experiences of danger, pleasure, and shame. Gabriel guides you with a voice-over as you experience and interact with his main memories inside this place, from the first time he accidentally discovered its hidden aspects, to events involving brutality, fear, and oppression. Queer Utopia uses a hybrid aesthetics of 3D computer-generated environments and volumetric video turned into point cloud bodies.

LOGLINE
A 70-year-old queer man who is losing his memory needs you to help keeping some of his most intimate remembrances from a public bathroom in his past, where he had experiences of danger, pleasure, and shame.
To seek international co-production and funding opportunities.
To build network with global distributors.

**DIRECTOR’S STATEMENT**
“Cruising” could be described, on a superficial level, as the act of searching about a public place in pursuit of a partner for queer sex. Its history is sparsely documented, but there are records (actually, police records) since the 17th century. The idea of having sex in a public place with a stranger could sound like an adventure or fetish. And it could be, but it goes further than that. Historically, this cultural performance that takes place when representations, public space, and bodies intersect, can also be a practical unfolding of segregation and exclusion of queer people. We interviewed over 60 old queer men, and their stories described these places as a response to the criminalisation and social rejection of homosexuality, where pleasure was also attached to danger, fear, and shame. With Queer Utopia we wish to discuss queer memory and queer futurity through the lens of these men we interviewed, and use their experience to talk about cruising places from a sociopolitical point of view. We want to embody the spectator, especially the non-queer ones, in these men’s memories and feelings, to make them understand some queer issues they’d never think about.

**PRODUCTION COMPANY PROFILE**
Mundivagante is a creative studio based in both São Paulo and Lisboa. We produced short films and immersive experiences that have been selected for festivals like DOK Leipzig, London Open City Documentary Festival, Outfest Los Angeles, amongst others. We have pioneered VR production in Portugal through experimentation between cinema and immersive technologies.

**MAIN FILMOGRAPHY OF PRODUCER**
2021 *Handwritten* by Lui Avallos (3DoF VR essay film)
2020 *Desconexo* by Lui Avallos (Short)
2019 *Beyond Us* by Lui Avallos (Screen-dance)
DIRECTOR’S BIOGRAPHY

Born in 1991, Lin is a creator of films and visual designer based in Taipei. She has profound experiences in collaboration with performing artists and creating works of a wide range of varieties. Lin is inspired by dance, a hobby of hers, to create special narratives. She combines film and motion of dancers as the subject matter to express the conditions of females in society today.

SYNOPSIS

This is a collective multi-player online experiment on re-assembling and re-forming the body. The participating audience will follow the instructions, find clues in the girl’s room, and cooperate with others to transform into different body forms. In the experience, the audience will pass through different stages of re-assembly and try to meet the twisted standard of aesthetics of today.

LOGLINE

She locks herself in her room, looking at herself in the mirror, and realizes something different than usual, that some unrecognizable deformity is growing on her shoulder. The only cure is hidden in an unreachable corner of the room. The players in the room must collaborate to re-assemble and resize the body to turn her back to normal within the time limit.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with potential partners for co-production, securing financing to complete the project.

FORMAT / RUNTIME
Animation / 10'

LANGUAGES
Chinese, English

BUDGET / FINANCING IN PLACE
€ 60,000 / € 18,000

MAIN PRODUCTION COMPANY
Chin Hsuan Sung

CREATIVE TEAM
Peiying Lin, Director
Chin Hsuan Sung, Producer
Poshan Wu, Development Producer

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DIRECTOR'S STATEMENT
In a world where the boundaries between the real and the virtual are blurring, and where people have greater control to shape their own appearances, can we ever be satisfied?

MAIN FILMOGRAPHY OF PRODUCER
2021 LIPs Prototype by Lin Peiying
SOMEWHERE UNKNOWN IN INDOCHINA

CHUNG-NAN-PAN-TAO
WEI CHIH MOU CHU
ASIO CHIHSIUNG LIU,
FENG-TING TSOU

FICTION, ANIMATION | DEVELOPMENT

DIRECTOR’S BIOGRAPHY

Asio Chihsiung Liu works as a DP/ director in his production company, MIMEO FILMS Ltd. His documentary Exotic Exoticism: Plant Wars (2007) was officially screened in the 2009 Documentary Fortnight at MoMA (New York). His directorial debut And She Wasn’t was included in the 2001 Sundance Film Festival’s Shorts Program.

Feng-Ting TSOU obtained his MFA degree in animation and digital art at the University of Southern California (USC), where he joined the Paul Debevec research team. He worked at Sony Online Entertainment as a project producer after graduating from USC.

SYNOPSIS

Dung and Lien are Vietnamese born in Cambodia. During wartime in Indochina, Dung (eldest sister) worked with her father as a translator for the US Navy. After the withdrawal of the US troops from Phnom Penh (12.4.1975), their father asked the pregnant mother to flee to Vietnam with two little children.

After Dung’s family had returned to Vietnam for half a month, the Viet Cong entered Saigon at the end of April (30.4.1975). Dung’s mother gave birth to a little boy. After three years of being unable to find out about her husband, she had no choice but to take the three children to escape Vietnam on a fishing boat (October 1978).

There were originally 146 people on the boat. But after a tragic voyage, only 34 were able to land in Penghu. As a result, 112 refugees died at sea, and Lien was the only survivor of her family.

After Lien had spent three years in the Penghu refugee camp, Belgium agreed to accept her and the survivors of her boat. Nearly 20 years later (2003), she dreamed of her younger sister Phuong who died at sea. While Phuong’s ghost said she dreamed of an elder sister, and she told her, “The refugee camp is to be demolished next month.

LOGLINE

Can a living person dream of ghosts’ dreams if ghosts can dream? Somewhere Unknown In Indochina is a VR360 work of an unknown refugee camp in Indochina and a dream within another dream. The story’s protagonists are three siblings: Dung, Lien, and Phuong, during the wartime in Indochina in the 1970s. Lien dreamed of her dead younger sister Phuong, and Phuong, who was a ghost, dreamed of her missing eldest sister Dung, who was arrested and imprisoned.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Looking for € 60K funding for VR360 productions in Belgium and Phnom Penh and 3D modeling.

FORMAT / RUNTIME
4K/ 20'

BASED ON
A dream of the director and a true story in the Penghu Refugee Camp

LANGUAGES / LOCATIONS
English, Vietnamese, Cambodian, French / Penghu, Brussels, Phnom Penh, Ho Chi Minh City

BUDGET / FINANCING IN PLACE
€ 210,000 / € 25,000

DIRECTOR’S STATEMENT
Through the project, we intend to rebuild the demolished memories of Indochinese refugee camps in the Taiwan Strait to reveal the Asia-Pacific region’s hidden and denied histories at sea.

PRODUCTION COMPANY PROFILE
Mimeo Films Ltd. (MF) is a film production company based in Taiwan founded by director Asio LIU Chihsiung. MF is best known for Portrait Taiwan II: Huang Hai Dai (2007, Discovery Networks Asia), digital feature Knives@School (PTS [Public Television Services], 2006), and documentary Exotic Exoticism: Plant Wars (2007, Documentary Fortnight, MoMA’s International Festival of Nonfiction Film and Media [2009]). MF’s naming is derived from the concept of mimeograph. It is meant to be dedicated to the analog era’s historical contexts of reproduction technologies.

MAIN FILMOGRAPHY OF PRODUCER
2023   Somewhere Unknown in Indochina (VR360, 20’, development)
2023   The Place of Exception: Vietnamese Refugee Camps in the Taiwan Strait (HD, 90’, DCP, in post-production)
2022   Chin Liu Tao: Somewhere Unknown In Indochina (4K- DCP, 5’, experimental/ in production)
2019   The Dead, The Day After (DCP, 55’, feature documentary)
2001   And She Wasn’t (16mm, 33’, experimental short film)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Dead, The Day After
Exotic Exoticism: Plant Wars

DELEGATE PRODUCTION COMPANY
Mimeo Films Ltd.
MAIN CONTACT PERSON
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Feng-Ting Tsou
Associate Producer and Co-director

Asio Chihsiung Liu
Presenter, Producer and Co-director

FENG-TING TSOU
Associate Producer and Co-director

MAIN PRODUCTION COMPANY
Mimeo Films Ltd.
CO-PRODUCTION COMPANIES
ET@T, Solid Memory, Demute Studio
CREATIVE TEAM
Asio Chihsiung Liu, Presenter, Producer and Co-director
Feng-Ting Tsou, Associate Producer and Co-director

Vienna Gap-Financing Market  •  Somewhere Unknown In Indochina
ITALY, UNITED KINGDOM

THE THREAD – WEAVING A NEW NARRATIVE ABOUT MOTHERHOOD

ELENA BAUCKE

DOCUMENTARY | DEVELOPMENT

DIRECTOR’S BIOGRAPHY

Elena Baucke is a screenwriter and director born in Vicenza, Italy. In 2014 she won a scholarship to attend a program at SVA in New York. In 2018 she co-wrote Mathera (Magnitudo Film, 2019), a documentary about the Italian city of Matera, from a symbol of extreme poverty to the European Capital of Culture.

Among other projects, she is currently working on a docuseries about pioneering women with Marina Spada (optioned by Kinedimorae). She wrote and directed shorts, video poems, and short docs. The Thread is her first interactive VR project (developed during Biennale College Cinema VR 2022).

SYNOPSIS

At the installation entrance, a few embroidered panels welcome the users, introducing the Italian tradition of the corredo: a custom connected to the passing down of a collection of embroidered items from the older women of the family to the youngest to prepare them for marital life and domesticity. The panels also promote challenging motherhood stereotypes and the need for a new form of corredo. When taking part in the VR experience, the users enter a virtual room made of intertwined threads, where three embroidered women invite them to interact with the embroidered patterns decorating their correos. By doing so, the users unlock the women’s personal memories about them. Embroidered doodles materialise outside the room’s windows, illustrating and accompanying the women’s accounts about desires, trauma, challenges, and taboos connected to motherhood. Once the users interact with all three characters, they exit the virtual world.

The staff asks them to go to a new area featuring a giant embroidery installation, inviting them to sew a portion of it to take part in a shared symbolic gesture representing the need for a joint effort to redesign the narrative about motherhood.

LOGLINE

An interactive VR-based installation experience investigating authentic testimonies about motherhood while exploring the art of embroidery as a tool of empowerment.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-production and financing partners. Specifically interested, but not limited to, partners from France, Germany, Denmark, Norway.

DIRECTOR’S STATEMENT

Everyone has an object to whom they feel an emotional connection. For me, it is an embroidered tablecloth that my grandmother crafted for me: a piece of my corredo that was meant to be a precious gift, assuming that I would become a wife and a mother – but that now, as I am about to turn 37, makes me feel quite uncomfortable since I am neither.

No wonder The Thread was inspired by a pressing question that I feel obligated to answer: whether to become a mother. This interrogative led me to share my doubts and fears with my closest girlfriends, only to discover that they were feeling pressured about becoming mothers too. That’s when I decided to create a project collecting a plurality of voices and personal, true stories challenging stereotypes about motherhood.

So far, interviewing women about their experiences has been cathartic and has helped me investigate innovative perspectives of motherhood – more inclusive, less edulcorate.

My ultimate goal with this project is to immerse the users in an interactive VR setting to create a profoundly empathic sense of sisterhood and support so that no one can feel alone if they don’t adhere to the traditional definition of a mother.

PRODUCTION COMPANY PROFILE

Striking Back Pictures (SBP/Striking Back Pictures Ltd) is a UK-based multimedia production collective and feature film / TV series/ streaming TV content development and production company. We are dedicated to telling important stories while making use of newly-emerging technologies and delivering high-end Virtual Reality & Production systems. We are interested in prioritising tales that strike back against hatred, homo/Xeno/transphobia etc., racism, and ignorance in all its forms. That’s why we are creating “Möbius” and the other fiction/documentary projects visible in our lineups.

PRODUCTION COMPANY PROFILE

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MAIN FILMOGRAPHY OF PRODUCER

2022 Lala by Ludovica Fales
2021 Can’t Say Goodbye to You by Ludovica Fales
2021 I Racconti del Santo Nero by Ludovica Fales
2017 The Land Wants to Die by Ludovica Fales
2015 Fear and Desire by Ludovica Fales
2012 The Real Social Network by Ludovica Fales, Srdan Keca, Isis Thompson
2010 Letters from Palestine by Ludovica Fales
2009 The Master of the House by Ludovica Fales
2007 In/Visibles by Ludovica Fales
BIENNNALE COLLEGE CINEMA
ITALY

GOD WILLING

DEUS CHERZAT

SILVIA PERRA

FICTION FEATURE | DEVELOPMENT

DIRECTOR’S BIOGRAPHY
Silvia Perra graduated in Film Direction at Centro Sperimentale di Cinematografia in Rome. Her short films The Window and The Rite have been screened in festivals such as Torino Film Festival, Angers Premiers Plans, FIPA Biarritz, DokuFest, Tirana, among many others. Her latest short doc The Rite is released online on TËNK. As screenwriter she received development support for her projects from ARTE France Cinéma, La Biennale di Venezia, CNC, Italian Ministry of Culture, Sardinian Region. Among other accolades, she has been chosen as artist in residence at the Moulin d’Ande, France.

SYNOPSIS
Sardinia. Present day. In a village with few souls, an old woman who is about to die, known to everyone as the Matriarch, has to select the woman with the purest soul to take her place, for entrusting the sacred chair to her, and for handing down her own secret, magical prayers. The saying goes, that if the village remains too long without someone wielding full powers, the villagers will disappear, one by one. In spite of this centuries-old tradition, for the first time ever the Matriarch’s chosen one is not a woman, but a man: Antonio, the village gravedigger, who lives in a hilltop house with his ailing mother and his dog Twenty, whose name changes every time someone dies in the village. His unexpected appointment is followed by an insurrection on the part of the village women. However, from that moment, Antonio starts being seen by most of the villagers as the new Matriarch, and his house on the hilltop becomes a pagan sanctuary and a pilgrimage destination. But limelights are transient, because due to a very specific reason, Antonio does not seem to possess full powers yet, thus leaving the village in the dreaded limbo of which the legend tells.

LOGLINE
In a remote and small village in Sardinia a legend says that if there isn’t a female Matriarch exercising magical powers, one by one, the few inhabitants of the same village will disappear. Due to her imminent death, the old Matriarch must find the woman with the purest soul in the village, to whom she can entrust her magical powers and who can take her place as a spiritual guide of the village. Nevertheless, for the first time in the centuries-old tradition, the chosen one is not a woman, but a man: the weirdo of the village. But will he really manage to be the new heir?
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find European co-productions, international sales agents, distributors and investors.

FORMAT / RUNTIME
16 mm / 90’
Colour

LANGUAGES / LOCATIONS
Sardinian, Italian / Sardinia

BUDGET / FINANCING
€ 1.000.000 / € 60.000

DELEGATE PRODUCTION COMPANY
Mommotty Film

MAIN CONTACT PERSON
Laura Biagini

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+39 349 5859524

WEBSITE
mommotty.it

DIRECTOR’S STATEMENT
The genre in which Deus Cherzat may be identified is between a folk tale and an ethno-anthropological documentary. Fairy-tales are the vehicle through which people have depicted the world surrounding them; they are the illogical response to universal fears.

During my research in Sardinia, I always listened to women and men of various ages telling stories of all kinds. These oral tales always had a true origin (based on family stories, secrets between neighbours, events) but they changed with each new version, until some of them became really fantastical. For me, this is where one enters the most poetical dimension in cinema making. This is the reason why I decided to make films. It was my way of taking part in first person in this collective folk tale, which does not make any distinction between history and poetry.

Deus Cherzat is also a choral film constructed around differing characters, on their relationships with folk beliefs and on the transformation of an agro-pastoral micro-society. What best defines this film is its tone, a mix of situations, some of which are imbued with light humour and others are more dramatic, finally veering towards a more fantastical dimension.

PRODUCTION COMPANY PROFILE
Mommotty is an independent production company based in Sardinia, born in 2013. Mommotty has been producing and collaborating over the years with several directors known within the international scenario of auteur cinema as Salvatore Mereu, Paolo Zucca, Enrico Pau, Giovanni Columbu, Michelangelo Frammartino, Massimo D’Anolfi, Martina Parenti and Alessandro Comodini. After producing its first feature film Piove Deserto in 2019, Mommotty is now developing two feature film, including A trip to Teulada, a French Italian Coproduction which has already been selected at Annecy’s Mifa and Cartoon Movie.

MAIN FILMOGRAPHY OF PRODUCER
2021 Pneuma by Alberto Diana (short)
2020 Male Fadau by Matteo Incollu (short)
2020 The rite by Silvia Perra (short)
2019 Raining Desert by Daniele Maggioni and M.G.Perria (long-feature)
2016 Asi Stanala Siena, Buongiorno Restelica by Nicola Contini (documentary)
2015 Disco Volante by Matteo Incollu (short)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Window

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PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Window
DIRECTOR’S BIOGRAPHY
Melissa’s work explores the intersection of intimate relationships with gender, sexuality, class and race. Melissa’s short films have screened extensively at international film festivals including; BFI London Film Festival, Sydney Film Festival, Cork, Tampere, Nashville, Uppsala and Oldenburg. She has been recognised with two Australian Director’s Guild Awards. Her screenplays have been selected for the Venice Biennale College Cinema, the Binger Lab, and twice shortlisted for Sundance Lab.

SYNOPSIS
Once Upon a Time You Loved Me is an intimate and personal feature film about first love and first heartbreak, tracking themes of female desire and sexuality, set within the diaspora communities of south western Sydney. The film tracks an unexpected romance between two women from different worlds – Mina, 18, Cypriot-Australian, and Leyla, 30, Lebanese migrant, who meet when Leyla is seeking out a custom made wedding dress. Desire ignites with Leyla’s wedding day looming and Mina fears losing Leyla so tries to change her mind. Her attempts are painfully rejected by Leyla and Mina has to choose to fight for love or walk away.

LOGLINE
Mina, 18, spends the summer before university working at her mother’s bridal dress shop in Sydney’s outer Western Suburbs. When Leyla, an older migrant woman, comes in for a custom wedding dress, an unlikely romance develops between them.
FORMAT / RUNTIME
Digital - Arri Alexa / 90’
Colour
LANGUAGES / LOCATIONS
English / Sydney, Australia
BUDGET / FINANCING
€ 1,194,000 / € 470,000

MAIN PRODUCTION COMPANY
Unruly Hearts

CO-PRODUCTION COMPANIES
Media Stockade

CREATIVE TEAM
Melissa Anastasi, Director and Writer
Bernadette Murray, Main Producer and Editing
Lachlan Harris, Sound Design
Rebecca Barry, Madeline Hetherton, EP

DELEGATE PRODUCTION COMPANY
Unruly Hearts

MAIN CONTACT PERSON
Bernadette Murray

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+61 410 657915

WEBSITE
onceuponatimeyoulovedme.com

DIRECTOR’S STATEMENT
Once Upon a Time You Loved Me is a semi-autobiographic feature film exploring first love and heartache through a queer, intergenerational and cross-cultural lens. The film takes place in a bridal dress shop and a women’s hair salon, spaces of work concerned with constructing ‘the feminine,’ places the protagonist Mina observes as her own sexual identity is forming. The film explores female desire in this context, and for the two main characters, how cultural and generational considerations impact their relationship. The story is told through the highly subjective POV of Mina, and the visual language of the film comes from her growing desire and fixation on Leyla – as she tries to understand this enigmatic woman, and the world around her, through the lens of her video camera.
As Mina captures filmed fragments, we too see this way via the framing. Bold juxtapositions create new and surprising associations, between the physical forms of the skatepark and urban concrete jungle, and the curves and forms of the female body, creating a cinematic map of desire. The film takes audiences inside a strange and delicate world, inside and out, and through the rocky terrain of first love.

PRODUCTION COMPANY PROFILE
Unruly Hearts Picture Company, founded in 2012, is a collective of filmmakers and artists united together and committed to bold storytelling across film, documentary, and moving image. Under-represented and compelling new voices are supported and developed under the company banner. We will be partnering with award winning powerhouse production company Media Stockade who has produced over 16 feature film & TV series that have screened internationally and on global streaming platforms.

MAIN FILMOGRAPHY OF PRODUCER
2021 Eternal Gaze by Bernadette Murray and Victoria Hempstead
2021 Workhorse by Bernadette Murray
2020 Clathrate Gun by Bernadette Murray
2020 Dermal Dimensions by Holly Durant and Bernadette Murray
2019 Hold My Hand by Wilk and Bernadette Murray
2019 Sames - Jaala by Wilk and Bernadette Murray

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Chlorine
Moving
SOUTH AFRICA
PROBLEMATIK
SIFISO KHANYILE
FICTION FEATURE | DEVELOPMENT

DIRECTOR’S BIOGRAPHY
Sifiso has produced 9 films, writing and directing 4 of those including the award winning Uprise, and A New Country. Khanyile recently completed The Prophetess, a short film adaptation of Njabulo Ndebele’s short story with the same name. The film recently won the “Best Short Film” award at the Lake International Film Festival in Kenya. Khanyile’s work concerns itself with memory and history as an active agent in shaping contemporary narratives in South Africa. Khanyile has also directed and produced music videos.

SYNOPSIS
Professor Mngomezulu is the man. Successful academic, lovely wife, a proud mother and adoring students. A consummate intellectual who knows Fanon chapter and verse. But all of it balances on a knife’s edge as he grapples with being a politically, if not socially “woke” Black man who feels disaffected by the slow progress in transformation at the university where he works. There’s a new student movement calling for the decolonisation of higher learning institutions and they look up to him. His wife Cathy, his confidante and pillar of strength, is also losing a grip on things as the couple battles to conceive. She wants nothing more than to be a mother. The failure to conceive leads to compulsive behaviour and they start being suspicions of each other.
His mother makes matters worse by pleading for grandkids. She’s assured of her son’s success, but wonders if she’d be a grandmother by now had her son chosen to marry another woman.
A chance encounter with a mystic sends everything crashing as all he thinks he knows starts unravelling. This leads to a tear in his perception of reality and a downward spiral that rips him out of his comfort zone into a search for spiritual meaning.

LOGLINE
An agnostic philosophy professor, coming apart at the seams as he comes to terms with a debt owed to his ancestors.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet sales agents and international distributors. Meet potential co-producers and minority co-producers. Meet champions of the project. Raise 20% of production budget.

DIRECTOR’S STATEMENT

South Africans are starting to question the value of democracy. We’re collectively examining what it means to be free, our national identity and what it means to be South African. We’re finding it hard to locate ourselves within the South African story.

This is an important story, one that attempts to give insight into the inner workings and frustrations of some of the people around us. It’s a work of fiction but with strong social allegories and critique. It doesn’t necessarily answer questions, but it will spark debate and conversations around issues that are in our collective consciousness.

The film has a bit of shock value as well, keeping it on the tongues of audiences long afterwards. It deals with themes and issues close to home: race, class, history/memory, oppression, religion and spirituality.

I’d like to tell this story as most of the themes in it are issues I’ve tackled in my own life, some elements of the story being autobiographical. But also, this level of complexity is something we don’t often see with black-centred films in South Africa.

PRODUCTION COMPANY PROFILE

Zinc Pictures is an award winning, women-owned, Film and TV Production Company based in Johannesburg, SA. We produce high quality content for the international market.

Most recently Zinc Picture’s main project was the NFVF’s Female Filmmaker Programme. Through this project we have experience in producing drama series in the form of short film anthologies. Our duties balanced a hybrid of training first time female writer/directors and ensuring that the films produced were of high production value. We produced three anthologies over 5 years, to record ratings available on streaming platforms.

MAIN FILMOGRAPHY OF PRODUCER

2021 Bompi by Thina Zibi
2021 The Reckoning by Trudy Rozani
2019 Pretty’s Daughter by Siphokazi Mtila
2018 Miracle by Bongi Ndaba
2017 Uprize! by Sifiso Khanyile
2014 Prisoner 467/64: The Untold Legacy of Andrew Mlangeni by Lebogang Rasethaba

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2022
Market for selected projects

labiennale.org
veniceproductionbridge.org