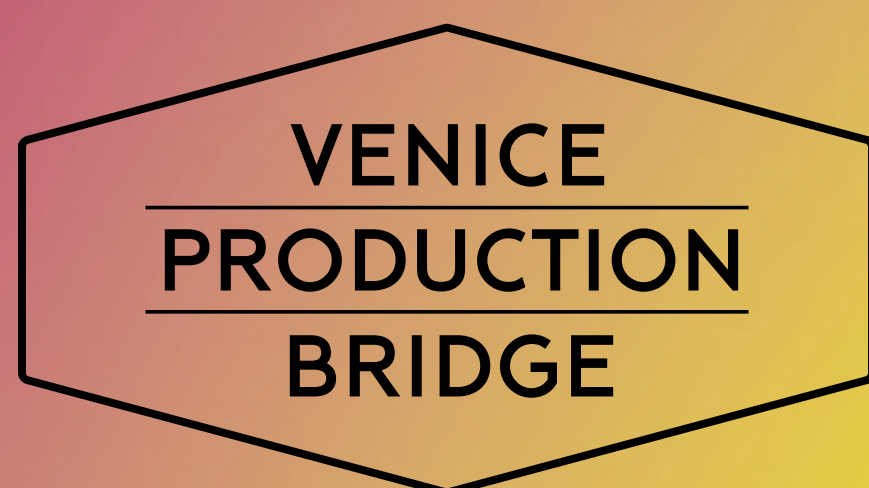




La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

VENICE GAP-FINANCING MARKET



VENICE
2–4.09.2022



VENICE GAP-FINANCING MARKET

2–4.09.2022

LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG

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La Biennale di Venezia
Director General
Andrea Del Mercato

Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
Pascal Diot
Savina Neirotti

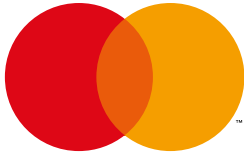
cinema@labiennale.org
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veniceproductionbridge.org

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

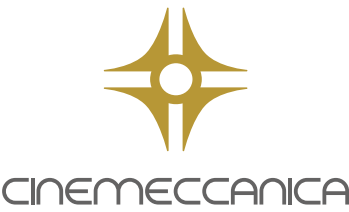
Consultants
Eva Morsch Kihn
Lucas Rosant
Michel Reilhac
Liz Rosenthal

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 Mancini
Chiara Marin
Alessandro Mezzalana
Nikolas Montaldi
Federica Troisi



Main Broadcaster



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 TAICCA**. 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 Omoregie, 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

Savina Neirotti

VPB Content Curator

PROJECTS IN ORDER OF SECTION

	FICTION AND DOCUMENTARY		IMMERSIVE
12	5 SEASONS OF REVOLUTION	80	O (ALBEDO)
14	THE 67TH SUMMER	82	ALTERNATES
16	ARCADIA	84	AMAZING MONSTER!
18	BE WITH ME	86	BLISS CLUB VR
20	BLUE BANKS	88	CROW CASTLE
22	CHASING THE SUN	90	EYES OF SHAME
24	COLD	92	FATHER’S VIDEO TAPES
26	AN ENDLESS SUNDAY	94	GARGOYLE DOYLE
28	FANON	96	KANDAKA
30	FATNA A WOMAN NAMED RACHID	98	KILLING PHILIP
32	FIRST NAMES	100	MIRROR
34	FLOW	102	NANA LOU
36	FÜR IRENA	104	SOULPAINT
38	GOD WILL NOT HELP	106	STEPHEN HAWKING’S BLACK HOLES VR
40	A GOLDEN LIFE	108	TOWERS OF FEBRUARY VR
42	HER SECOND CHANCE	110	WE SPEAK THEIR NAMES IN HUSHED TONES
44	HOLD ME TIGHT		
46	HOME		BIENNALE COLLEGE CINEMA VIRTUAL REALITY
48	HORIZONTE		
50	HOUSES	114	1991
52	I, THE SONG	116	DEUSA DAS AGUAS
54	INDELEBILE	118	HUMART
56	THE MASTER OF THIS SILENCE	120	KEEPER
58	THE MONSTERS	122	LOCKED UP
60	THE MYSTERIOUS GAZE OF THE FLAMINGO	124	MASSAD
62	NOVIEMBRE	126	METEORA
64	SAM	128	QUEER UTOPIA
66	THE SMELL OF FRESHLY CUT GRASS	130	SENSING MIRROR
68	STRANGER EYES	132	SOMEWHERE UNKNOWN IN INDOCHINA
70	TALES OF TAIPEI	134	THE THREAD – WEAVING A NEW NARRATIVE ABOUT MOTHERHOOD
72	TITANIC OCEAN		
74	WHO’LL STOP THE RAIN		BIENNALE COLLEGE CINEMA
76	ZE	138	GOD WILLING
		140	ONCE UPON A TIME YOU LOVED ME
		142	PROBLEMATIK

PROJECTS IN ORDER OF THEIR CURRENT STATUS

	FICTION AND DOCUMENTARY <i>DEVELOPMENT</i>		IMMERSIVE <i>DEVELOPMENT</i>
34	FLOW	82	ALTERNATES
		84	AMAZING MONSTER!
	FINANCING	86	BLISS CLUB VR
14	THE 67TH SUMMER	88	CROW CASTLE
20	BLUE BANKS	98	KILLING PHILIP
30	FATNA A WOMAN NAMED RACHID	106	STEPHEN HAWKING’S BLACK HOLES VR
38	GOD WILL NOT HELP	108	TOWERS OF FEBRUARY VR
46	HOME		
56	THE MASTER OF THIS SILENCE		<i>PRE-PRODUCTION</i>
58	THE MONSTERS	80	O (ALBEDO)
60	THE MYSTERIOUS GAZE OF THE FLAMINGO	90	EYES OF SHAME
		94	GARGOYLE DOYLE
62	NOVIEMBRE	96	KANDAKA
64	SAM	102	NANA LOU
66	THE SMELL OF FRESHLY CUT GRASS	104	SOULPAINT
68	STRANGER EYES	110	WE SPEAK THEIR NAMES IN HUSHED TONES
72	TITANIC OCEAN		
	<i>PRE-PRODUCTION</i>		<i>PRODUCTION</i>
26	AN ENDLESS SUNDAY	92	FATHER’S VIDEO TAPES
28	FANON		
32	FIRST NAMES		<i>POST-PRODUCTION</i>
48	HORIZONTE	100	MIRROR
50	HOUSES		
52	I, THE SONG		BIENNALE COLLEGE CINEMA VIRTUAL REALITY
54	INDELEBILE		<i>DEVELOPMENT</i>
70	TALES OF TAIPEI	116	DEUSA DAS AGUAS
		118	HUMART
	<i>PRODUCTION</i>	120	KEEPER
24	COLD	122	LOCKED UP
42	HER SECOND CHANCE	124	MASSAD
44	HOLD ME TIGHT	128	QUEER UTOPIA
76	ZE	130	SENSING MIRROR
		132	SOMEWHERE UNKNOWN IN INDOCHINA
	<i>POST-PRODUCTION</i>	134	THE THREAD – WEAVING A NEW NARRATIVE ABOUT MOTHERHOOD
12	5 SEASONS OF REVOLUTION		
16	ARCADIA		
18	BE WITH ME		<i>PRE-PRODUCTION</i>
22	CHASING THE SUN	126	METEORA
36	FÜR IRENA		
40	A GOLDEN LIFE		<i>PRODUCTION</i>
74	WHO’LL STOP THE RAIN	114	1991
			BIENNALE COLLEGE CINEMA
			<i>DEVELOPMENT</i>
		138	GOD WILLING
		140	ONCE UPON A TIME YOU LOVED ME
		142	PROBLEMATIK

FICTION AND DOCUMENTARY

SYRIA, GERMANY, NORWAY, QATAR, THE NETHERLANDS

5 SEASONS OF REVOLUTION LINA

DOCUMENTARY FEATURE | POST-PRODUCTION



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.



Lina
Co-writer, Camera person
and Director



Diana El Jeiroudi
Producer

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.

FORMAT / RUNTIME
HD & 2K / 95’
Colour
LANGUAGES /
LOCATIONS
English, Arabic /
Syria, Turkey, Spain
BUDGET / FINANCING
IN PLACE
€ 467.342 / € 394.104

MAIN PRODUCTION
COMPANY
No Nation Films (Germany)
CO-PRODUCTION
COMPANIES
Proaction Films (Syria),
Piraya Film (Norway),
Docmakers (The
Netherlands)
PARTNERS ATTACHED
The Arab Fund for Arts and
Culture, Doha Film Institute,
IDFA Bertha Fund, SANAD
- Abu Dhabi Film Fund,
International Media Support,
Mediefondet Zefyr, Fritt Ord,
Filmkraft Rogaland,
Bergesenstiftelsen, Boell
Foundation, Dutch Film Fund
CREATIVE TEAM
Lina, Co-writer, Camera
person and Director
Diana El Jeiroudi, Co-writer,
Editor and Main Producer
Tom Bijnen
and Mark Glynne,
Sound editing and mix

DELEGATE PRODUCTION
COMPANY
No Nation Films
MAIN CONTACT PERSON
Diana El Jeiroudi
ADDRESS
Friesickestr. 17
13086 Berlin
Germany

EMAIL
diana.jeiroudi@gmail.com
PHONE /
MOBILE PHONE
+49 30 23925383
WEBSITE
no-nation.de

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.

PRODUCTION COMPANY PROFILE

No Nation Films was founded in Berlin in 2014 by Orwa Nyrabia and Diana El Jeiroudi, to continue their previous work as Proaction Film, which they founded in Syria in 2002 and then in Egypt in 2013. Over the years, the company produced and co-produced award-winning films that have been released theatrically in France, Japan, Austria, Italy, Portugal, Spain and the United Kingdom, and screened in numerous festivals, including Cannes, Amsterdam, Busan, Locarno, London, New York, Sundance and Toronto. Its films have been broadcast worldwide on television and via premium VOD platforms.

MAIN FILMOGRAPHY OF PRODUCER

- 2021 Republic of Silence** by Diana El Jeiroudi
2020 Notturmo by Gian Franco Rosi
2014 Silvered Water, Syria Self Portrait by Ossama Mohammed and Wiam Simav Bedirxan
2013 The Return to Homs by Talai Derki
2013 The Mulberry House by Sara Ishaq

FRANCE, AUSTRIA, EGYPT

THE 67TH SUMMER

ABU BAKR SHAWKY

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

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.

SYNOPSIS

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.

LOGLINE

In a time where division is prevalent, and fear of the other commonplace, a young boy, aspiring pianist and avid footballer, starts writing letters to a young girl in another corner of the world. Through their writing, they forge a friendship that conquers the complicated worlds they live in - constantly on the edge of political tension, division and war.



Abu Bakr Shawky
Director



Julie Viez
Producer

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.

FORMAT / RUNTIME HD / 120'	MAIN PRODUCTION COMPANY Cinenovo	DELEGATE PRODUCTION COMPANY Cinenovo	EMAIL julie@cinenovo.com
Colour			PHONE /
BASED ON Family events	CO-PRODUCTION COMPANIES Film AG, Film Clinic	MAIN CONTACT PERSON Julie Viez	MOBILE PHONE +33 663 812048
LANGUAGES / LOCATIONS Arabic, English, German / Egypt, Austria	PARTNERS ATTACHED Wild Bunch, Film Clinic, Austrian Film Institute, ORF, Doha Film Institute	ADDRESS 89 rue de l'église 75015 Paris France	
BUDGET / FINANCING IN PLACE € 3.669.815 / € 2.624.908	CREATIVE TEAM Abu Bakr Shawky, <i>Director and Writer</i> Julie Viez, <i>Main Producer</i> Alexander Glehr, Mohamed Hefzy, Co-producers		

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, ftowing 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

GREECE, BULGARIA

ARCADIA

YORGOS ZOIS

FICTION FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

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*.

LOGLINE

Arcadia is the story of a separation that did not happen in life and will happen in the afterlife.

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.



Yorgos Zois
Director



Antigoni Rota
Producer



Stelios Cotionis
Producer

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 Kotzamani, *Writer*
Vangelis Mourikis & Angeliki Papoulia, *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
MAIN CONTACT PERSON
Antigoni Rota
ADDRESS
10A, Imathias Str
15344 Athens
Greece

EMAIL
antigoni.rota@fossproductions.gr
PHONE / MOBILE PHONE
+30 694 4435927
WEBSITE
fossproductions.gr

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

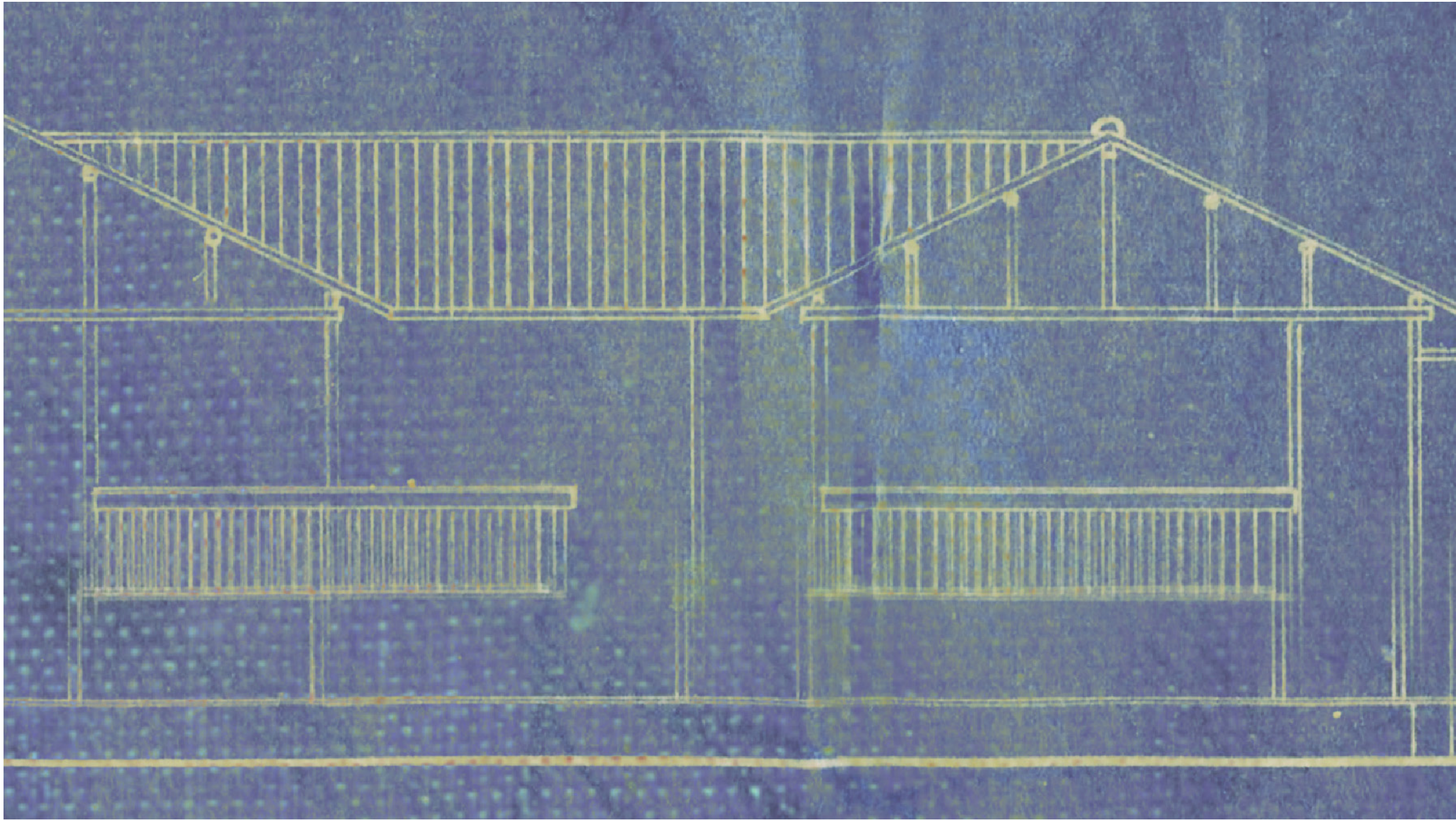
PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Third Kind

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.



Wern-ying Hwarng
Director



Chuti Chang
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet with funds, international sales and festival programmes.

FORMAT / RUNTIME
2K / 120’
Colour
LANGUAGES / LOCATIONS
Mandarin / Taipei*
(*as per institutional practices)
BUDGET / FINANCING
IN PLACE
€ 1.600.000 / € 1.300.000

MAIN PRODUCTION COMPANY
Sinomovie
CREATIVE TEAM
Hwarng Wern-Ying, *Director and Writer*
Chen Hsiao-Wen, Yang Yi-Chien, *Writers*
Ariel Lin, Vic Chou, Ethan Juan, *Main cast*
Hou Hsiao-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*

DELEGATE PRODUCTION COMPANY
Sinomovie
MAIN CONTACT PERSON
Chuti Chang
ADDRESS
2F no 7 lane 7 sec. 1 dihua st.
Taipei, 103
Taipei*
(*as per institutional practices)
EMAIL
changchuti@yahoo.fr
PHONE / MOBILE PHONE
+886 939 811547

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 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*.

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 Hsiao-Hsien

ROMANIA, FRANCE, SLOVENIA

BLUE BANKS MALUL VÂNAT

ANDREEA CRISTINA BORTUN

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 Realisateurs, 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.

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.

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.



Andreea Cristina Borțun
Writer and Director



Gabriela Suci
Producer

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.

FORMAT / RUNTIME
Digital / 120’
Colour
LANGUAGES / LOCATIONS
Romanian, Romani, French, Slovenian / Teleorman 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 Borțun, *Director and Writer*
Gabriela Suci, *Main Producer*
Jean-Laurent Csinidis, Ales Pavlin, *Co-producers*
Laurențiu Răducanu, *DoP*
Tudor D. Popescu, *Editing*
Lulu Petrescu, *Production Designer*

DELEGATE PRODUCTION COMPANY
Atelier de Film
MAIN CONTACT PERSON
Gabriela Suci
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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 confictual 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. The spirit of the rural is changing in fascinating ways. 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 Suci. They are a regular presence in the international film market, with recent productions *When Night Meets Dawn* selected for Quinzaine des Realisateurs (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 Borțun
- 2020** **The Apartment** by Geo Doba
- 2018** **Several Conversations of a Very Tall Girl** by Bogdan Theodor Olteanu
- 2017** **Anathema** by Andreea Cristina Bortun
- 2017** **Stela** by Stanca Radu

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

- When Night Meets Dawn**
- Anathema**

CHINA, HONG KONG

CHASING THE SUN

逐日计划

RUOSONG HUANG

FICTION FEATURE | POST-PRODUCTION



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.

LOGLINE

Peng Tian, now in his late 20s is moving back to his hometown in China after studying in the United Kingdom. Trying to navigate in the rapidly-developing Chinese society, he struggles to achieve “The Chinese dream”...

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...



Ruosong Huang
Director



Yajie Li
Producer



Isabelle Glachant
Co-producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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

FORMAT / RUNTIME
Digital / 95'
Colour
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
MAIN CONTACT PERSON
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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 **Marlina 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

ICELAND, BELGIUM

COLD
KULDI

ERLINGUR THORODDSEN

FICTION FEATURE | PRODUCTION



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 reimaged by Netftix with an English language update, which Erlingur will write and direct.

Rift will be reimaged in an English language update, which Erlingur will write and direct, produced by Academy Award Winning Dustin Lance Black.

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 Ódinn 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.



Erlingur Thoroddsen
Director and Writer



Heather Millard
Producer

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.

FORMAT / RUNTIME
Alexa LF / 100’
Colour
BASED ON
novel *Kuldi* by Yrsa Sigurðardóttir
LANGUAGES / LOCATIONS
Icelandic / Iceland
BUDGET / FINANCING IN PLACE
€ 1.930.000 / € 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, Halldóra Geirharðsdóttir, Sara Dögg Ásgeirsdóttir, *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
- 2022 **Chasing Birds** by Una Lorenzen
- 2021 **Alma** by Kristín Jóhannesdóttir (Line Producer)
- 2021 **Beast Slayer** by Thorey 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 STERMINATA 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.

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.

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.



Alain Parroni
Director



Giorgio Gucci
Producer

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*
Giorgio Gucci,
Lea Germain, *Producers*
Raffaella Di Giulio, *Sales Agent*
Attilio Moro, *Line Producer*
Daria D’Antonio, *DoP*
Riccardo Giannetti P., *Editor*
Francesco Filosa, *Designer*
Danny De Angelis, *Sound*

DELEGATE PRODUCTION COMPANY
Alcor, Fandango, Road Movies
MAIN CONTACT PERSON
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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

FRANCE, LUXEMBOURG, BELGIUM, CANADA

FANON

JEAN-CLAUDE BARNY

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

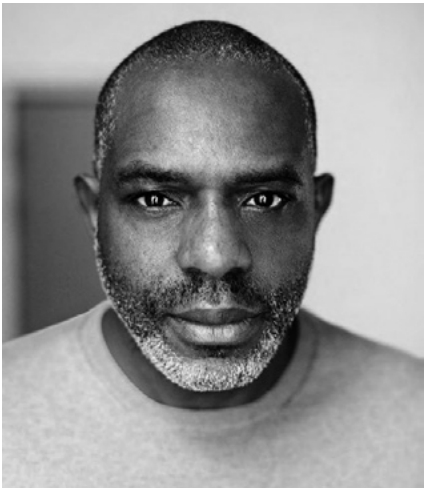
Jean-Claude Barny is a French director, originally from Guadeloupe and Trinidad & Tobago. The cinema of Jean-Claude Barny clearly affirms its Caribbean identity, halfway between the Europe of authors and the America of the entertainment industry. Self-taught, he began to develop his skills at the age 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.

LOGLINE

Frantz Fanon has just been appointed head of department at the psychiatric hospital in Blida, Algeria. His methods contrast with those of the other doctors in a context of colonization. A biopic in the heart of the Algerian war where a fight is waged in the name of Humanity.

SYNOPSIS

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.



Jean-Claude Barny
Director and Writer



Sébastien Onomo
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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, Tunise, France (Martinique)
BUDGET / FINANCING IN PLACE
€ 3.300.000 / € 2.600.000

MAIN PRODUCTION COMPANY
Special Touch Studios
CO-PRODUCTION COMPANIES
Filmdis, Paul Thiltges Distribution, Beluga Tree, Peripheria
PARTNERS ATTACHED
Procirep Angoa, CNC, Territorial Collectivity of Martinique, Guadeloupe Region, French South Region, France Televisions, TV5Monde, Canal + Antilles, Eurozoom
CREATIVE TEAM
Jean-Claude Barny, *Director and Writer*
Philippe Bernard, *Writer*
Sébastien Onomo, *Producer*

DELEGATE PRODUCTION COMPANY
Special Touch Studios
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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.

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

FATNA A WOMAN
NAMED RACHID
*FATNA UNE FEMME
NOMMÉE RACHID*
HELENE HARDER

A driver's perspective from inside a car, looking out at a wide, curved road lined with palm trees and modern buildings. A rearview mirror at the top shows the driver's face. The scene is captured in a cinematic, slightly desaturated style.

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.

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.

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?



Fernando Dominguez
Director



Damien Megherbi
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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

FORMAT / RUNTIME
4K / 120’
Colour
LANGUAGES / 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
MAIN CONTACT PERSON
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lesvalseurs.com

DIRECTOR’S STATEMENT

Like many Argentines, I had, during my years of study, vaguely heard about the genocide perpetrated by colons against the Mapuche communities. But it is only recently that I realized this ethnic confict 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, *Sideral* 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 Weija Ma
- 2019 **After Your Revolt, Your Vote** by Kiswendsida Parfait Kaboré
- 2018 **Nefta Footbal Club** by Yves Piat
- 2018 **Wicked Girl** by Ayce Kartal

FRANCE, LATVIA, GERMANY

FLOW GINTS ZILBALODIS

ANIMATION FEATURE | DEVELOPMENT



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*.

LOGLINE

After a terrible flood wreaks havoc on the world, a stubbornly independent Cat is forced to share a small boat with a group of other animals. Getting along with them turns out to be an even greater challenge for him than surviving the flood.

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.



Gints Zilbalodis
Director and Writer



Ron Dyens
Producer and Co-writer



Matiss Kaza
Producer and Co-writer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find funding to complete the financing plan throug private investors and public funding, as well as broadcasters.

FORMAT / RUNTIME
1:85 / 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,
Ciné 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
MAIN CONTACT PERSON
Ron Dyens
ADDRESS
10 bis rue Bisson
75020 Paris
France

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manon@sacrebleuprod.com
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MOBILE PHONE
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sacrebleuprod.com

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)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Away

LITHUANIA, ESTONIA, BULGARIA

FÜR IRENA GIEDRĖ ŽICKYTĖ

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Giedrė Žickytė (1980), is an EFA nominated documentary film director and producer, based in Vilnius, Lithuania, and the founder of the production company, Moonmakers. Her films have been selected at IDFA, Hot Docs, Palm Springs IFF, DOC NYC, Visions du Réel, Rotterdam, and other international film festivals, winning over 30 international awards and distributed in Europe and North America. Filmography: *The Jump* (2020), *I’m Not From Here* (2016; co-directed with M.Alberdi); *Master and Tatyana* (2014); *How We Played the Revolution* (2011).

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.

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.



Giedrė Žickytė
Director, Writer, Producer



Pille Rünk
Co-producer

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	MAIN 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, <i>Director, Writer, Producer</i> Pille Rünk, Martichka Bozhilova, <i>Co-producer</i> Eitvydas Doškus, Rimvydas Leipus, <i>DoP</i> Danielius Kokanauskis, <i>Editor</i>	DELEGATE PRODUCTION COMPANY Moonmakers MAIN CONTACT PERSON Giedrė Žickytė ADDRESS Kauno str 30A - 1 03220 Vilnius Lithuania	EMAIL giedre@moonmakers.lt PHONE / MOBILE PHONE +370 659 01278 WEBSITE moonmakers.lt
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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 FILMOGRAPHY 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 Cinéfondation la résidence of Cannes Film Festival and TorinoFilmLab.

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?

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. 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.



Hana Jušić,
Writer and Director



Ankica Jurić Tilić
Lead Producer

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 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, Cinéfondation la résidence de Cannes CREATIVE TEAM Hana Jušić, <i>Director and Writer</i> Manuela Martelli, <i>Lead Actress</i> Ankica Jurić Tilić, <i>Main Producer</i> Jana Plećaš, <i>DoP</i> Jan Klemsche, <i>Editing</i> Emita Frigato, <i>Production Designer</i> Katarina Pilić, <i>Costume Designer</i> Mirko Perri, <i>Sound</i> Hrvoje Nikšić, <i>Composer</i>	DELEGATE PRODUCTION COMPANY Kinorama MAIN CONTACT PERSON Ankica Jurić Tilić ADDRESS Bogoslava Šuleka 29 10000 Zagreb Croatia	EMAIL ankica@kinorama.hr PHONE / MOBILE PHONE +385 984 65576 WEBSITE kinorama.hr
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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 Matanic

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Quit Staring at My Plate

FRANCE, BURKINA FASO, BENIN

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.

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...

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 stonecutters 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.



Boubacar Sangaré
Director and Writer



Madeline Robert
Producer

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.

FORMAT / RUNTIME
HD / 80’
Colour
LANGUAGES / LOCATIONS
Mooré, Gan, French / Burkina Faso
BUDGET / FINANCING IN PLACE
€ 357.270 / € 190.000

MAIN PRODUCTION COMPANY
Les Films de la caravane, Merveilles Production, Imedia
CO-PRODUCTION COMPANIES
Merveilles Production, Imedia
PARTNERS ATTACHED
CNC (Aide aux cinémas du monde), TV5MONDE
CREATIVE TEAM
Boubacar Sangaré, *Director and Writer*
Gladys Joujou, *Editing*
Madeline Robert, Faissol Gnonlonfin, Fernand Ernest Kaboré, *Producers*

DELEGATE PRODUCTION COMPANY
Les Films de la caravane, Merveilles Production, Imedia
MAIN CONTACT PERSON
Madeline Robert
ADDRESS
300 route de Mirabel
07170 Lussas
France

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madeline@filmsdelacaravane.fr
PHONE / MOBILE PHONE
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WEBSITE
filmsdelacaravane.fr

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

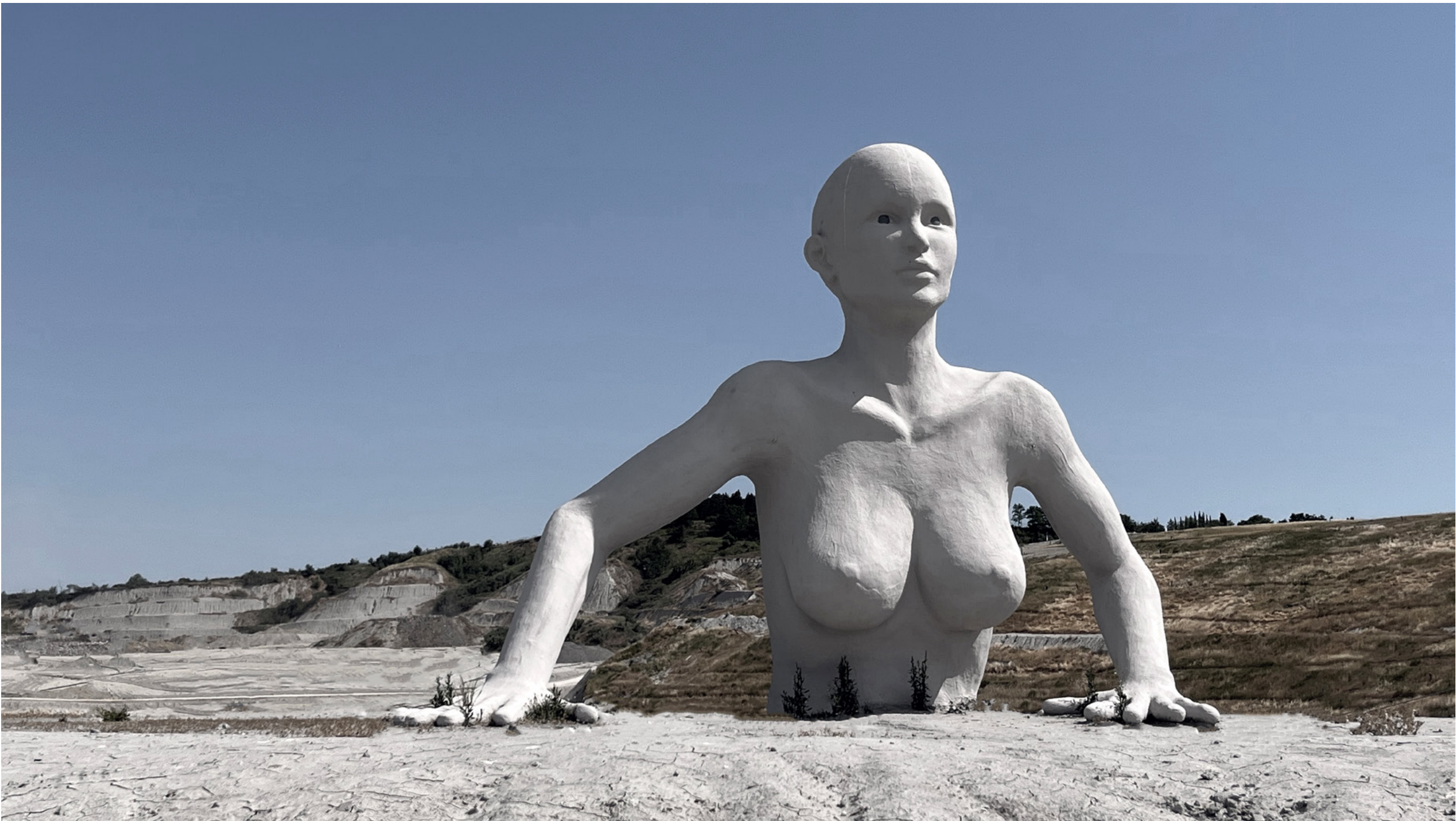
ITALY

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 Articulture, 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.

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.

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.



Vito Palmieri
Director



Chiara Galloni
Producer



Ivan Olgiati
Producer

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.

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
Articulture
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
Articulture
MAIN CONTACT PERSON
Chiara Galloni
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+39 328 2391428
WEBSITE
articulture.it

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

Articulture 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 Gailleurd and Olivier Bohler (doc)
- 2021** **The Shift** by Chiara Marotta and Loris Giuseppe Nese (short)
- 2019** **The Lamb** by Mario 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

URUGUAY

HOLD ME TIGHT *AGARRAME FUERTE*

ANA GUEVARA,
LETICIA JORGÉ

FICTION FEATURE | PRODUCTION



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.

LOGLINE

Shaken by the loss of Elena, Adela travels back in time to a fall ten years ago, where her friend awaits her to read detective novels and light the fireplace. A story about deep and eternal friendship. Hold me tight, don’t let me go.

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.



Ana Guevara
Director and Writer



Leticia Jorge
Director and Writer



Agustina Chiarino
Producer

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.

FORMAT / RUNTIME
Digital & 16mm / 75'
Colour
LANGUAGES / LOCATIONS
Spanish / Solís (Uruguay), Montevideo (Uruguay)
BUDGET / FINANCING IN PLACE
€ 481.871 / € 341.871

MAIN PRODUCTION COMPANY
Mutante Cine
CO-PRODUCTION COMPANIES
Bocacha Films
CREATIVE TEAM
Ana Guevara, Leticia Jorge, Directors and Writers
Chiara Hourcade, Victoria Jorge, Eva Dans, Main Cast
Agustina Chiarino, Producer
Soledad Rodríguez, DoP
Lucía Casal, Editor
Cecilia Guerriero, Production Designer
Victoria Figueredo, Costume Designer

DELEGATE PRODUCTION COMPANY
Mutante Cine
MAIN CONTACT PERSON
Agustina Chiarino
ADDRESS
Acevedo Díaz 1235
11200 Montevideo
Uruguay

EMAIL
aguchia@yahoo.com
PHONE / MOBILE PHONE
+598 980 00176
WEBSITE
mutantecine.com

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 oneiric 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 **Alelí** by Leticia Jorge
- 2019 **Monos** by Alejandro Landes
- 2018 **The Heiresses** by Marcelo Martinessi
- 2018 **Loveling** by Gustavo Pizzi
- 2017 **The Waves** by Adrián Biniez

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

So Much Water

ISRAEL, UKRAINE

HOME *BAYIT* OR SINAI

FICTION FEATURE | FINANCING



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 Cin  fondation 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.

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.

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.



Or Sinai,
Director



Adi Bar Yossef,
Producer

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, <i>Director and Writer</i> Evgenia Dodina, <i>Main Actress</i> Adi Bar Yossef, <i>Main Producer</i> Saar Mizrahi, <i>DoP</i>	DELEGATE PRODUCTION COMPANY Baryo MAIN CONTACT PERSON Adi Bar Yossef ADDRESS 16 Yiftach st 6731427 Tel Aviv Israel	EMAIL adibaryo@gmail.com PHONE / MOBILE PHONE +972 507 348900
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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

CÉSAR AUGUSTO ACEVEDO GARCÍA

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*.

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 them and find the redemption they long for.

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.



César Augusto Acevedo García
Director, Writer



Paola Andrea Pérez Nieto
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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

FORMAT / RUNTIME
4K / 100’
Colour
LANGUAGES / LOCATIONS
Spanish / Colombia: Santander, Boyacá, Llanos Orientales
BUDGET / FINANCING IN PLACE
€ 1.074.129 / € 756.663

MAIN PRODUCTION COMPANY
Inercia Películas
CO-PRODUCTION COMPANIES
Ciné Sud Promotion (Francia), Quijote Films (Chile), Tarantula (Luxenburgo), Unafilm (Germany)
CREATIVE TEAM
César Augusto Acevedo García, *Director and Writer*
Claudio Cataño, Paula García, *Main cast*
Paola Andrea Pérez Nieto, Thierry Lenouvel, *Producers*
Giancarlo Nasi, *Co-producer*
Mateo Suárez, *DoP*
Marcela Gómez, *Production designer*

DELEGATE PRODUCTION COMPANY
Inercia Películas
MAIN CONTACT PERSON
Paola Andrea Pérez Nieto
ADDRESS
Carrera 15 # 54a - 42
1100111, Bogotá
Colombia

EMAIL
peliculasinercia@gmail.com
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+57 1 318 351 2354
WEBSITE
inerciapelículas.com/horizonte

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

ISRAEL

HOUSES

BATIM

VERONICA NICOLE

TETELBAUM

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Born in Ukraine in 1984 and immigrated to Israel in 1990. Veronica Nicole Tetelbaum is a director, screenwriter, artist photographer and actress. Graduated from the Sam Spiegel Film and Television School in Jerusalem in 2014. Tetelbaum has been honored with several international awards for her short films. Among her works, *Who Are You* (2012), *Water-Fish* (2014), *Every Day* (2015) and *Confession* (2017). *Houses (Batim)*, winner of the Torino feature-lab prize in 2019, is Tetelbaum’s debut feature film.

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.

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.



Veronica Nicole Tetelbaum
Writer and Director



Elad Gavish
Producer

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

FORMAT / RUNTIME
4K / 90’
Colour
LANGUAGES / LOCATIONS
Hebrew, Russian / Israel
BUDGET / FINANCING IN PLACE
€ 400.000 / € 285.000

MAIN PRODUCTION COMPANY
Marker Films, Daizy Films
PARTNERS ATTACHED
Israel Film Fund, Torino Film Lab
CREATIVE TEAM
Veronica Nicole Tetelbaum, *Writer and Director*
Elad Gavish, Tal Moskovich, Matan Glazovsky, *Producers*
Ronen Ben Tal, *Co-producer*

DELEGATE PRODUCTION COMPANY
Marker Films, Daizy Films
MAIN CONTACT PERSON
Elad Gavish
ADDRESS
12A Ugarit St. P.O.B 24234
6124102 Tel Aviv
Israel

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elad@markerfilms.com
PHONE / MOBILE PHONE
+972 54 244 1124
WEBSITE
markerfilms.com

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 Neshet
- 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**

BHUTAN, FRANCE, NORWAY, TAIPEI

I, THE SONG

DECHEN RODER

FICTION FEATURE | PRE-PRODUCTION



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.

LOGLINE

To save her job and reputation, a school teacher travels to the south of Bhutan in search of her doppelganger. But as she becomes entangled in her lookalike’s life, she realizes she might be the only one to solve the girl’s disappearance as well as to recover a “stolen” sacred song.

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.



Dechen Roder
Director and Producer



Johann Chapelan
Producer

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.

FORMAT / RUNTIME Digital 4K / 100’ Colour	MAIN PRODUCTION COMPANY Dakinny Productions	DELEGATE PRODUCTION COMPANY Dakinny Productions	EMAIL chapelan.johann@gmail.com
LANGUAGES / LOCATIONS Dzongkha / Thimphu, Gelephu (Bhutan)	CO-PRODUCTION COMPANIES Girelle Production, Fidalgo Film Production, Follow Back Films, Volos Films	MAIN CONTACT PERSON Johann Chapelan	PHONE / MOBILE PHONE +33 668 122171 +975 178 32814
BUDGET / FINANCING IN PLACE € 333.000 / € 243.000	PARTNERS ATTACHED Vision Sud-Est, MPA APSA Film Fund, Samuh, SORFOND, Ciclic	ADDRESS Kachen Lam 401, PO Box 1492 11001 Thimphu Bhutan	
	CREATIVE TEAM Dechen Roder, <i>Director and Writer</i> Dechen Roder, Johann Chapelan, <i>Producers</i> Fernanda Renno, Michael Gauthier, Mathilde Solimeo, Stefano Centini, <i>Co-producers</i> Tashi Dorji, <i>Composer</i>		

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

ITALY

INDELEBILE

LAURA CHIOSSONE

FICTION FEATURE | PRE-PRODUCTION



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.



Laura Chiossone
Director



Giovanni Amico
Producer

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’	MAIN PRODUCTION COMPANY Twister srl	DELEGATE PRODUCTION COMPANY Twister srl	EMAIL r.stopponi@twisterfilm.com
Colour	CO-PRODUCTION COMPANIES Adler Entertainment and Showlab srl	MAIN CONTACT PERSON Riccardo Stopponi	PHONE / MOBILE PHONE +39 327 0828621
LANGUAGES / LOCATIONS Italian / Sicilia and Basilicata	PARTNERS ATTACHED Adler Entertainment (MG for the Italian distribution)	ADDRESS Via Alessandro Farnese, 11 00192 Rome Italy	WEBSITE twisterfilm.com
BUDGET / FINANCING IN PLACE € 1.062.500 / € 775.000	CREATIVE TEAM Laura Chiossone, <i>Director and Writer</i> Francesca Tassini, Luca Di Molfetta, <i>Writers</i> Andrea Pennacchi, <i>Main Cast</i> Twister Srl, <i>Main Producer</i> Marco Colombo, Corrado Camilla, <i>Co-producers</i> Beppe Gallo, <i>DoP</i> Walter Marocchi, <i>Editing</i> Germana Melodia, <i>Costume Designer</i> Emiliano Locatelli, <i>Sound</i>		

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.



Jonathan Littell
Director and Writer



Jean-Marc Giri
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To seek additional European co-producers and compensate for financing we lost due to the Ukrainian war.

FORMAT / RUNTIME
35 mm / 120’
Colour
LANGUAGES / LOCATIONS
Ukrainian, Russian / Poland, Lithuania
BUDGET / FINANCING IN PLACE
€ 2.879.948/ € 2.172.892

MAIN PRODUCTION COMPANY
Veilleur de nuit
CO-PRODUCTION COMPANIES
X-treme Emotions
PARTNERS ATTACHED
No Such Film, MK2 International, CNC, Polish Film Institute
CREATIVE TEAM
Jonathan Littell, *Director and Writer*
Jean Marc Giri, *Main Producer*
Hélène Louvart, *DoP*

DELEGATE PRODUCTION COMPANY
Veilleur de nuit
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DIRECTOR’S STATEMENT

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.

PRODUCTION COMPANY PROFILE

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*).

MAIN FILMOGRAPHY OF PRODUCER

- Cinema
2016 Wrong Elements by Jonathan Littell
Documentaries
2019 L’Algérie de Kamel Daoud by Jean-Marc Giri
2019 Daech, le dilemme de la justice by Christophe Cotteret
2017 L’Europe et sa défense: le choix des armes by Jean Crépu
2017 Pourquoi pas moi ?! by Marine Gautier
2016 Inkotanyi, ou les 7 vies de Paul Kagame by Christophe Cotteret

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Wrong Elements

ARGENTINA, GERMANY

THE MONSTERS

LOS MONSTRUOS

MANUEL ABRAMOVICH

DOCUMENTARY FEATURE | FINANCING



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 *Pornomelancolía* is about to have its world premiere.

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?

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.



Manuel Abramovich
Director



Juan Pablo Labonia
Producer

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.

FORMAT / RUNTIME
4K / 80’
Colour
LANGUAGES / LOCATIONS
Spanish / Buenos Aires
BUDGET / FINANCING IN PLACE
€ 245.000 / € 160.000

MAIN PRODUCTION COMPANY
Ruido
CO-PRODUCTION COMPANIES
Manuel Abramovich
PARTNERS ATTACHED
INCAA; BA Patronage Law; Medienboard Berlin-Brandenburg; BKM-Deutscher Kurzfilmpreis; HEAD- Genève Post Production Award (Pitching du Réel).
CREATIVE TEAM
Manuel Abramovich, *Director, Writer and DoP*
Juan Pablo Labonia, *Main producer*

DELEGATE PRODUCTION COMPANY
Ruido
MAIN CONTACT PERSON
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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**

CHILE, FRANCE, MEXICO, SPAIN

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 shortfilm, *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*.

LOGLINE

1984. A girl fights against the rumor of a disease said to be spread by gay men through their gaze.

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.



Diego Céspedes
Director



Giancarlo Nasi
Producer

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.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY Quijote Films	DELEGATE PRODUCTION COMPANY Quijote Films	EMAIL nasi.giancarlo@gmail.com
LANGUAGES / LOCATIONS Spanish / Atacama, Chile	CO-PRODUCTION COMPANIES Les Valseurs, Varios Lobos, Irusoin	MAIN CONTACT PERSON Giancarlo Nasi	PHONE / MOBILE PHONE +56 222 043400 +56 968 684761
BUDGET / FINANCING IN PLACE €1.050.000 / € 760.000	PARTNERS ATTACHED ARTE	ADDRESS General Boonen Rivera 2427 7770049 Santiago Chile	WEBSITE quijotefilms.com
	CREATIVE TEAM Diego Cespedes, <i>Director and Writer</i> Giancarlo Nasi, Justin Pechberty, Pablo Zimbron, <i>Producers</i> Olivia Mesa, Alfredo Castro, <i>Main Cast</i> Soledad Salfate, <i>Editing</i> Bernardita Baeza, <i>Production Designer</i> Francisca Román, <i>Costume Designer</i>		

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 Brzezicki
- 2020 **A Place Called Dignity** by Matías Rojas Valencia
- 2019 **The Man of the Future** by Felipe Ríos
- 2019 **Lina de Lima** by María 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**

COLOMBIA, MÉXICO, FRANCE

NOVIEMBRE

TOMÁS CORREDOR

FICTION FEATURE | FINANCING



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.



Tomás Corredor
Director and Writer



Diana Bustamante
Main Producer

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.

FORMAT / RUNTIME
HD / 90’
Colour
BASED ON
Real Events
LANGUAGES / LOCATIONS
Spanish / Cinema Studio
BUDGET / FINANCING IN PLACE
€ 1.076.840 / € 754.297

MAIN PRODUCTION COMPANY
Burning
CO-PRODUCTION COMPANIES
Piano, Cine Sud Promotion
PARTNERS ATTACHED
Piano Distribution, Colombian Film Fund
CREATIVE TEAM
Tomás Corredor, *Director and Writer*
Jorge Goldenberg, *Writer*
Diana Bustamante, *Main Producer*
Julio Chavézmontes, Thierry Lenouvel, *Co-producers*
David Gallego, *DoP*
Nohemi Gonzalez, *Production Designer*
Catherine Rodriguez, *Costume Designer*
Raul Locatelli, *Sound*
César López, *Composer*

DELEGATE PRODUCTION COMPANY
Burning Sas
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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 twentyseven hours the brutality of a confrontation between their captors of the M19 left wing guerilla and the Armed Forces of the State. An armed confrontation they never chose to be part of.

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.

MAIN FILMOGRAPHY OF PRODUCER

2021 Memory by Apichatpong Weerasethakul
2015 La Tierra y la Sombra by Cesar Acevedo
2009 Journeys of the Wind by Ciro Guerra

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Graceland

PHILIPPINES, NORWAY

SAM E DEL MUNDO

FICTION FEATURE | FINANCING



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.

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.

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.



E del Mundo
Director and Writer



Pamela Reyes
Producer

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

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 Læg Reid, *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.

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

ARGENTINA, GERMANY, URUGUAY

THE SMELL OF FRESHLY CUT GRASS

EL AROMA DEL PASTO RECIEN 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.

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?

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.



Celina Murga
Director



Tomás Eloy Muñoz
Producer



Valeria Bistagnino
Producer

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*
Sofia 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 Nicolás 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

SINGAPORE, FRANCE, TAIPEI

STRANGER EYES

SIEW HUA YEO

FICTION FEATURE | FINANCING



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.

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.

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 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.



Yeo Siew Hua
Director and Writer



Fran Borgia
Producer

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.

FORMAT / RUNTIME HD / 100’ Colour	MAIN PRODUCTION COMPANY Akanga Film Asia	DELEGATE PRODUCTION COMPANY Akanga Film Asia	EMAIL franborgia@akangafilm.com
LANGUAGES / LOCATIONS Chinese, English / Singapore	CO-PRODUCTION COMPANIES Films De Force Majeure, Volos Films	MAIN CONTACT PERSON Fran Borgia	PHONE / MOBILE PHONE +65 678 74068 +65 962 31168
BUDGET / FINANCING IN PLACE € 915.000 / € 822.000	CREATIVE TEAM Yeo Siew Hua, <i>Director and Writer</i> Fran Borgi, <i>Main Producer</i> Jean-Laurent Csinidis, Stefano Centini, Dan Koh, <i>Co-producers</i> Hideho Urata, <i>Cinematographer</i> James Page, <i>Production Designer</i>	ADDRESS 81 Ubi Avenue 4, #06-01 UB. One 408830 Singapore	WEBSITE akangafilm.com

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.

LOGLINE

An anthology exploring the streets of Taipei where heartfelt stories collide through various 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 ftower 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.



Bowie Tsang
Executive Producer



Amy Ma
Producer



Maxx Tsai
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find international partners and distributors from Europe and United States.

FORMAT / RUNTIME
4K / 100’
Colour
LANGUAGES / LOCATIONS
Mandarin, English / Taipei*
(*as per institutional practices)
BUDGET / FINANCING IN PLACE
€1.800.000 / €1.200.000

MAIN PRODUCTION COMPANY
Ma Studios Ltd.
PARTNERS ATTACHED
Taiwan Creative Content Agency, Alife International Holding Co., Ltd.
CREATIVE TEAM
Pei-Ju Hsieh, Pawo Choyning Dorji, Chen-Hao Yin, Norris Wong, Keat Aun Chong, Joseph Hsu, Rachid Hamid, KEFF, Liu Chuan-Hui,
Directors and Writers
Bowie Tsang,
Executive Producer
Amy Ma, Maxx Tsai,
Main Producers

DELEGATE PRODUCTION COMPANY
Ma Studios Ltd
MAIN CONTACT PERSON
Amy Ma
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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.

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

GREECE, FRANCE, SPAIN, ROMANIA,
GERMANY, SINGAPORE, JAPAN

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.

LOGLINE

In the scintillating teenage universe of a special boarding school that trains teenage girls into professional mermaids, 17-year-old Akame will find her siren voice, discover first love and experience a metamorphosis.

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.



Konstantina Kotzamani
Director And Writer



Maria Drandaki
Main Producer

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.

FORMAT / 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 - sales agent
CREATIVE TEAM
Konstantina Kotzamani, *Director and Writer*
Maria Drandaki, *Main Producer*
Claire Mathon, *DoP*
Yorgos Lamprinos, *Editor*

DELEGATE PRODUCTION COMPANY
Homemade Films
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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 Produce Au Sud (PAS) in Taipei and at Talents Tokyo in 2018.

LOGLINE

In 1994, a girl called Wei participates in a student strike that fights for creative freedom. There she meets a girl and a boy, Qing and Guang, who are the leaders of the strike. They used to be lovers until Wei appears in their world.

As the protest lasts several weeks, different voices rise between Qing and Guang. One day Qing kisses Wei and everything starts to change and be unstable.

Their love-hate struggle mixed with homosexual romance undermines their trust and makes the movement fall apart...

SYNOPSIS

In 1994, Wei is a freshman 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.



Su I-Hsuan
Director and Writer



Lin Shih-Ken
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Looking for international distribution partners, international marketing and sales.

FORMAT / RUNTIME 4K Arri Alexa (4:3) / 120’ Colour LANGUAGES / LOCATIONS Mandarin, Taiwanese/ Taipei* (*as per institutional practices) BUDGET / FINANCING IN PLACE € 570.000 / € 475.000	MAIN PRODUCTION COMPANY SUZ Creative Studio CO-PRODUCTION COMPANIES Outland Film Production PARTNERS ATTACHED LIN Shih-Ken CREATIVE TEAM Su I-Hsuan, <i>Director and Writer</i> Lee Ling-Wei, Yeh Chen-Ting, Chang Ro-Ti, <i>Main Cast</i> Lin Shih-Ken, <i>Producer</i> Chen Chi-Wei, <i>DoP</i> SU I-Hsuan, <i>Editing</i> Chu Yu-Chi, <i>Production Designer</i> Lee Yi-Ying, <i>Costume Designer</i> Aacross Sound Studio, <i>Sound</i> Thomas Foguenne, <i>Composer</i>	DELEGATE PRODUCTION COMPANY SUZ Creative Studio MAIN CONTACT PERSON I-Hsuan Su ADDRESS 2F., No. 5, Aly. 9, Ln. 31, Bashi 1st St., Tamsui Dist., 251 New Taipei City Taipei* (*as per institutional practices)	EMAIL suz.creative@gmail.com PHONE / MOBILE PHONE +886 935 773984
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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

FRANCE, MONGOLIA, PORTUGAL, NETHERLANDS, GERMANY

ZE

LKHAGVADULAM PUREV-OCHIR

FICTION FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

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).

SYNOPSIS

Ze is a 17-year-old shaman in his last year of high-school. He meets Marla, a delicate but defiant 16-year-old girl, who’s taken to Ze’s spirit because of her illness. Ze falls into a naive and intoxicating love. When Marla rejects his affections, Ze must expand his rigid beliefs about life, love, and spirituality. *Ze* is a sober portrait of teenage life in today’s Ulaanbaatar.

LOGLINE

A teenage shaman falls in love with a girl, shattering his fragile existence in modern Mongolia.



Lkhagvadulam Purev-Ochir
Director and Writer



Katia Khazak
Producer

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 IN PLACE
€ 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
MAIN CONTACT PERSON
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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**

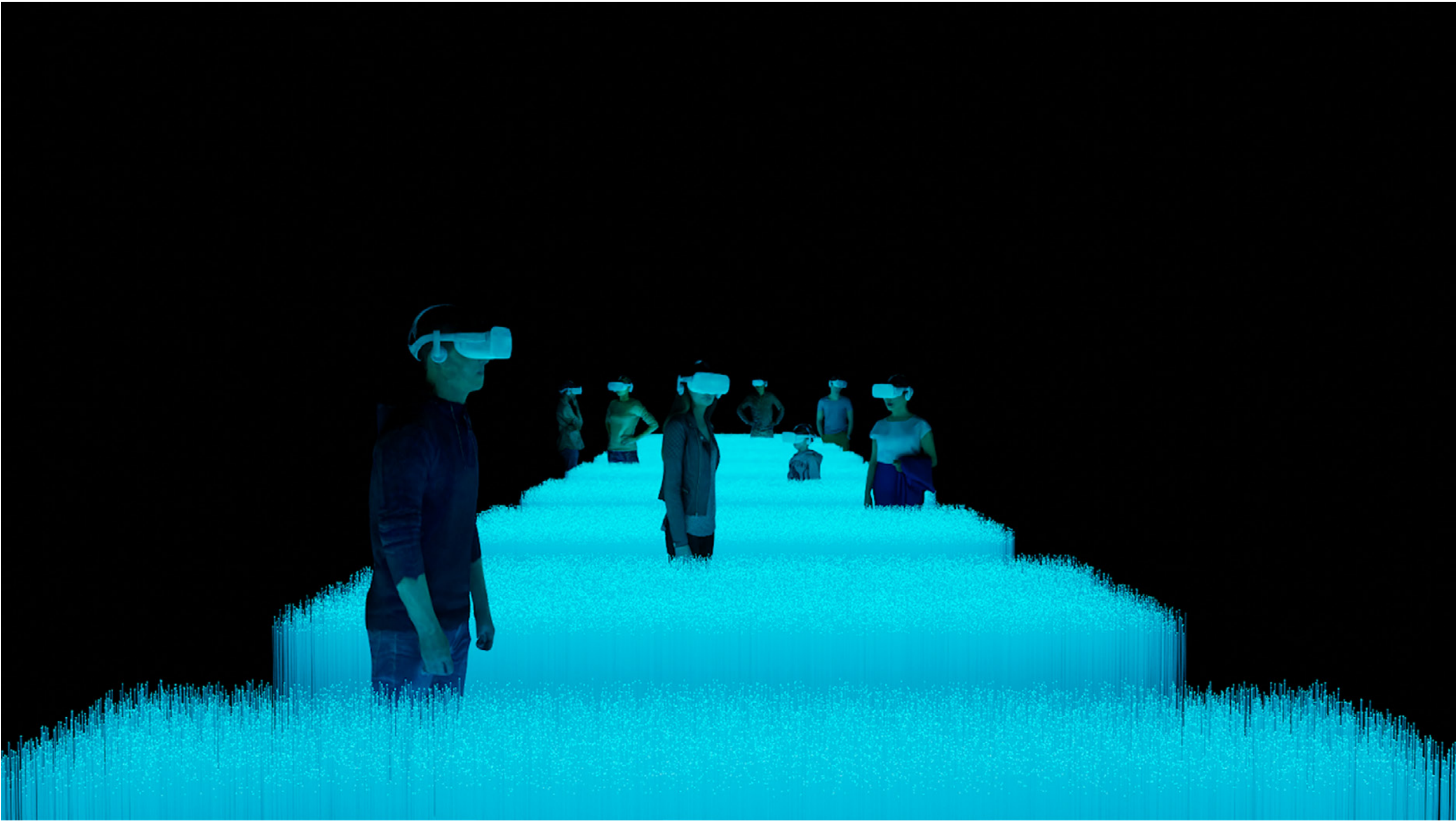
IMMERSIVE

ITALY

O (ALBEDO)

IOLANDA DI BONAVENTURA

FICTION | PRE-PRODUCTION



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 *O (Albedo)*.

LOGLINE

O (Albedo) is the space we occupy, before we come into the world.

SYNOPSIS

O (Albedo) is the suspended dimension between presence and absence, between life and death. O 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.

O (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.



Iolanda Di Bonaventura
Director/Creator



Saverio Trapasso
Producer/Creative Lead

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 Trapasso,
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?
O (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 Trapasso, 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

JAPAN, FRANCE

ALTERNATES

BERGANTIAN

JONATHAN HAGARD

ANIMATION | DEVELOPMENT



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.



Jonathan Hagard
Director



Katayoun Dibamehr
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To partner with broadcasters, talk exhibitions, museums and festival programmers at the market.

FORMAT / RUNTIME
Motion capture, 3DCG animation, photogrammetric capture / 15’
LANGUAGES / LOCATIONS
Non-dialogue / Project ETERE (Ubud, Bali)
BUDGET / FINANCING IN PLACE
€ 650.000 / € 104.000

MAIN PRODUCTION COMPANY
CinemaLeap Inc., Floréal Films
PARTNERS ATTACHED
Kayu Lucie Fontaine, Minikino, Pantcha Indra
CREATIVE TEAM
Jonathan Hagard, *Director, Artistic Director, Writer, Sound*
Residents of Ubud, Nurul Syazwina, Nyoman Rauh, Wayan Mahendra, *Main Cast*
Lynn Song, Katayoun Dibamehr, Avi Amar, *Main Producers*
Takuma Sakamoto, *CG Director*
Kadek Puspasari, *Choreographer*
Christophe Moure, *Composer*

DELEGATE PRODUCTION COMPANY
Floréal Films
MAIN CONTACT PERSON
Katayoun Dibamehr (FR)
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France

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katayoun@florealfilms.com
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+33 768 401610

DIRECTOR’S STATEMENT

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.

PRODUCTION COMPANY PROFILE

CinemaLeap is a Japan-based VR production company and festival organizer. Previous works include *Feather*, selected at Biennale College Cinema, and *Beat* and *Clap*, both presented at Venice Film Festival. CinemaLeap also organizes Beyond the Frame Festival, the only XR-specialized festival in Japan.

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

MAIN FILMOGRAPHY OF PRODUCER

- CinemaLeap
2021 Clap by Keisuke Itoh
2020 Beat by Keisuke Itoh
2019 Feather by Keisuke Itoh

Floréal Films
2021 Goliath: Playing With Reality by Barry Gene Murphy and May Abdalla
2020 The Hangman at Home by Michelle Kranot and Uri Kranot
2020 Minimum Mass by Raqi Syed and Areito Echevarria
2017 Sergeant James by Alexandre Perez

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Replacements

SWITZERLAND, FRANCE

AMAZING MONSTER!

RAPHAEL PENASA

ANIMATION | DEVELOPMENT



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 wowl 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.



Raphael Penasa,
Author and Director



Allison Crank,
Author and UX Designer



Jonathan Droz,
Author and producer

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
IN PLACE
€ 420.000 / € 272,500

MAIN PRODUCTION COMPANY
wowl production
CO-PRODUCTION COMPANIES
Small Creative
PARTNERS ATTACHED
CNC, Cineforum, La Région Auvergne-Rhône-Alpes, Migros Pour-cent culturel, Ville de Neuchâtel, Casino de Neuchâtel, BCN, SRG 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
MAIN CONTACT PERSON
Jonathan DROZ
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Neuchâtel, 2000
Switzerland

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hello@wowl.ch
PHONE / MOBILE PHONE
+41 792 873920
+33 651 453294
WEBSITE
wowl.ch

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.

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.

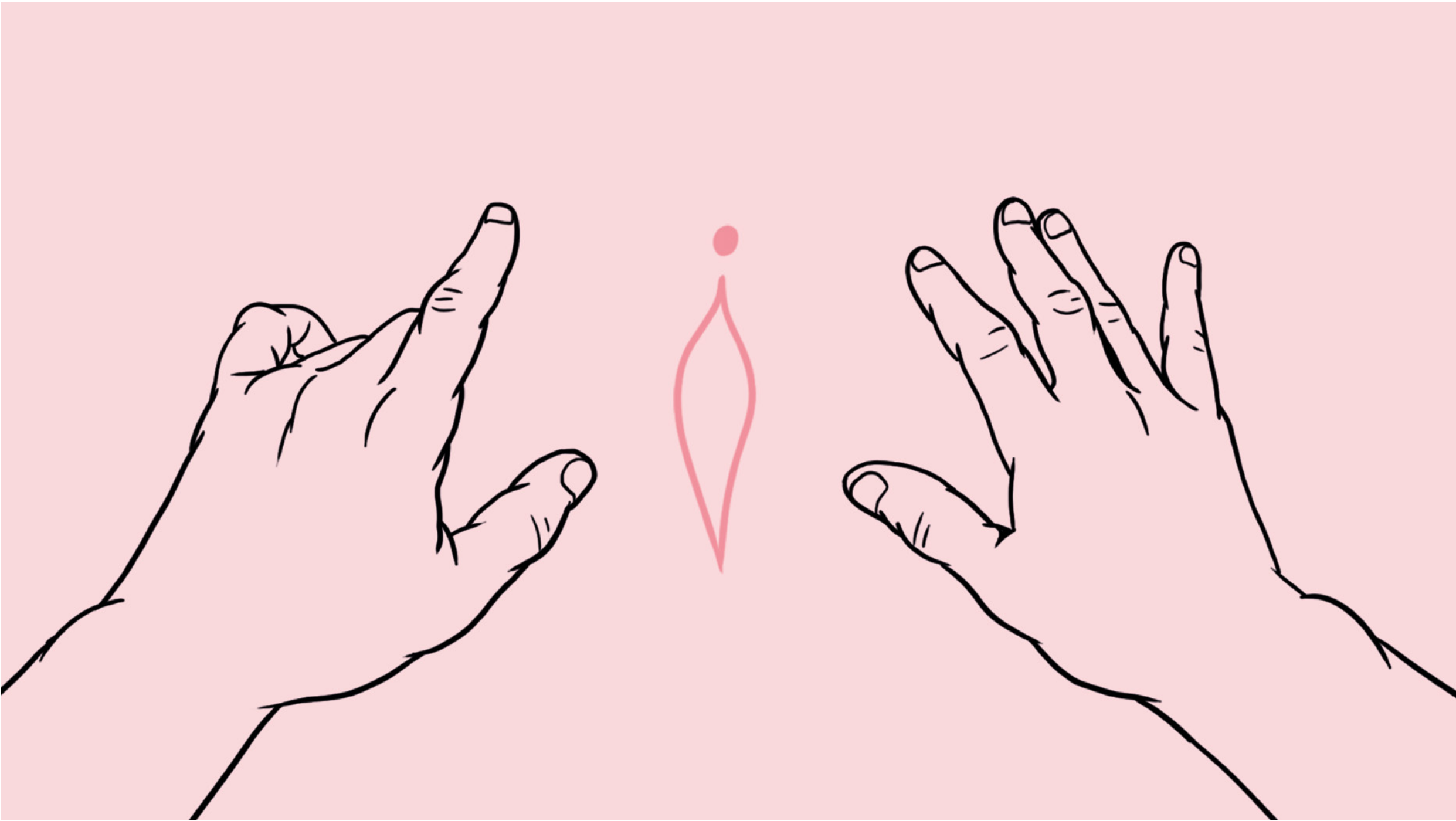
MAIN FILMOGRAPHY OF PRODUCER

- 2021 **Etivaz** (film VR)
- 2020 **Hologram Watchmaker** (AR)
- 2020 **Flik Flak 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)

FRANCE

BLISS CLUB VR *JOUISSANCE CLUB VR* CAMILLE DUVELLEROY

ANIMATION | DEVELOPMENT



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

LOGLINE

Bliss Club VR is an inclusive, open, educational VR game about sex and sexuality. It touches on consent, getting to know your own body and those of others, different forms of sexuality and sexual practices and unlocking and exploring your own pleasure. Welcome to the club!

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 Plă. 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.



Camille Duvelleroy
Director



Oriane Hurard
Producer

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’	MAIN PRODUCTION COMPANY Atlas V
BASED ON The book and Instagram account created by Jüne Plă	PARTNERS ATTACHED MEDIA Creative Europe, CNC Digital Experiences, Mairie de Paris, Procirep-Angoa
LANGUAGES French, English	CREATIVE TEAM Camille Duvelleroy, <i>Writer, Director</i> Jüne Plă, <i>Co-writer</i> Darius Guernet, <i>Game Designer</i> Oriane Hurard, <i>Main Producer</i> Alexandra Radulescu, <i>Creative Technologist</i> Kevin Lesur, <i>Lead Developer</i>
BUDGET / FINANCING IN PLACE € 560.000 / € 170.000	

DELEGATE PRODUCTION COMPANY Atlas V	EMAIL oriane@atlasv.io
MAIN CONTACT PERSON Oriane Hurard	PHONE / MOBILE PHONE +33 661 431502
ADDRESS 36 rue Sedaine 75011 Paris France	WEBSITE atlasv.io

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

KRAKSLOTT

ISMAILA JALLOW

ANIMATION | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

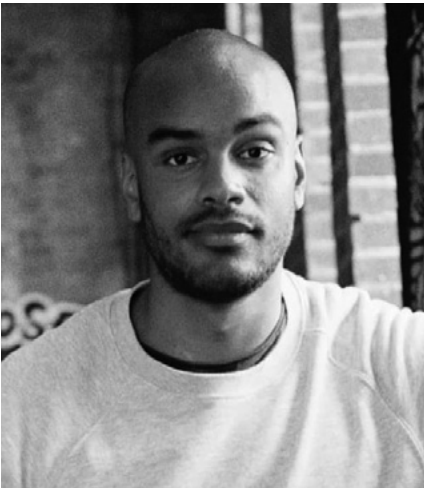
Ismaila Jallow is a writer-director based in Gothenburg, Sweden. He has a BA in filmic processes, has directed and produced short films that have received rewards for best film and best screenplay and is currently developing a VR-experience called *Crow Castle*.

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.



Ismaila Jallow
Director



Paul Blomgren DoVan
Producer

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
MAIN CONTACT PERSON
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WEBSITE
gotafilm.com

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

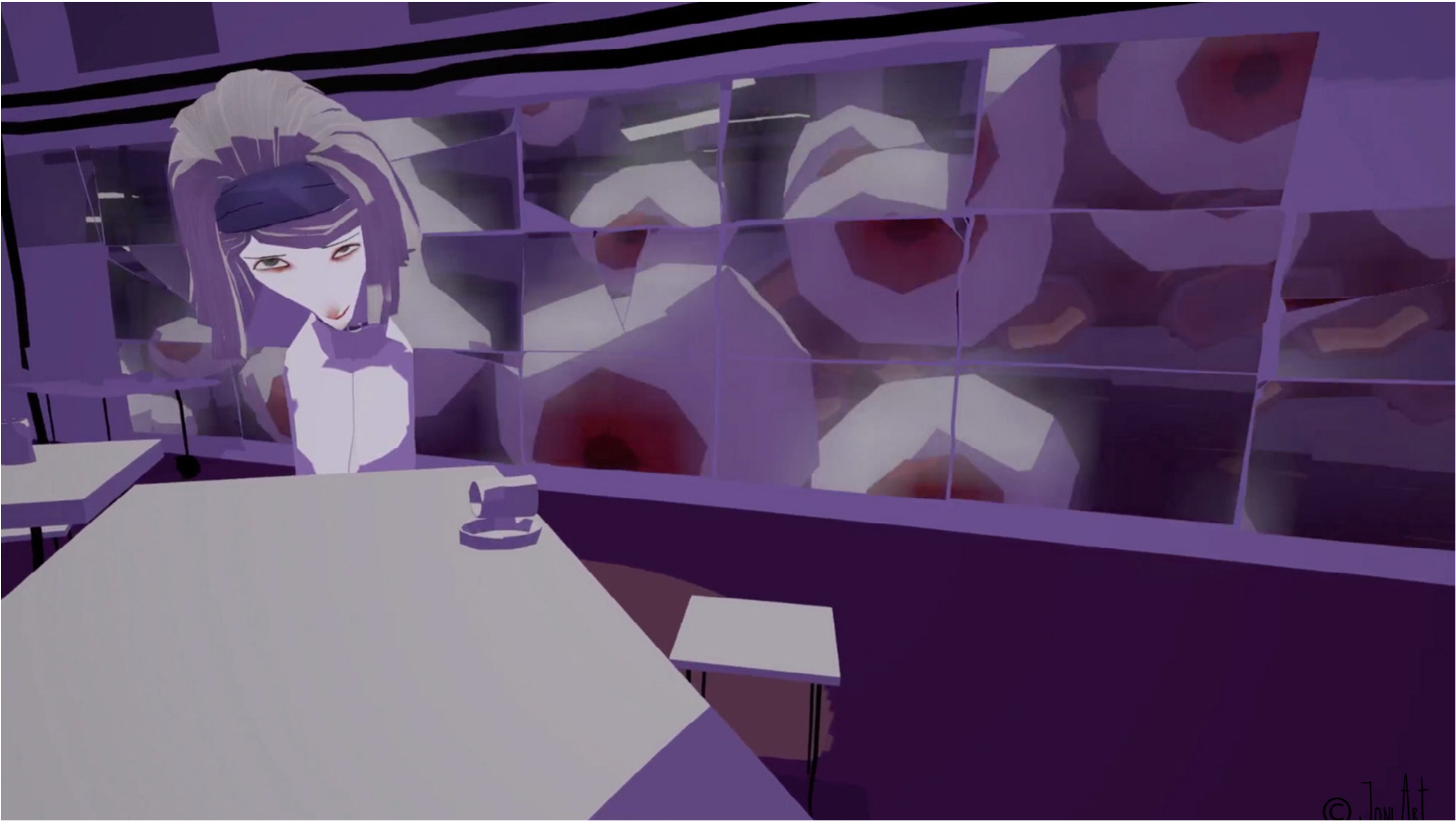
FRANCE, LITHUANIA, SLOVENIA

EYES OF SHAME

GĖDOS AKYS

TOMAS TAMOSAİTIS

ANIMATION | PRE-PRODUCTION



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.

LOGLINE

VR film *Eyes of Shame* follows Eyeless, a 14 y.o. teenager, who is admitted to the problematic teenagers’ hospital for treatment. She suffers from behavioural disorder and anorexia. When Eyeless is pushed to eat, the traumatic memories from her past begin to haunt, and she starts to lose her grip on reality.

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?



Tomas Tamosaitis
*Author, Director,
Scriptwriter and Producer*



Emmanuel Rouglan
*Co-author, Scriptwriter
and Producer*



Sara Božanić,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT
IN VENICE

To find co-producers,
European funds, grants,
Oculus, HTC, sales
agents, festivals,
museums, broadcasters,
LBE distributors,
platforms, publishers,
social impact partners.

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

DELEGATE PRODUCTION
COMPANY

Joni Art

MAIN CONTACT PERSON
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PHONE /

MOBILE PHONE
+370 684 37807

WEBSITE
joniart.com

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 Tomas Tamosaitis

2017 **My Head Is a Pit Full of Snakes**
by Tomas Tamosaitis

2013 **Guilt** by Reda Tomingas

2011 **Brother Bebe** by Rasa Joni

2008 **Spanish for Adults** by Tomas Tamosaitis

TAIPEI

FATHER’S VIDEO TAPES

父親的錄影帶

BABOO LIAO

FICTION | PRODUCTION



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.”

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.

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.



Baboo Liao
Director and prodcuer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find funds, distribution partners, festivals and museums worldwide.

FORMAT / RUNTIME 6DOF interactive VR / 24'	MAIN PRODUCTION COMPANY SWSG Co. Ltd.	DELEGATE PRODUCTION COMPANY SWSG Co. Ltd.	EMAIL hsiahsien@gmail.com
LANGUAGES / LOCATIONS Mandarin with English subtitles / Taipei* (*as per institutional practices)	PARTNERS ATTACHED VR FILM LAB of Kaohsiung Film Archive	MAIN CONTACT PERSON Hsiahsien Chao	PHONE / MOBILE PHONE +886 223 111390 +886 988 099033
BUDGET / FINANCING IN PLACE € 207.400 / € 124.350	CREATIVE TEAM Baboo Liao, <i>Director and Producer</i> Awu Chen, <i>VR Interaction Design</i> Yu-jie Huang, <i>VR Technical Director</i> Yu-ray Chen, <i>Script</i> Wu-kang Chen, Cho-yang Wang, <i>Cast</i> Shuo-lin Liang, <i>Scene Design</i> Da-zai Chen, <i>Light Design</i> Cheng Chou, <i>Sound Design</i>	ADDRESS 3F, No.88, Sec. 1, Chongqing S. Rd. , Taipei City 100 Taipei* (*as per institutional practices)	WEBSITE swsg95.com.tw

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

UNITED STATES, ARGENTINA

GARGOYLE DOYLE

ETHAN SHAFTEL

ANIMATION | PRE-PRODUCTION



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 hard 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.



Ethan Shaftel
Director



Ezequiel Lenardon
Producer

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.

FORMAT / RUNTIME
Animation / 25’
LANGUAGES
English
BUDGET / FINANCING
IN PLACE
€ 322.000 / € 105.000

MAIN PRODUCTION
COMPANY
easyAction
CO-PRODUCTION
COMPANIES
Detona Cultura
CREATIVE TEAM
Ethan Shaftel,
Director and Writer
Josh Covitt, Writer
Ezequiel Lenardon, Producer

DELEGATE PRODUCTION
COMPANY
easyAction
MAIN CONTACT PERSON
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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)

UNITED STATES, SUDAN, FRANCE

KANDAKA

AINSLEE ALEM ROBSON

DOCUMENTARY, ANIMATION | PRE-PRODUCTION



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.

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.

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.



Ainslee Robson
*Director, Writer, Lead Artist
and Producer*



Kidus Hailesilassie
Artist and Technical Support

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet with potential key stakeholders, co-producers, financiers, 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, *Artistic and Technical collaborator*
Alsarah, *Composer, Music Producer, Narrator*
Iconem, *Scan Data*

DELEGATE PRODUCTION COMPANY
Guada Labs
MAIN CONTACT PERSON
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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

BRAZIL

KILLING PHILIP

AMIR ADMONI,
FABITO RYCHTER

FICTION, ANIMATION | DEVELOPMENT



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 *Lavrynthos* (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.



Fabito Rychter
Director and Writer



Amir Admoni
Director and Writer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find partners for co-production, grant opportunities, funds and investors.

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

MAIN CONTACT PERSON
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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 FILMOGRAPHY 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

TAIPEI

MIRROR

鏡子

DE-CHUEN WU

ANIMATION | POST-PRODUCTION



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 Tracing* 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.

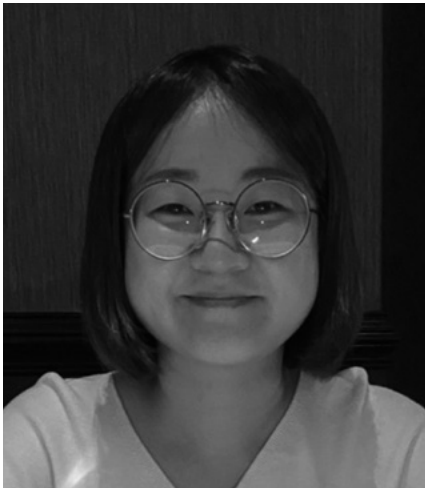
Young A-Xiang was ready for his adulthood, and he had an affair with another woman. His son also threw the plant into his room and his wife came back home to discover the affair and they got divorced.

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.



Wu De-Chuen, Director



Yi-Ping Cheng, Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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
MAIN CONTACT PERSON
Yi-Ping Cheng

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(*as per institutional practices)

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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**

FRANCE

NANA LOU
MAMIE LOU
ISABELLE ANDREANI

FICTION | PRE-PRODUCTION



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 Guttman
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.

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 Guttman, *Producers*
Cyrille Marchesseau, *Composer*

DELEGATE PRODUCTION COMPANY
Small Creative
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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-intermediated 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.

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)

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

UNITED KINGDOM, THE NETHERLANDS

SOULPAINT (WORKING TITLE)

HATSUMI

SARAH TICHO, NIKI SMIT

DOCUMENTARY, ANIMATION | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Sarah Ticho is an artist, curator, death doula, activist and entrepreneur working at the intersection of XR, healthcare and and the arts. She is the founder of Hatsumi, a creative studio that develops immersive experiences for health and wellbeing. She is the producer at Explore Deep, co-founder of Lemonade, co-founder the XR Health Alliance. She sits on the XR Safety Initiative Medical Council, and strives to dissolve the boundaries between academia, healthcare and the creative industries to create an equitable and just future for immersive technology.

LOGLINE

When words are not enough.

SYNOPSIS

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.



Sarah Ticho
Director



Niki Smit
Artistic Lead



Siuli Ko
Executive Producer

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
ImproVive
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 psychologists 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)

UNITED KINGDOM

STEPHEN HAWKING’S
BLACK HOLES VR
ELLIOT GRAVES

DOCUMENTARY | DEVELOPMENT



PRODUCER’S BIOGRAPHY

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.

LOGLINE

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. This project, which Stephen Hawking himself initiated and helped develop the ideas for, will be shown at internationally renowned museums and institutions, inspiring future generations around the world to be curious and embrace science.

SYNOPSIS

In *Stephen Hawking’s Black Holes*, you are greeted by an interactive onboarding space. Here, gravity map projections on the wall react to your physical movements and interactive wall panels reveal scenes from Hawking’s life as well as the secrets of the stars and planets. 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.”



Elliot Graves
Director



Anthony Geffen
Producer



Lou Doye
Executive Producer

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

MAIN PRODUCTION COMPANY
Atlantic Productions
CREATIVE TEAM
Anthony Geffen, *Producer*
Elliot Graves, *Director*
Iona McEwan, *Creative*
Bhaumik Patel, *Technical Director*
Lou Doye, *Executive Producer*

DELEGATE PRODUCTION COMPANY
Atlantic Productions
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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, RealXR Awards winner

GERMANY

TOWERS OF FEBRUARY VR

PHILIPP WENNING

FICTION | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Philipp is a holistic filmmaker and VR Producer persuing 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 erverything immersive Media.

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 eery 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.

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.



Philipp Wenning
Director



Alexander Hermann
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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 *Torens Van Februari* by Tonke Dragt,
original rights with Uitgeverij Leopold

LANGUAGES / LOCATIONS
English / Germany,
Netherlands

BUDGET /
FINANCING IN PLACE
€ 255.476 / € 77.060

MAIN PRODUCTION
COMPANY
expanding focus GmbH

CO-PRODUCTION
COMPANIES
Studio Philipp Wenning
PARTNERS ATTACHED
realities.io, Mind and Image GmbH

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

DELEGATE PRODUCTION
COMPANY
Studio Philipp Wenning

MAIN CONTACT PERSON
Philipp Wenning

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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.

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

NIGERIA, SOUTH AFRICA

WE SPEAK THEIR NAMES IN HUSHED TONES

OSAKPOLOR OMOREGIE

DOCUMENTARY | PRE-PRODUCTION



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.

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.

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.



Osakpolor Omoregie
Director



Antoinette Engel
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Seeking finance, International co-production partners, exhibitors and sales agents.

FORMAT / RUNTIME
Developed in Unity, Windows standalone .exe build / 12’
BASED ON
True accounts
LANGUAGES
English
BUDGET / FINANCING IN PLACE
€ 44.825 / €13.467

MAIN PRODUCTION COMPANY
Electric South
CREATIVE TEAM
Osakpolor Omoregie, *Director*
Jason Stapleton, *VFX Supervisor*

DELEGATE PRODUCTION COMPANY
Electric South
MAIN CONTACT PERSON
Antoinette Engel
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electricsouth.org

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 Dylan Valley
- 2019 **Lagos At Large** by Jumoke Sanwo
- 2019 **Le Lac** by Nyasha Kadandara
- 2017 **The Other Dakar** by Selly Raby Kane

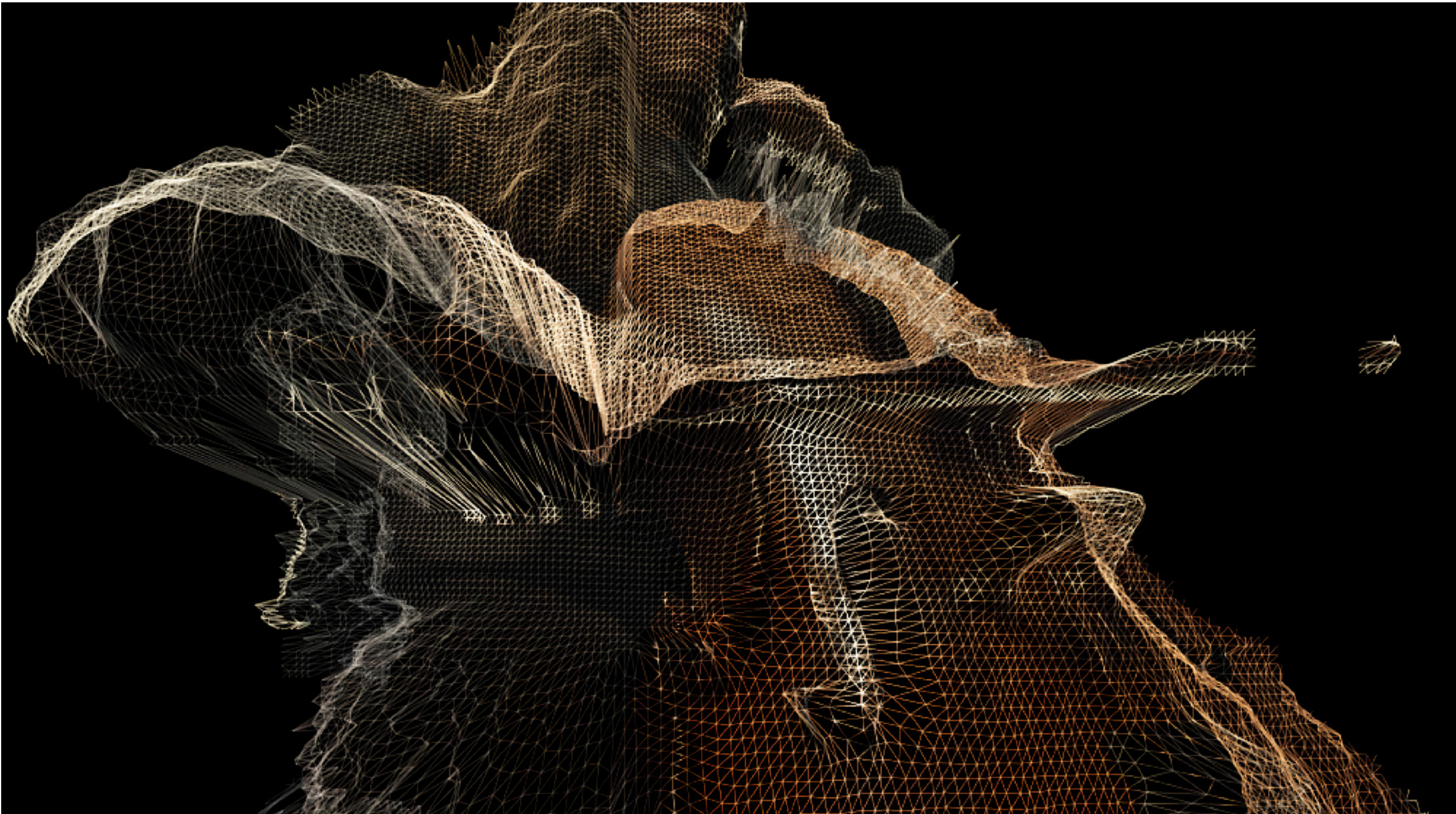
PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Nation Forgotten Portfolio

**BIENNALE
COLLEGE
CINEMA
VIRTUAL
REALITY**

TURKMENISTAN, UNITED STATES, CANADA

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.

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.

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, Suhan 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.



Akmyrat Tuyliyev
Creator and Director



Christina Elizabeth Borins
Director



Matthew Niederhauser
Producer

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*
Nouf Aljowaysir, *Creative Technologist*
Nicolás Escarpentier, *Creative Technologist*
Matthew Niederhauser, *Producer*
John Fitzgerald, *Producer*
Yasmin Elayat, *Executive Producer*
Caitlin Robinson, *Producer*

DELEGATE PRODUCTION COMPANY
Sensorium

MAIN CONTACT PERSON
Akmyrat Tuyliyev

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1991vr.com

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 of, 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

FRANCE

DEUSA DAS AGUAS

JOÃO PAULO MIRANDA MARIA

FICTION | DEVELOPMENT



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 experimentations in short and immersive films.

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.

SYNOPSIS

In *Deusa das águas* VR experience we will be Iemanjá, her name is a contraction of the Yoruba words “Yèyé 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 Wesley 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.



João Paulo Miranda Maria
Director and Writer



Justin Pechberty
Main Producer

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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lesvalseurs.com

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 Footbal Club** by Yves Piat
- 2018 **Wicked Girl** by Ayce Kartal

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Memory House

POLAND, UNITED KINGDOM

HUMART

MICHAŁ STANKIEWICZ

DOCUMENTARY, ANIMATION | DEVELOPMENT



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 minimise the means of expression so that art becomes almost transparent, unnoticeable, invisible.

LOGLINE

Kris is terminally ill and doesn’t know how much more time she has. Before she dies, she wants to find out if or how fragments of her being can still remain with us.

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...



Michał Stankiewicz
Creator



Liliana Grzybowska
Producer

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.

FORMAT / RUNTIME	MAIN PRODUCTION COMPANY
6 DOF / 25’	Parallel Pictures LTD
LANGUAGES / LOCATIONS	CO-PRODUCTION COMPANIES
English / XR	Betwixt
BUDGET / FINANCING IN PLACE	CREATIVE TEAM
€ 150.000 / € 45.000	Michał Stankiewicz, <i>Creator, Writer, Art Director</i> and Producer Liliana Grzybowska, <i>Producer</i> Marek Titow, <i>Co-director</i> Magdalena Ptasznik, <i>Choreography</i> Przemek Danowski, <i>Sound</i>

DELEGATE PRODUCTION COMPANY	EMAIL
Parallel Pictures LTD, Betwixt	grzybowska.liliana@gmail.com
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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 reimaged 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

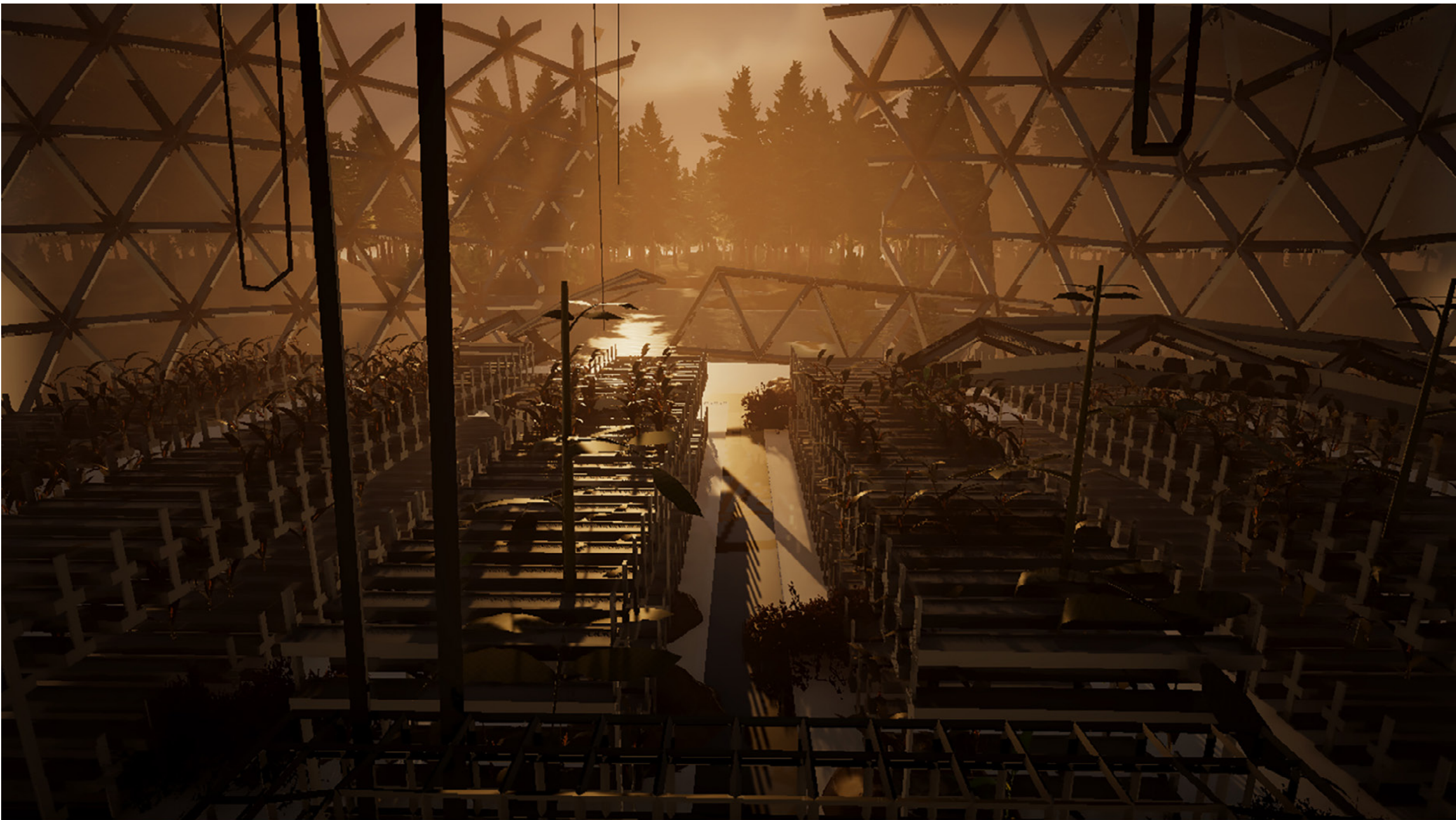
- Parallel Pictures LTD
- 2022 **Goodbye Breasts!** by Joanna Callaghan
 - 2022 **Our Trip Together** by Nick Fackler
 - 2020 **The Fabric of Reality** (Virtual Reality Fashion Show)
- Betwixt
- 2022 **Wish You Were Here** by Michał Stankiewicz

IRELAND, ITALY

KEEPER

JENNIFER SHORTALL,
CIARA TAMAY

FICTION | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

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.

LOGLINE

Somewhere in the Irish midlands in the year 2074, a lone operative of an agricultural biodome has to leave the comfort of their living pod to repair the glitching system, but when their companion robot tries to stop them, they are forced to choose between their friend and their future.

SYNOPSIS

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.



Jennifer Shortall,
Director and Writer



Ciara Tamay,
Producer and Art Director

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.

FORMAT / RUNTIME
6 DOF VR / 25’
LANGUAGES
English
BUDGET / FINANCING
IN PLACE
€ 200.000 / € 0

MAIN PRODUCTION COMPANY
Keeper VR
CO-PRODUCTION COMPANY
Nuwa Digital Media
CREATIVE TEAM
Jennifer Shortall,
Director and Writer
Ciara Tamay,
Producer and Art Director

DELEGATE PRODUCTION COMPANY
Keeper VR
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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 Nuwa 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

ITALY

LOCKED UP

ANTONIO MESSINA, ALESSANDRO VISCÒNTI

FICTION | DEVELOPMENT



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 DAUIN 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.

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.

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.



Antonio Messina
Creative Director



Alessandro Visconti
Technical Director



Riccardo Antonio
Main Producer

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
MAIN CONTACT PERSON
Antonio Messina
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WEBSITE
robin.studio

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 be as neutral as possible as it 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 **IOIOI** 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

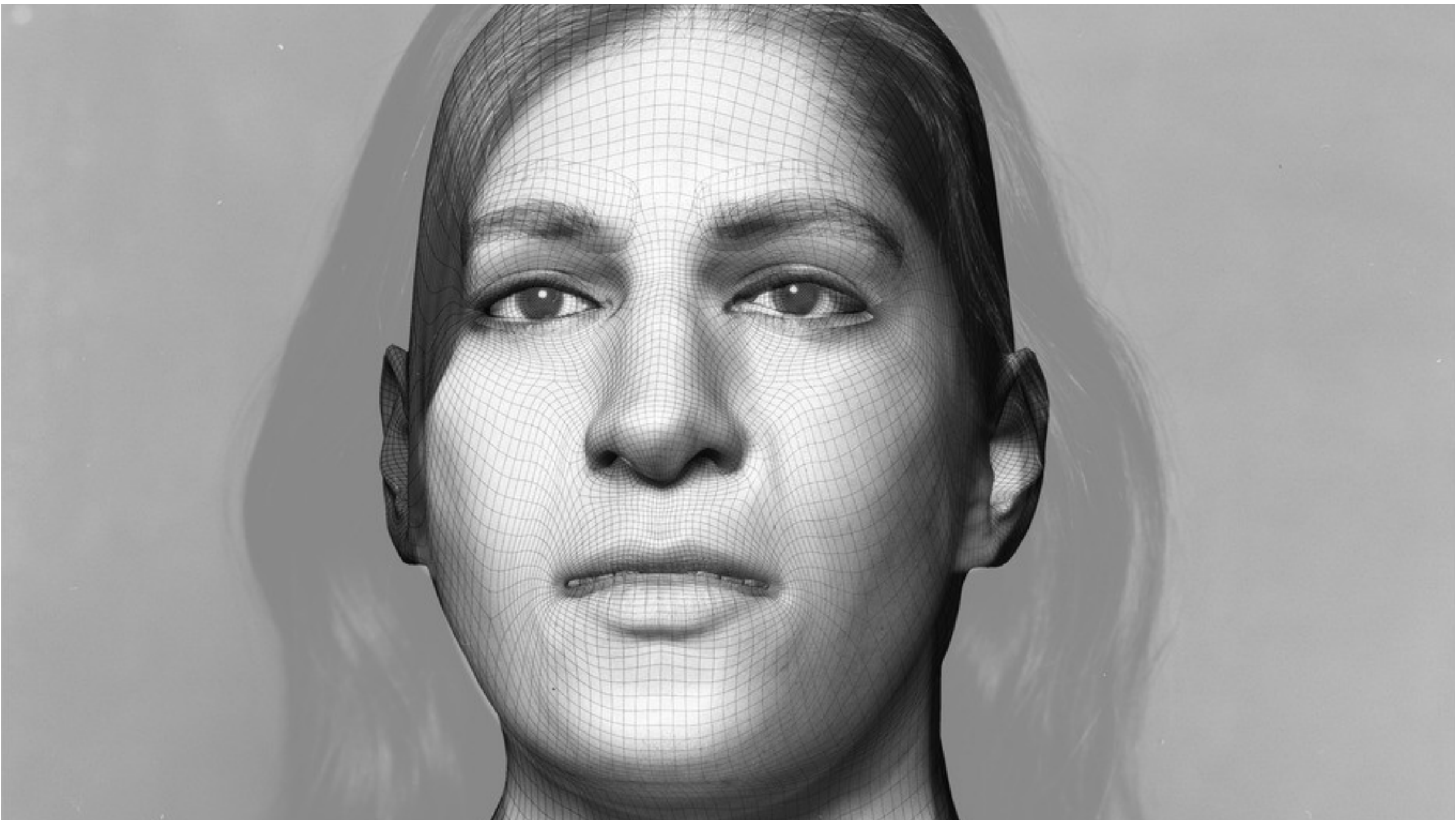
89 ore
Chess lovers

ITALY

MASSAD

ALBA ZARI

DOCUMENTARY | DEVELOPMENT



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*.

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.

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 ftight hundreds ftights, 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.



Alba Zari
Director



Manuela Buono
Producer

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 Giacomini (Fluido)
CREATIVE TEAM
Alba Zari, *Director*
Antonio Giacomini,
Creative Technologist
Massimiliano Borghesi,
Sound
Manuela Buono,
Producer

DELEGATE PRODUCTION
COMPANY
Slingshot Films
MAIN CONTACT PERSON
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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 sophisticated, 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

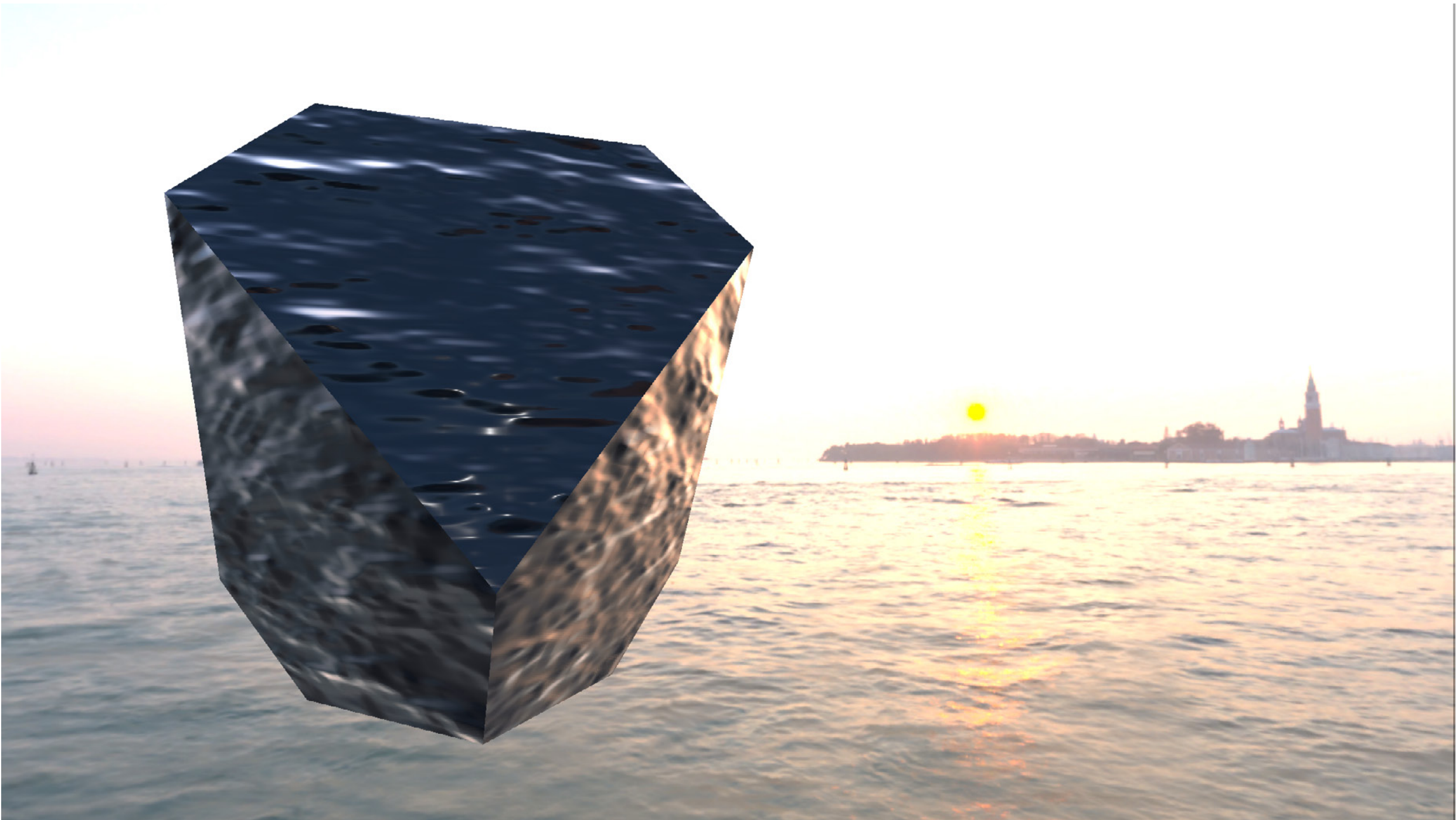
FreiKörperKultur

ITALY

METEORA

JACOPO MARCO ZANESSI

FICTION | PRE-PRODUCTION



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.

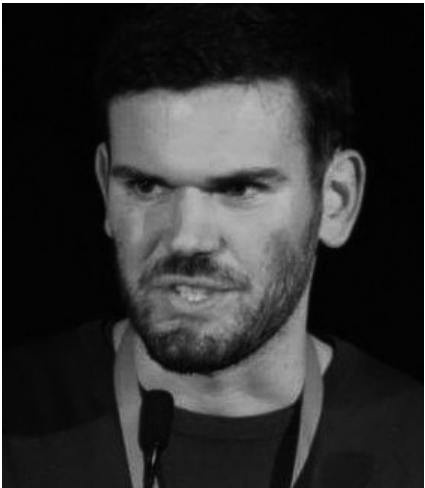
The concept behind *Meteora* is to transfigure a quantitative aspect, such as the volume of water that fell in the episode of the November 2019 flood, into a work that while having monumental characteristics in size and concept, is not yet another sterile epigraph placed to get closure with the disaster.

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.



Jacopo Zanessi
Director



Marco Caberlotto
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

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

FORMAT / RUNTIME
Augmented Reality / 22’
LANGUAGES / LOCATIONS
Italian, English / Venice
BUDGET / FINANCING IN PLACE
€ 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)*

DELEGATE PRODUCTION COMPANY
Kublai
MAIN CONTACT PERSON
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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.

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-producton with Mexico.

MAIN FILMOGRAPHY OF PRODUCER

- 2022 Titian: The First Art Entrepreneur** by Giulio Boato, Laura Chiossone
2020 Alida by Mimmo Verdesca
2019 Tintoretto. The Artist Who Killed Painting by Erminio Perocco

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Concetto Spaziale, Meteora (2D)

PORTUGAL, BRAZIL

QUEER UTOPIA

LUI AVALLOS

FICTION | DEVELOPMENT



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.

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.

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.



Lui Avallos, *Director*



Rodrigo Moreira,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To seek international co-production and funding opportunities.
To build network with global distributors.

FORMAT / RUNTIME
6DOF VR / 15’
LANGUAGES
English
BUDGET / FINANCING
IN PLACE
€ 80.000 / € 0

MAIN PRODUCTION COMPANY
Mundivagante Studio
CREATIVE TEAM
Lui Avallos, *Director*
Leonardo Galhardo, *Artistic Director*
Lui Avallos & Rodrigo Moreira, *Writers*
Lui Avallos, *Creative Lead*
Rodrigo Moreira, *Main Producer*

DELEGATE PRODUCTION COMPANY
Mundivagante Studio
MAIN CONTACT PERSON
Lui Avallos
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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 it, 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)

TAIPEI

SENSING MIRROR

感官窺鏡

LIN PEIYING

ANIMATION | DEVELOPMENT



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.



Peiying Lin
Director



Chin Hsuan Sung
Producer



Poshan Wu
Development Producer

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

MAIN CONTACT PERSON
Peiying LIN
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(*as per institutional
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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

TAIPEI, BELGIUM, CAMBODIA, VIETNAM, UNITED STATES

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 Chihsiang 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.

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.

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.



Asio Chihsiong Liu
*Presenter, Producer
and Co-director*



Feng-Ting Tsou
*Associate Producer
and Co-director*

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

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

DELEGATE PRODUCTION
COMPANY
Mimeo Films Ltd.
MAIN CONTACT PERSON
Asio Chihsiong Liu
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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 Chihsiong. 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

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).

LOGLINE

An interactive VR-based installation experience investigating authentic testimonies about motherhood while exploring the art of embroidery as as a tool of empowerment.

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 *corredos*. 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.



Elena Baucke
Director, Creator and Writer



Ludovica Fales
Producer

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.

FORMAT / RUNTIME
VR 360 Unity CGI/ 20’
LANGUAGES
Italian; English
BUDGET / FINANCING
IN PLACE
€ 80.000 / € 0

MAIN PRODUCTION
COMPANY
Striking Back Pictures
CREATIVE TEAM
Elena Baucke, *Director, Creator and Writer*
Cecilia Gragnani, *Writer*
Ludovica Fales, *Producer*
Carolina Marconi, *Creative Technologist*

DELEGATE PRODUCTION
COMPANY
Ludovica Fales
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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.

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

BIENNALE 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 TĚNK. 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.

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?

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.



Silvia Perra
Director and Writer



Laura Biagini
Main Producer

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
IN PLACE
€ 1.000.000 / € 60.000

MAIN PRODUCTION COMPANY
Mommotty Film
PARTNERS ATTACHED
Fondazione Sardegna Film Commission
CREATIVE TEAM
Silvia Perra, *Director and Writer*
Josella Porto, *Co-writer*
Laura Biagini, *Main Producer*

DELEGATE PRODUCTION COMPANY
Mommotty Film
MAIN CONTACT PERSON
Laura Biagini
ADDRESS
Via San Lucifero, 90
09127 Cagliari
Italy

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info@mommotty.it
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+39 070 7532159
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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 Comodin.

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

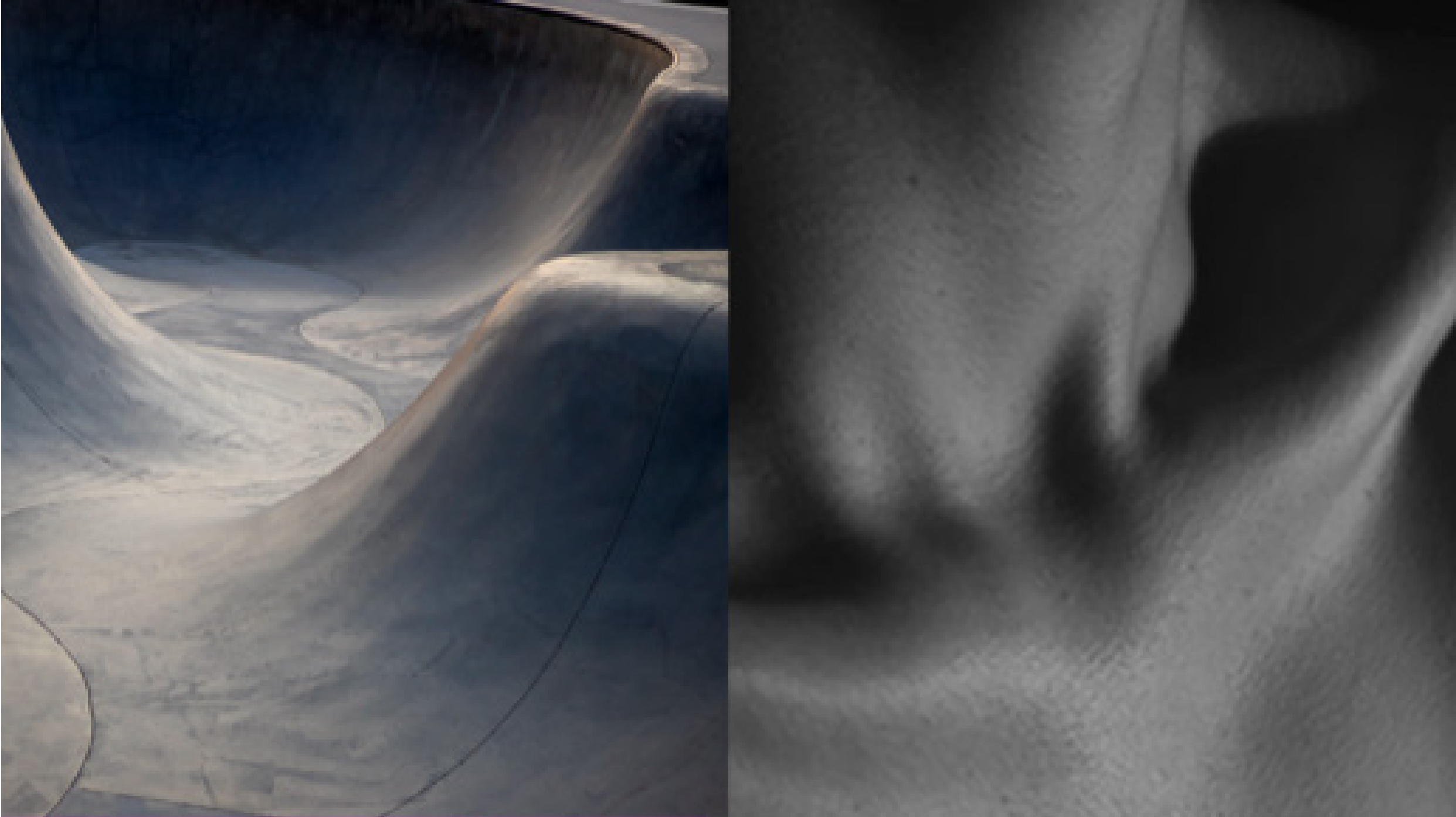
The Window

AUSTRALIA

ONCE UPON A TIME YOU LOVED ME

MELISSA ANASTASI

FICTION FEATURE | DEVELOPMENT AND FINANCING



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.

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.

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.



Melissa Anastasi,
Director and Writer



Bernadette Murray,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find funding partners, international distributors and sales agents for our feature film as we move into the financing stage.

FORMAT / RUNTIME Digital - Arri Alexa / 90’ Colour	MAIN PRODUCTION COMPANY Unruly Hearts	DELEGATE PRODUCTION COMPANY Unruly Hearts	EMAIL producer@bernadettemurray.com.au bern.murray@gmail.com
LANGUAGES / LOCATIONS English / Sydney, Australia	CO-PRODUCTION COMPANIES Media Stockade	MAIN CONTACT PERSON Bernadette Murray	PHONE / MOBILE PHONE +61 412 937549 +61 410 657915
BUDGET / FINANCING IN PLACE € 1.194.000 / € 470.000	CREATIVE TEAM Melissa Anastasi, <i>Director and Writer</i> Bernadette Murray, <i>Main Producer and Editing</i> Lachlan Harris, <i>Sound Design</i> Rebecca Barry, Madeline Hetherton, <i>EP</i>		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 *Uprize*, 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.

LOGLINE

An agnostic philosophy professor, coming apart at the seams as he comes to terms with a debt owed to his ancestors.

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.



Sifiso Khanyile,
Director and Writer



Tshego Molete Khanyile,
Main Producer

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.

FORMAT / RUNTIME HD Video / 90’ Colour	MAIN PRODUCTION COMPANY Zinc Pictures	DELEGATE PRODUCTION COMPANY Zinc Pictures	EMAIL tshego@zincpictures.com
LANGUAGES / LOCATIONS English, Isizulu, Sesotho / Johannesburg, Pretoria, South Africa	CO-PRODUCTION COMPANIES Nil	MAIN CONTACT PERSON Tshego Molete Khanyile	PHONE / MOBILE PHONE +27 110 516810 +27 725 465321
BUDGET / FINANCING IN PLACE € 520.533 / € 14.727	PARTNERS ATTACHED Biennale Cinema College, NFVF (South African National Fund)	ADDRESS 37 Sugarbush Road, Morninghill, Bedfordview Johannesburg, Gauteng, 2007 South Africa	WEBSITE zincpictures.com
	CREATIVE TEAM Sifiso Khanyile, Director and Writer Tshego Molete Khanyile, Main Producer		

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 Bongzi 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