



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2024



La Biennale di Venezia

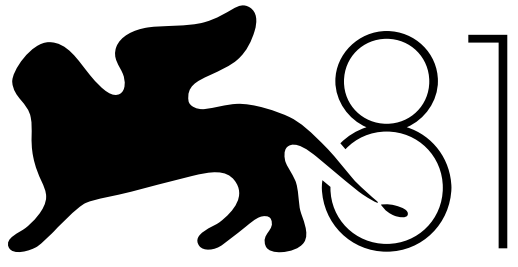
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FINAL CUT IN VENICE

Market for selected projects

VENICE
PRODUCTION
BRIDGE

VENICE
1–3.09.2024



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2024

FINAL CUT IN VENICE

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LABIENNALE.ORG
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81. Mostra Internazionale d'Arte Cinematografica

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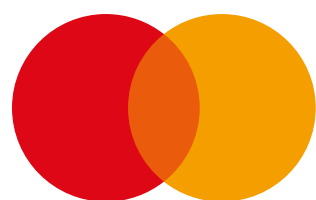
Final Cut in Venice
Alessandra Speciale

With the kind support of
Thierry Lenouvel
Thierry Jobin

La Biennale di Venezia
and its collaborators for
Final Cut in Venice
Allegra Bell
Francesca Emiliano
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REGIONE DEL VENETO



Cartier

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vivendi

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With the additional support of

مهرجان البحر الأحمر السينمائي الدولي
RED SEA INTERNATIONAL FILM FESTIVAL



Thanks to
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The Final Cut in Venice brochure for 2024 has been edited using the information assembled by July 19th, 2024.
The Venice Production Bridge may not be held responsible for possible errors.

FINAL CUT IN VENICE 12TH EDITION

A programme to support films in post-production from all African countries and five countries in Middle East: Iraq, Jordan, Lebanon, Palestine and Syria. The goal of the project is to enhance the role of the Venice International Film Festival as a bridge builder supporting the production of independent quality films coming from Africa and Arab countries; providing concrete help to film production, and promoting the competitiveness of their audiovisual products on the international market. This year, in the framework of the Focus on Wallonia-Brussels, supported by Centre du Cinéma et de l'Audiovisuel, one film has been selected. Seven work-in-progress films from different geographical and cultural areas will be presented.

Access is reserved exclusively to Gold and Trade badge holders. The one-to-one meetings session between the selected projects and the professionals attending the Venice Production Bridge will be organized on September 3rd.

Final Cut in Venice will conclude with the awarding of prizes in kind or in cash, the purpose of which is to provide economic support for the post-production phase of the films.

For the **eighth year, La Biennale di Venezia** will give a prize of € 5.000 for the best film in post-production. The La Biennale di Venezia Prize will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director and the Final Cut in Venice's supporters.

The prizes are:

- € 15.000 for the colour correction of a feature-length film offered by **Laser Film** (Rome) for up to 50 hours of work (technician included);
- € 15.000 offered by **Studio A Fabrica** (Ajaccio) for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);
- one of the selected projects will benefit from the film composers represented by **Oticons** and the original score that they will create. The production of the original score will include all relevant services, such as spotting sessions / composition / orchestration / mock-ups / final production, of a total value of € 12.000;
- for a feature-length fiction film a \$ 10.000 MG or for a feature-length documentary a \$ 3.000 MG for marketing, publicity and distribution in the Arab World offered by **MAD Solutions** for one Arab project (except for projects already funded by MAD Solutions);
- **Titra Film** (Paris) will offer up to € 5.000 for colour-grading; up to € 3.000 for the production of a DCP master, or the creation of i-Tunes, Google or Netflix files; up to € 2.000 for French or English subtitles (translation not included);
- up to € 10.000 for the sound mixing of a feature length film (up to 7 days of work, auditorium and technician included) offered by **196-MEDIA** (Rome);
- up to € 10.000 for digital visual effects "2D Comp" offered by **M74 srl** (Rome);

- **Mnemonica** will offer a 12-month supply of its *Production* platform worth €10.000;
- up to € 7.500 for the creation of the DCP master with Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);
- up to € 7.500 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing-impaired and audio description for the blind and visually impaired, including audio subtitles in voiceover, in Italian or English (the subtitles and the audio-described soundtrack for the DCP will be provided) offered by **Sub-Ti Access Srl** (Turin).
- € 5.000 offered by **Red Sea Fund** (Red Sea International Film Festival);
- € 5.000 by **Rai Cinema** for a first negotiation right for the acquisition of Free TV exploitation rights in the Italian territory and obligation "in collaboration with Rai Cinema S.p.a." in the credits of the work;
- \$ 5.000 awarded to an Arab project offered by the **El Gouna Film Festival**;
- € 5.000 offered by **Organisation Internationale de la Francophonie** (OIF)/ACP/EU as a refund for post-production services – delivered by societies based in one of the EU or OACPS countries (except South Africa) – of a feature-length film realised by a director from one of the ACP countries and produced or co-produced by a society based in one of the ACP countries;
- "Coup de cœur de la Cinémathèque Afrique" Prize, offered by **Cinémathèque Afrique of the Institut Français** (Paris). The prize consists in the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years for a value of € 4.000 – € 6.000 depending on the genre and length of the film and the number of available territories;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film d'Amiens**;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film de Fribourg**

For the third year in a row, the FCV program will benefit of the additional support of the **Red Sea International Film Festival** within our supporters.



THE VENICE PRODUCTION BRIDGE WELCOMES THE 7 SELECTED WORK-IN-PROGRESS FILMS TO THE 12TH EDITION OF FINAL CUT IN VENICE

Here we are at the twelfth year of Final Cut in Venice, an industry program that aims to support films in post-production from Africa and five Arab countries of the Middle East, as well as being an observatory on film production in these regions.

Some significant figures from this year: we received fewer work-in-progress films, 52 compared to 74 last year, but we noticed a considerable increase in the number of fiction films and in the general quality of the works presented. This was a real challenge for the selection committee, who had to choose, as usual, a maximum of 6 films. This year, we selected a Belgian co-production which is included in the VPB Focus on Wallonia-Brussels, supported by Centre du Cinéma et de l'Audiovisuel.

The line-up of Final Cut in Venice 2024 thus presents in world premiere a total of 7 films in post-production. The selection is mainly based on indispensable criteria such as the quality and originality of the film, but there is also an endeavour to represent the wide range of styles, formats and cultural expressions from these regions and give priority to work-in-progress films shown for the first time.

For this twelfth edition, we have selected films by directors from five different countries: Egypt, Lesotho, Lebanon, Morocco and Mozambique.

You will notice a significant presence of films from Egypt, reflecting this year's flourishing production in this country, which could not go unobserved in our selection. We have tried to keep a good balance between fiction and documentary, with attention to the presence of women and the works of directors making their debut.

On 1 and 2 September, in the Sala Pasinetti of the Venice Lido, we will be screening four fiction films, at the stage of rough cut or assembly of sequences. Two of these films, **Aisha Can't Fly Away** by Morad Mostafa and **My Father's Scent** by Mohamed Siam, have been made by Egyptian directors making their first fiction film, but who have already been noticed at international festivals with their previous works; a narrative film from Lebanon, **In This Darkness I See You** by the director Nadim Tabet who had already taken part in FCV in 2016 with his first work and a fourth narrative film from Mozambique, **The Prophet**, a first work made by Ique Langa.

Another welcomed comeback to FCV is the director Lemohang Jeremiah Mosese with his new film, the docufiction **Ancestral Visions of the Future**. Lastly, this year the female component is represented by the Egyptian Sara Shazli with her first feature-length docufiction **Your Daughter** and by the Belgian-Moroccan director, Karima Saïdi, with her second feature documentary, **Those Who Watch Over**.

We are delighted to be able to confirm our supporters and we thank them all in particular for their loyalty to the project: Red Sea International Film Festival, Laser Film, A Fabrica, Oticons, MAD Solutions, TitraFilm, Sub-Ti Ltd, Sub-Ti Access Srl, Rai Cinema, El Gouna Film Festival, Organisation Internationale de la Francophonie, Cinémathèque Afrique/Institut Français, Festival International du Film d'Amiens and Festival International du Film de Fribourg.

We would also like to welcome on board three Italian companies: 196-MEDIA, which will offer sound mixing services, M74 srl, specialized in special effects and Mnemonica, which will offer their platform, *Production*.

This year again, the films in progress selected at FCV in previous years have had a brilliant career at international festivals, as the Egyptian documentary *The Brink of Dreams* by Nada Riyadh and Ayman El Amir, which was presented at the Critic's Week of the Cannes Film Festival 2024 and won the prestigious award for the best documentary, L'Œil d'or (the Golden Eye Award).

And I'm extremely happy to see the exceptional presence at Venice 2024 of no fewer than three films awarded at FCV 2023: the fiction film **Happy Holidays** by the Palestinian Scandar Copti and **Carissa** by the South Africans Jason Jacobs and Devon Delmar in the Orizzonti Competition and the documentary **Sudan, When Poems Fall Apart** by Hind Meddeb at the Giornate degli Autori.

We are delighted to invite you to the screenings at Sala Pasinetti followed by one-to-one meetings held at the third floor of the Hotel Excelsior with directors and producers of the FCV 2024 programme, to explore the new films from these regions and be present at an occasion of intense discussion which offers a deeper understanding of the films.

Alessandra Speciale

Curator of Final Cut in Venice

PALAZZO DEL CINEMA

SALA PASINETTI

SUNDAY, SEPTEMBER 1
and MONDAY, SEPTEMBER 2, 2024

Screenings of the films in post-production followed by a Q&A session reserved for Gold and Trade accreditations.

The schedule will be available mid-August.

AISHA CAN'T FLY AWAY
AISHA LA TASTAEA AL TAYRAN
(Egypt, Tunisia, Saudi Arabia, Qatar, Sudan, France)

DIRECTOR Morad Mostafa

PRODUCTION Bonanza Films

GENRE Fiction

LOGLINE Aisha, a 26-year-old African migrant caregiver lives in Cairo where she witnesses the underworld of African migrants' society and the tension between the different groups. Pressure, routine, dreary work and an undefined relationship make her dreams cross to her reality leading her into an impasse.

ANCESTRAL VISIONS OF THE FUTURE
(France, Germany, Lesotho)

DIRECTOR Lemohang Jeremiah Mosese

PRODUCTION Agat Films

GENRE Docufiction

LOGLINE This film is an essayistic allegory, a biography of Lemohang Jeremiah Mosese: an ode to cinema, internal nod to his mother.

IN THIS DARKNESS I SEE YOU
HATTA BEL ATME BCHOUFAK
(Lebanon, France, Qatar, Saudi Arabia)

DIRECTOR Nadim Tabet

PRODUCTION About Productions

GENRE Fiction

LOGLINE Strange and life-threatening events in a construction site create tension between the Syrian workers and the Lebanese villagers. Tarek, one of the workers, becomes convinced that the site is haunted.

MY FATHER'S SCENT
(Egypt, Norway, Saudi Arabia, Qatar, France)

DIRECTOR Mohamed Siam

PRODUCTION ArtKhana, Film Clinic

GENRE Fiction

LOGLINE Following the father's discharge from the hospital, his son stays overnight with the ailing patriarch in the confined spaces of the family home. They forge a deeper bond, revealing intimate secrets. Little do they realize, this would be their first true connection and ultimate farewell.

THE PROPHET
O PROFETA
(Mozambique, South Africa)

DIRECTOR Ique Langa

PRODUCTION Better

GENRE Fiction

LOGLINE A pastor's crisis of faith leads him to witchcraft with unexpected results. Helder, a kind hearted evangelical pastor living in the village of Manjacaze, Mozambique, struggles with faith as he fails to engage and grow his congregation through his sermons. Apparently going well at first, things will take an unexpected turn.

THOSE WHO WATCH OVER
CEUX QUI VEILLENT
(Belgium, France, Qatar)

FOCUS ON WALLONIA-BRUSSELS

DIRECTOR Karima Saïdi

PRODUCTION Derives

GENRE Documentary

LOGLINE In Brussels, a city shaped by its immigrant population, *Those Who Watch Over* explores the intimate and diverse ways in which Arab and African immigrants, now buried in their host land, continue to influence and connect with the living. Through personal rituals and imaginative narratives, the film reveals how the deceased protect and guide their descendants, fostering a dialogue between past and present in a place that honours the plurality of cultural and familial bonds.

YOUR DAUGHTER
TA FILLE
(Egypt)

DIRECTOR Sara Shazli

PRODUCTION Misr International Films

GENRE Docufiction

LOGLINE Sara, a solitary little girl, grows up in Cairo with her Ethiopian nanny, Woody, and her workaholic mother. Twenty years later, Sara confronts her own mother and what it could mean to become a mother herself.

HOTEL EXCELSIOR 3° FLOOR

FOYER

SPAZIO INCONTRI & VPB LIVE CHANNEL

TUESDAY SEPTEMBER 3, 2024 **9:30–13:00 / 14:30–16:30**

One-to-one meetings with the 7 films in post-production to find funding, distribution possibilities and festival selection. Industry delegates (Gold and Trade) will be able to schedule the meetings via the FCV area on the VPB website.

www.veniceproductionbridge.org
<https://veniceproductionbridge.org/final-cut-venice>

TUESDAY SEPTEMBER 3, 2024 **17:00–18:00**

La Biennale di Venezia and the FCV Supporters will grant the prizes to the selected work-in-progress during the Final Cut in Venice Awards Ceremony. Open to pass holders and public.

EGYPT, TUNISIA, SAUDI ARABIA, QATAR, SUDAN, FRANCE

AISHA CAN'T FLY AWAY

AISHA LA TASTAEA

AL TAYRAN

MORAD MOSTAFA



SYNOPSIS

Aisha, a 26-year-old African young woman works as a caregiver for elderly patients while she follows her dream and studies to be an official nurse; she lives in a neighborhood in the heart of Cairo among the society of African migrants and witnesses the tension between different groups. She is involved with an Egyptian gang where they blackmail her to steal her patients keys so they rob them. While Aisha is being stuck in an undefined relationship with Abdoun, a young Egyptian cook, her routine is disturbed when she gets assigned to work in a new house and her love disappears without a trace. Aisha tries to cope with her fears and lost battles and her dreams cross to her reality releasing an ostrich which leads her to an impasse.

LOGLINE

Aisha, a 26-year-old African migrant caregiver lives in Cairo where she witnesses the underworld of African migrants' society and the tension between the different groups. Pressure, routine, dreary work and an undefined relationship make her dreams cross to her reality leading her into an impasse.



Morad Mostafa,
*Director
and Screenwriter*



Sawsan Yusuf,
*Producer
and Screenwriter*

NEED TO COMPLETE THE FILM

Color grading, sound mixing, master DCP, VFX and retouch

GENRE / SPECS

Fiction / Color

CURRENT TIME /

ESTIMATED RUNTIME

40' / 120'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING

NEEDED

€ 633.008 / € 85.000

MAIN PRODUCTION COMPANY

Bonanza Films

CO-PRODUCTION COMPANIES

Film Clinic, Nomadis Films, Dulac Productions, Cinewaves, AA Films, Lagoonie Productions

CURRENT STATUS OF PROJECT

Production stage and editing in the breaks between shooting

SALES

Mad World International Sales

FUNDS OR AWARDS RECEIVED

Red Sea Lodge Award, Doha Film Fund, World Cinema Fund, AFAQ, AL Mawred, CNC Award Cinemed

CREATIVE TEAM

Morad Mostafa,
Director and Screenwriter
Sawsan Yusuf,
Producer and Screenwriter
Mostafa Elkashef, *DoP*
Mohamed Mamdouh, *Editor*
Eman Elelaby, *Set Designer*
Nayera Al-Dahshoury,
Costume Designer
Moustafa Shaaban, *Sound*
Amr Abdalla, *Special Effects*

DELEGATE PRODUCTION COMPANY

Bonanza Films

ADDRESS

No 10 Ahmed Zaki, 11033, Cairo, Egypt

DIRECTOR'S CONTACTS

Morad Mostafa
+20 1149973779
moradmostafafilm@gmail.com

PRODUCER'S CONTACTS

Sawsan Yusuf
+20 1279877803
sawsan.yusuf@gmail.com

DIRECTOR'S STATEMENT

I thought about the film a while ago in a moment stuck in my memory when I was riding a microbus and I noticed an African girl with a tired face resting her head on the glass and sleeping next to me, she suddenly wakes up frightened and cries hysterically; she startled all passengers, then she left. That was the trigger for this project, and neither this girl nor that moment came out of my mind for days as I tried to penetrate that girl's mind wondering about her dreams and nightmares that merged into the world of reality in a city that is cruel to its people, then how about newcomers?! However, the more I think about Aisha the more I am convinced it is not a migration story, it is more universal than that, where you unit with the loneliness of a girl who is constantly on survival mode and yet is daring to dream and searches for light. The ostrich is an important symbol to this story for what it represents. Many centuries ago, the pharaohs discovered that the feather of an ostrich has the same number of hairs on both sides, so they took it as a symbol of justice. In the world Aisha lives where her life deteriorated, she found her own justice even if it was only in her head.

DIRECTOR'S BIOGRAPHY

Morad Mostafa is an Egyptian Filmmaker born in Cairo in 1988. He worked in several independent films and collaborated as an Executive Director in *Souad*, selected at Cannes Film Festival 2020. Morad is an alumni of the Berlinale Talents Campus in Durban and Locarno Academy. He wrote and directed three short films that were selected in Clermont-Ferrand in three consecutive years and were screened in more than 300 festivals worldwide and won several awards. His latest short film *I Promise You Paradise* was selected in the Critics' Week at Cannes Film Festival 2023. Morad developed his debut feature film *Aisha Can't Fly Away* in Cinéfondation, the residency of Cannes Film Festival, in Torino Film Lab and Rotterdam Lab IFFR.

DIRECTOR'S FILMOGRAPHY

- 2023** **I Promise You Paradise** short film
- 2021** **Khadiga** short film
- 2021** **What We Don't Know About Mariam** short film
- 2020** **Henet Ward** short film

FRANCE, GERMANY, LESOTHO

ANCESTRAL VISIONS OF THE FUTURE

LEMOHANG JEREMIAH MOSESE



SYNOPSIS

At the heart of this cinematic ode lies the director's own biographical journey, a deeply personal exploration of identity, childhood, death, and exile through the eyes of a puppeteer, a mother, a boy, a farmer and a city. In the annals of fifteen years spent in exile, the director finds himself suspended between worlds, neither rooted nor free, wholly here nor there, as if an unseen hand perpetually pulls the earth beneath his feet, casting him into a ceaseless spiral of elusive matter, always beyond his grasp, teetering on the precipice of madness. Entombed in this profound dislocation, the cries, the pleadings, the laments of yearning for a home reach their exaltation and become a pageantry. The essay does not seek to distinguish reality from image, world from screen, the tangible from what is otherwise elusive. Instead, it seeks fidelity to the kind of experience into which cinema often leads: the sense of a life beyond or between oneself and others, unravelling in a world that is already cinema.

LOGLINE

This film is an essayistic allegory, a biography of Lemohang Jeremiah Mosese: an ode to cinema, internal nod to his mother.



Lemohang
Jeremiah Mosese,
Director and DoP



Marie Balducci,
Producer

NEED TO COMPLETE THE FILM

Financing special effects and sound mixing

GENRE / SPECS

Docufiction / Color

CURRENT TIME / ESTIMATED RUNTIME

60' / 90'

LANGUAGE / SUBTITLES

Southern Sotho / English

BUDGET / FINANCING NEEDED

€ 275.000 / € 75.000

MAIN PRODUCTION COMPANY

Agat Films

CO-PRODUCTION COMPANIES

Mokaoari Street Media,
Seera Films GmbH

CURRENT STATUS OF PROJECT

Early stage of the post-production, first rough cut edited

FUNDS OR AWARDS RECEIVED

Medienboard Berlin, ARTE,
World Cinema Fund (WCF)

CREATIVE TEAM

Lemohang Jeremiah Mosese,
Director and DoP
Philip Leteka, *Second DoP*
Arata Mori, Editor
Siphiwe Nzima, Sobo Bernard,
Mochesane Kotsoane, *Main Cast*

DELEGATE PRODUCTION COMPANY

Agat Films

ADDRESS

52, rue Jean-Pierre Timbaud
75011, Paris, France

DIRECTOR'S CONTACTS

Lemohang Jeremiah Mosese
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jmosese@gmail.com

PRODUCER'S CONTACTS

Marie Balducci
+33 676873516
marie.balducci@agatfilms.com

DIRECTOR'S STATEMENT

What kept me enduring Europe for these 12 years is the belief that I would return home someday. It wasn't until last year that it dawned on me that this return would never happen, because the place doesn't exist. I created a place in my head, a utopia of a city to return to, made up of my childhood memories, that I had to revisit in the film. This film is a biographical work, containing fragments of my childhood imagination. It confronts memories of me playing and jumping over the lines of the game "Chiko", and also jumping over traces of blood of weekend violence on Monday mornings on my way to school with a knife — an Okapi knife, adorned with stars. My imagination became so fragmented about the place where I grew up both vile and beautiful. The longer I was away, the more I started to forget the bad parts, and I recreated a beautiful city that one day I will return to, filled with only the most lovely memories. Only the whistling, only the beautiful "toy" knife adorned with stars, and only the lines of the "Chiko" game remain vivid in my mind as I reconstruct my city to come back to.

DIRECTOR'S BIOGRAPHY

Lemohang Jeremiah Mosese is a Berlin-based filmmaker and visual artist from Hlotse, Leriba, Lesotho. His works are a complex investigation of identity and its amorphous quality in relation to time. Indeed, Mosese's art is a layered exploration of the physical cycles of life, death, and rebirth in relation to human subjectivity. A self-taught filmmaker, his feature-length, visual essay film *Mother, I am Suffocating, This Is My Last Film About You* was selected for Final Cut in Venice 2018, winning six awards. It premiered at the Berlinale Forum in 2019 and continues to be showcased in film festivals and museums, including MOMA. Mosese was one of three filmmakers selected for Biennale College Cinema with his first narrative feature film, *This Is Not a Burial, It's a Resurrection*, which won over 30 awards, including the Jury Award for Visionary Filmmaking at Sundance Film Festival 2020. It was released and included in the Criterion Collection in 2022. The film garnered critical acclaim, including glowing reviews in the New York Times and Los Angeles Times.

DIRECTOR'S FILMOGRAPHY

- 2020** **This Is Not a Burial, It's a Resurrection** feature fiction
- 2019** **Mother I am Suffocating. This Is My Last Film About You** feature documentary
- 2016** **Behemoth or the Game of God** short film
- 2014** **For Those Whose God Is Dead** short film
- 2013** **Mosonngoa** short film
- 2008** **Loss of Innocence** video installation
- 2007** **Tears of Blood** short film

LEBANON, FRANCE, QATAR, SAUDI ARABIA

IN THIS DARKNESS I SEE YOU

HATTA BEL ATME BCHOUFAK

NADIM TABET



SYNOPSIS

A Lebanese ghost story. Tarek, a young Syrian deserter, seeks refuge in Lebanon with the hope of eventually making his way to Europe. He finds work at a construction site in a forest near a Lebanese village, but quickly discovers that the locals are hostile towards Syrian workers due to the painful memories of the Syrian military occupation of Lebanon in the 1990s. As the construction work progresses, strange and life-threatening events begin. The Syrian workers suspect the villagers of sabotaging their work, which amplifies the tension between the two clans. In the midst of this paranoia, Tarek is subject to strange visions in which he sees a woman lurking in the forest. He gradually understands that she might be the ghost of a woman who was murdered during the occupation. Despite Tarek's warnings, no one believes his theory that she's the one responsible for these occurrences, not even Rana, a young Lebanese villager whom he befriends. Meanwhile, the tension continues to rise between the Syrians and the Lebanese, and Rana resolves to help Tarek unravel the mystery of this woman before it is already too late and the confrontation between the two clans becomes unavoidable.

LOGLINE

Strange and life-threatening events in a construction site create tension between the Syrian workers and the Lebanese villagers. Tarek, one of the workers, becomes convinced that the site is haunted.



Nadim Tabet,
*Director
and Screenwriter*



Georges Schoucair,
Producer



Eli Souaiby,
Producer

NEED TO COMPLETE THE FILM

Editing, color grading, sound mixing, English or French subtitles, master DCP

GENRE / SPECS

Fiction / Color

CURRENT TIME / ESTIMATED RUNTIME

60' / 105'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING NEEDED

€ 693.176 / € 154.533

MAIN PRODUCTION COMPANY

About Productions

CO-PRODUCTION COMPANY

Andolfi

CURRENT STATUS OF PROJECT

Assembly edit

SALES

Mad World International Sales

FUNDS OR AWARDS RECEIVED

Cairo Film Connection Prize, Red Sea Fund, Doha Film Institute Production Fund, Lebanese Film Fund, Film Clinic MENA Distribution, Mad World International Sales

CREATIVE TEAM

Nadim Tabet,
Director and Screenwriter
Antoine Waked, Jamal Belmahi, *Screenwriters*
Mark Khalife, *DoP*
Ziad Jallad, Marilyne Naaman,
Main Cast
Nadine Ghanem, *Set Designer*
Beatrice Harb, *Costume Designer*
Emmanuel Zouki, *Sound*
Charbel Haber, *Music*

DELEGATE PRODUCTION COMPANY

About Productions

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DIRECTOR'S CONTACTS

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PRODUCERS' CONTACTS

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Eli Souaiby
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eli@clandestino.film

DIRECTOR'S STATEMENT

Is it possible to continuously build upon rubble of the past without being haunted by the ghosts of our history? The idea of my film began to take shape in my mind as I walked through a forest in Lebanon and witnessed Syrian workers constructing a real estate complex. Shortly after, I saw a curfew sign in the nearby village forbidding Syrians from circulating beyond a certain hour. I quickly felt these two images revealed a larger truth about my country and realised it was related to this strange feeling that Lebanon is stuck in a spiral of eternal repetition of violence whose origin can be found in its inability to confront the taboos of the past. The central taboo is the complex relationship between Lebanon and Syria, which formed only one entity at the beginning and have maintained a complex bond since their separation into two states. The figure of the ghost seems to me an accurate metaphor to describe how, in Lebanon, the past haunts the present and I have a feeling that if walls are being built between people everywhere in the world, it is because instead of facing their "history", several countries accuse the "other" of being the cause of all.

DIRECTOR'S BIOGRAPHY

Nadim Tabet directed several short films that have been screened internationally. In 2001, he co-founded the Lebanese Film Festival and worked as a film programmer for several European festivals. His first feature film *One of These Days* premiered in Rome Film Fest and was sold by Celluloid Dreams. He is currently in the post-production phase of his second feature *In This Darkness I See You* and developing a series titled *Faraya*. Nadim Tabet also directs fashion films and music videos for several bands coming from Europe and the Arab world and gives conferences on cinema in various universities.

DIRECTOR'S FILMOGRAPHY

- 2021** **Enfin la nuit** video essay
- 2021** **Un dessin dans le ciel** video essay
- 2017** **One of These Days** feature fiction
- 2014** **Summer 91** short film

EGYPT, NORWAY, SAUDI ARABIA, QATAR, FRANCE
MY FATHER'S SCENT
MOHAMED SIAM



SYNOPSIS

In the early morning of the Big Feast, the ailing patriarch is found dead. Suspicion immediately befalls the youngest son, who had reluctantly stayed the night by his father's side. The timing of the father's death is fueled by their distrust of the prodigal youngest son's reputation as being a loner and dropout underdog.

The narrative then rewinds to the night before, exposing the father-son's dysfunctional relationship. Through an intense war of words, both men reveal every secret in their arsenal, stripping away a lifetime of facades.

Over one day and night, we are drawn into their emotional intergenerational journey and geographical odyssey, experiencing the turbulent arc of their fraught yet poignant father-son bond.

LOGLINE

Following the father's discharge from the hospital, his son stays overnight with the ailing patriarch in the confined spaces of the family home. They forge a deeper bond, revealing intimate secrets. Little do they realize, this would be their first true connection and ultimate farewell.



Mohamed Siam,
*Director, Screenwriter
and Producer*



Mohamed Hefzy,
Producer



Fady Atallah,
Co-producer

NEED TO COMPLETE THE FILM

Editing, color grading, sound mixing, English or French subtitles, master DCP, marketing, publicity and distribution

GENRE / SPECS

Fiction / Color

CURRENT TIME / ESTIMATED RUNTIME

48' / 96'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING NEEDED

€ 555.379 / € 100.000

MAIN PRODUCTION COMPANY

ArtKhana, Film Clinic

CO-PRODUCTION COMPANIES

Duo Film, B-Retta, Arizona Films

CURRENT STATUS OF PROJECT

Editing close to picture lock

FUNDS OR AWARDS RECEIVED

Doha Film Institute, Visions Sud Est, Organisation Internationale de la Francophonie, Sorfond, Red Sea Fund, Malmö - Swedish Film Institute Award

CREATIVE TEAM

Mohamed Siam, *Director, Screenwriter and Producer*
Ahmed Amer, *Screenwriter*
Omar Abou Douma, *DoP*
Ahmed Malek, Kamel El-Basha, Mayan El-Sayed, Dounia Maher, *Main Cast*
Ahmed Hafez, *Editor*
Assem Ali, *Set Designer*
Nayera Dahshoury, *Costume Designer*
Jocelyn Robert, *Sound*

DELEGATE PRODUCTION COMPANY

ArtKhana, Film Clinic

ADDRESS

6a Ismail Mohamed St, Zamalek, Giza, Egypt

DIRECTOR'S CONTACTS

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PRODUCERS' CONTACTS

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DIRECTOR'S STATEMENT

At its core, it is a film about toxic masculinity and contemporary manhood in a patriarchal society built on social traditions. It unfolds as a poetic odyssey, peeling back the layers of our complex understanding of family, love, time, and our home. The film navigates the depths of raw human emotion through evocative visuals, sound, and music. With the war of words, both men battle only to realize at the end that there is more in their secrets that binds them than family ties. The film was initially an angry note that turned spontaneously into a love letter. Many painful moments in the film will be turned into heartwarming ones in a comic context. The central premise is poignant: if each of us who has lost a loved one could spend one final night with them, would we settle old scores or mend broken bridges?

DIRECTOR'S BIOGRAPHY

Mohamed Siam is a documentary and fiction film director. He studied psychology before transitioning to filmmaking and has participated in Cannes Cinéfondation, Sundance Institute Labs, and Berlinale Campus Editing Studio where he worked intensively with Lars Von Trier's editor.

His documentaries, supported by Sundance and selected by NYFF and KVIFF, were distributed by Kino Lorber and received numerous accolades, including IDFA Opening Night Film and the Sheffield Jury Prize. His fiction film, *My Father's Scent*, is a part of a trilogy on Egyptian authority, delving into patriarchal society through a father-son relationship.

Siam has been awarded the MacDowell Colony Fellowship (2016), Global Media Makers Fellowship (2017), and Mellon Foundation Fellowship (2018). He was a guest lecturer at The New School and Brooklyn College and was a director in residence at the American University of Paris (2018-2021).

Currently, he is working on his next fiction film *Carnaval*, selected for Cannes Cinéfondation l'Atelier.

DIRECTOR'S FILMOGRAPHY

- 2024** **My Father's Scent** feature fiction
- 2018** **Amal** feature documentary
- 2016** **Whose Country?** mid-length documentary

MOZAMBIQUE, SOUTH AFRICA
THE PROPHET
O PROFETA
IQUE LANGA



SYNOPSIS

Pastor Helder is a Mozambican kind hearted evangelical pastor. He struggles with his own faith and lacks the ability to perform his sermons in a way that connects with and grows his congregation. He wishes to be a good pastor and a force for good through God, yet he fails. In despair, he seeks help in the mysterious world of witchcraft, making a deal with entities from the spiritual dimension. He wrestles with his feelings of self-doubt and his will to be a good man for his family and church, but eventually gives in to his greed. Helder sacrifices the life of animals as offerings in exchange for prophetic powers and begins performing miraculous sermons: the congregation now sees him as a prophet.

LOGLINE

A pastor's crisis of faith leads him to witchcraft with unexpected results. Helder, a kind hearted evangelical pastor living in the village of Manjacaze, Mozambique, struggles with faith as he fails to engage and grow his congregation through his sermons. Apparently going well at first, things will take an unexpected turn.



Ique Langa,
*Director
and Screenwriter*



Sousa Domingos,
Producer and Sound



Khalid Shamis,
Producer

NEED TO COMPLETE THE FILM

Editing, colour grading, sound mixing, English or French subtitles, master DCP, marketing, publicity and distribution

GENRE / SPECS

Fiction / BW

CURRENT TIME / ESTIMATED RUNTIME

88' / 88'

LANGUAGE / SUBTITLES

Portuguese, Shangaan / English

BUDGET / FINANCING NEEDED

€ 273.894 / €128.828

MAIN PRODUCTION COMPANY

Better

CO-PRODUCTION COMPANIES

Tubafilms

CURRENT STATUS OF PROJECT

Rough cut

FUNDS OR AWARDS RECEIVED

Motion Plus Productions, National Film

CREATIVE TEAM

Ique Langa,
Director and Screenwriter
Denilson Pombo, *DoP*
Admiro de Laura Munguambe,
Main Cast
Sara Carneiro, *Editor*
Douglas Condzo, *Set Designer
and Costume Designer*
Sousa Domingos,
Producer and Sound
Ailton Mataveia, *Music*

DELEGATE PRODUCTION COMPANIES

Better
Tubafilms

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Maputo, Mozambique

DIRECTOR'S CONTACTS

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PRODUCERS' CONTACTS

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Khalid Shamis
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DIRECTOR'S STATEMENT

The Prophet draws on my own life experience, pulling from my feelings of repentance, grief and guilt. The film uses the metaphor of a pastor who seeks prophetic powers through black magic. He lies to his congregation and community with unexpected results. Finally the pastor has to repent and face his feelings of guilt and grief. Inspired by Ozu, Bresson and Dreyer, the transcendental style of the film expresses a spiritual state through the use of a stern camerawork, an acting that devoids self-consciousness, and an editing that avoids editorial comment, thus eliciting an experience of transcendence in the audience. Telling stories is my purpose: as a storyteller my main intention was to tell this story in such a way. As my first feature length film this project means the world to me. My heart and soul yearn to tell a story about the place where I grew up and where my ancestors are from.

DIRECTOR'S BIOGRAPHY

Ique Langa grew up in Maputo, Mozambique. His first experience with rigorous training in the arts came in the form of his Bachelor's degree in 2011 when he joined The Open Window Institute in Pretoria, South Africa. Initially aiming to graduate in Animation, he unexpectedly fell in love with films after a minor in Film Studies. From that moment, cinema became a guiding force in his career, artistic endeavors, and personal life. After graduating as a film and television Major in 2015, he pursued work as an illustrator and videographer for two years in South Africa and Mozambique. Throughout his professional endeavors, he remained dedicated to nurturing his passion for cinema and illustration. In 2017, he sought further training in the craft of film directing and enrolled in the London Film School. After completing his studies, he graduated in 2021, equipped with advanced skills and a refined artistic vision. At the time of this writing, he is actively involved in filmmaking while residing and working in Maputo, Mozambique, where he also continues to pursue his career as an illustrator.

DIRECTOR'S FILMOGRAPHY

- 2024** **The Prophet** feature fiction
- 2021** **Oxy** short animation

BELGIUM, FRANCE, QATAR THOSE WHO WATCH OVER CEUX QUI VEILLENT KARIMA SAÏDI

FOCUS ON
WALLONIA-
BRUSSELS



FÉDÉRATION
WALLONIE-BRUXELLES



wbimages



SYNOPSIS

An immigrant ceases to be a traveller when he lies to rest in his host land. In Brussels, the world's second most cosmopolitan city, on what was once a military airport now a multi-faith cemetery, a new narrative unfolds - the story of our ancestors. Many immigrants of Arab and African descent have anchored themselves, their children, and families here in Belgium, and upon completing life's cycle, are now buried in their host land. As we, the living, visit our missing ones, our rituals and imagination strive to maintain a connection, weaving and extending the stories their traces recount. How do we communicate with our dead? What do they convey to us? How do they safeguard us, and how do we reciprocate? The film delves into these personal encounters, exploring them from intimate and diverse perspectives, interweaving these narratives. I observe *Those Who Watch Over* in this place where care is taken to honor the diversity of the deceased and their living kin, seeking to foster dialogue and understanding.

LOGLINE

In Brussels, a city shaped by its immigrant population, *Those Who Watch Over* explores the intimate and diverse ways in which Arab and African immigrants, now buried in their host land, continue to influence and connect with the living. Through personal rituals and imaginative narratives, the film reveals how the deceased protect and guide their descendants, fostering a dialogue between past and present in a place that honours the plurality of cultural and familial bonds.



Karima Saïdi,
Director
and Screenwriter



Julie Frères,
Producer

NEED TO COMPLETE THE FILM

Financing, sales, distribution and broadcasting

GENRE / SPECS

Documentary / Color

CURRENT TIME / ESTIMATED RUNTIME

90' / 90'

LANGUAGE / SUBTITLES

French, Italian, Arabic, Greek, Turkish, Persian, Azery / English

BUDGET / FINANCING NEEDED

€ 350.000 / € 70.000

MAIN PRODUCTION COMPANY

Derives

CO-PRODUCTION COMPANIES

Les Films d'Ici, Sophimages

CURRENT STATUS OF PROJECT

Image editing

FUNDS OR AWARDS RECEIVED

CCA Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, CBA Centre de l'Audiovisuel à Bruxelles, Media Creative Europe, RTBF, Vlaams Audiovisueel Fonds, Doha Film Institute, Centre National de la Cinématographie, Tax Shelter of Belgian Government, First Cut Lab

CREATIVE TEAM

Karima Saïdi, *Director and Screenwriter*
Caroline Guimbal, *DoP*
Yaël Bitton, *Editor*
Quentin Jacques, *Sound*

DELEGATE PRODUCTION COMPANY

Derives

ADDRESS

13 avenue Blonden
4000, Liege, Belgium

DIRECTOR'S CONTACTS

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PRODUCER'S CONTACTS

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DIRECTOR'S STATEMENT

A new history is being written on a virgin land once used as a military airport: that of our ancestors. By ending their life journey and choosing to rest here, many immigrants have anchored us, their children, and their families in their land of welcome.

I discovered the multi-faith plot in 2015 when my mother chose to be buried there. Having only known Moroccan cemeteries as whitewashed tombs where no photo or text other than a sura was permitted, I was speechless and taken aback to see my mother's grave surrounded by such a diverse and motley neighborhood. I was in the Muslim plot, where no two graves were alike. Everything was the opposite of what I knew.

As free as it is structured, as polyphonic as it is singular, this beautifully manicured site welcomes families of all origins, some of whom even come to picnic next to their dead. It's a truly shared place, where people talk to each other, help each other, and visit each other, much like in the life of a working-class neighborhood. These features make it a place that is more joyful than sad, and more frequented than the average cemetery.

DIRECTOR'S BIOGRAPHY

Karima Saïdi, born in Belgium in a Moroccan family, is currently developing *Those Who Watch Over*, a film about the multi-faith cemetery in Brussels, which is now in post-production and the second opus of her work on exile. Her first feature documentary, *A Way Home*, was selected at IDFA in 2020 and won awards at the Millenium and Aflam festivals in Brussels. In 2016, she directed *Aïcha*, a short documentary about her mother's death. In 2013, she created *Mur-murs et 10 voix*, a series of sound portraits of Moroccan immigrants in Brussels. Since 1997, Karima has worked as an editor for RTBF and developed a career as a documentary editor and continuity supervisor for feature films. She graduated from INSAS Film School and holds a master in screenwriting and film analysis from ULB University in Brussels. Karima Saïdi also lectures at the University of Liège and teaches at INSAS and ESAV in Marrakech.

DIRECTOR'S FILMOGRAPHY

- 2020** **A Way Home** feature documentary
- 2015** **Aïcha** short documentary

EGYPT

YOUR DAUGHTER *TA FILLE* SARA SHAZLI



SYNOPSIS

Sara is a 32-year-old Egyptian who still feels like her mother's child. Her mother, Marianne, continues to measure/see/experience herself in relation to her uncle, iconic Egyptian filmmaker, Youssef Chahine. Obsessed with the idea of cutting the umbilical cord to take control of her own life, Sara decides to move out of her childhood home downtown to live in a small house in the suburbs of Cairo. While Sara oversees the construction of her new home, she remembers her childhood in Cairo and the Ethiopian nanny who raised her. She finds the courage to confront Marianne with precise questions regarding their past.

Family archives and images of the present merge, childhood dreams and harsh reality confront each other. Will Sara be able to 'kill' her darling mother and give birth to a new life?

LOGLINE

Sara, a solitary little girl, grows up in Cairo with her Ethiopian nanny, Woody, and her workaholic mother. Twenty years later, Sara confronts her own mother and what it could mean to become a mother herself.



Sara Shazli,
Director, Screenwriter
and Editor



Marianne Khoury,
Producer

NEED TO COMPLETE THE FILM

Editing, color grading, sound mixing, English or French subtitles, master DCP, marketing, publicity, distribution, other co-producers, music

GENRE / SPECS

Docufiction / Color

CURRENT TIME / ESTIMATED RUNTIME

65' / 90'

LANGUAGE / SUBTITLES

French / English

BUDGET / FINANCING NEEDED

€ 350.100 / € 100.000

MAIN PRODUCTION COMPANY

Misr International Films

CURRENT STATUS OF PROJECT

First cut

FUNDS OR AWARDS RECEIVED

Cinemed Région Occitanie, French Kiss Studio, Saraband, Cairo Film Connection, Sard, CineGouna Platform, Bee Media productions, Clakett

CREATIVE TEAM

Sara Shazli, *Director, Screenwriter and Editor*
Mathilde Le Masson, Sara Shazli, *DoP*
Sara Shazli as the Daughter, Marianne Khoury as the Mother, *Main Cast*
Salma Sabry, *Set Designer*

DELEGATE PRODUCTION COMPANY

Misr International Films

ADDRESS

35 Champollion street, downtown 11511, Cairo, Egypt

DIRECTOR'S CONTACTS

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PRODUCER'S CONTACTS

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DIRECTOR'S STATEMENT

I was born into a family of filmmakers. My great-uncle, Youssef Chahine, a renowned Egyptian filmmaker, founded his own production company, Misr International Films, in 1972. My mother, Marianne Khoury, has been working in the same company as producer and director since 1982.

My mother's dreams were not just of a successful career. She was also consumed by her desire to be a mother. So that she could go back to work, my mother hired nannies, lots of nannies, to take care of my brother and I. Growing up, my mother was a shadow, a perfume I could smell from time to time in the hallways of my apartment and a voice on the phone. Her absence created a huge void.

In my family's downtown Cairo apartment, the camera has always replaced communication. In a subtle way, this film also raises the question of the transmission of passion from one generation to the next. What's left when the cameras stop rolling? And I cannot keep from asking myself: what kind of mother will I become?

I consider cinema to be the most noble form of expression that exists for me to tell my story and to face my mother. Perhaps it's the only language possible in this family.

DIRECTOR'S BIOGRAPHY

Graduated from the American University of Paris in Film Studies and from the International Film and TV School (EICTV) in Cuba where she did the three year program specializing in directing fiction, Sara Shazli also worked as an archivist at the French Cinémathèque of Paris and is now responsible of the archives department at Misr International Films in Cairo.

Her short film *Isabel* received the Best Short Film Award at the Cairo International Film Festival in the Official Competition "Cinema of Tomorrow" in 2020.

Her latest feature documentary *Back home* premiered at the Jihlava International Documentary Film Festival, Czech Republic in 2021 and has won the Nut Award of the Best Egyptian Film at the Aswan International Women Film Festival, Egypt, in 2022.

She is currently working on her second documentary film *Your Daughter* and co-writing her first feature fiction film, *Nour*, with the established French writer Anne-Louise Trividic.

DIRECTOR'S FILMOGRAPHY

- 2021** **Back Home** feature documentary
- 2019** **Isabel** short fiction
- 2019** **Madre** short documentary
- 2018** **Soma** short fiction

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

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Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

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Market for selected projects

labiennale.org
veniceproductionbridge.org