



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2025



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

VENICE GAP-FINANCING MARKET

VENICE
PRODUCTION
BRIDGE

VENICE
29 – 31.08.2025



VENICE GAP-FINANCING MARKET

VENICE, 29 – 31.08.2025

LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG



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

Consultants
Doede Holtkamp
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Lucas Rosant
Michel Reilhac
Liz Rosenthal

Collaborators
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Paolo Bertolin
Francesco Giai Via
Elena Pollacchi

La Biennale di Venezia
and its collaborators for
Venice Gap-Financing Market
Allegra Bell
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Francesca Emiliano
Erika Giorgianni
Marianna Lavano
Chiara Marin
Mariachiara Mancini
Alessandro Mezzalana
Nikolas Montaldi
Laura Pinto
Beatrice Simioni

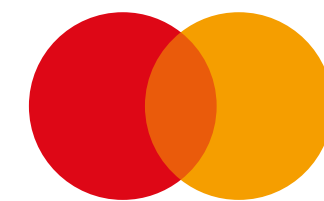
THE VENICE PRODUCTION BRIDGE PROUDLY WELCOMES THE 67 PROJECT TEAMS TO THE 12TH EDITION OF THE VENICE GAP-FINANCING MARKET, AN ANNUAL CELEBRATION OF GLOBAL FILMMAKING



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Genesi Congressuali

The Venice Production Bridge is delighted to welcome the selected projects to the 12th edition of the Venice Gap-Financing Market, our annual celebration of global filmmaking.

Since its inception in 2014, the Venice Gap-Financing Market has been dedicated to inclusivity, embracing all genres, budget ranges, and voices.

We champion diverse storytellers, from emerging producers to seasoned industry veterans, and showcase projects by both first-time directors and acclaimed filmmakers.

In 2025, we are honored to present **40 Fiction and Documentary projects** and **14 Immersive projects**, carefully selected from a **record-breaking 330+ submissions from producers worldwide**. Additionally, in collaboration with the Festival and La Biennale di Venezia's training initiatives—**Biennale College Cinema & Immersive**—we are proud to feature **10 Immersive projects** from the **9th edition of the Biennale College Cinema Immersive** and **3 Fiction projects** from the **13th edition of the Biennale College Cinema**.

This year, the VPB Focuses will be on the United Kingdom, supported by the British Film Institute; Chile, supported by the Ministerio de las Culturas, las Artes y el Patrimonio, Gobierno de Chile; and Morocco, supported by the Centre Cinématographique Marocain. Additional feature films and Immersive projects from these focus countries have been selected for the Venice Gap-Financing Market and are highlighted in this brochure.

For this upcoming edition, we are excited to welcome new fiction, animation, and documentary projects from notable filmmakers such as **Kamila Andini, Yann Gonzalez, Emily Atef, Julianknxx, Ulrich Seidl, Ana Cristina Barragán, João Pedro Rodrigues, Tina Gharavi, Babak Jalali, Tamara Koteveska, Luis Ortega, Upamanyu Bhattacharyya, and Fernando Guzzoni**, to name just a few. Among the Immersive projects, we are thrilled to present new works by award-winning creators including **Singing Chen, Adriaan Lokman, Emi Sfar and Irena Bauman, Ethan Shaftel, Corine Meijers and Mark Meeuwenoord, Darren Emerson, Ersin Han Ersin, Yann Deval and Barbara Mydlak, Randall Okita, Celine Daemen**, among many others.

We are delighted to welcome back to Venice THE SOUFFLEUR by Gastón Solnicki, which was presented at the VGFM in 2024 and is now set to premiere in the Orizzonti competition.

Earlier this spring, several projects previously supported by the Venice Production Bridge premiered in **Cannes**. **PROMISED SKY** by **Erige Sehiri**, presented at the VGFM in 2024, was the **Opening Film of Un Certain Regard 2025**. Further premieres included **KARAVAN** by **Zuzana Kirchnerová** (VGFM 2023) and **THE MYSTERIOUS GAZE OF THE FLAMINGO** by **Diego Céspedes** (VGFM 2022), which won the **Prix Un Certain Regard 2025**. The Immersive experience **IN THE CURRENT OF BEING** by **Cameron Kostopoulos**, presented at the VGFM in 2024, had its international premiere in the **Cannes Immersive competition**.

We also would like to acknowledge the tremendous success of **FLOW** by **Gints Zilbalodis**, presented at the VGFM in 2022, both in awards and with audiences worldwide over the past year. The film's award trajectory culminated in the **Academy Award for Best Animated Feature Film** at the **Oscars** in March 2025. Earlier, **FLOW** also received the prestigious **Golden Globe award for Best Animated Motion Picture**, the **Best International Film** at the **Independent Spirit Awards**, and the **Best European Animated Feature** at the **European Film Awards**. The film was released in territories including the **United States, UK, France, Germany, Italy, Spain, Switzerland, Greece, and many others in Europe**, as well as countries in the **Middle East, Asia, and Latin America**. According to *Variety*, as of June 2025, it grossed over €50 million at the global box office.

As always, our special thanks and deepest gratitude go to **Creative Europe** and its **MEDIA** programme for their continuous support of the VGFM.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

Thanks to
MAMMUTMEDIA

Venice Gap-Financing Market for 2025 has been edited using the information assembled by July 22nd, 2025. The Venice Production Bridge may not be held responsible for possible errors.

PROJECTS IN ORDER OF SECTION

	FICTION AND DOCUMENTARY PROJECTS		BIENNALE COLLEGE CINEMA FICTION PROJECTS
12	93 - ECHO FROM A COLLAPSE	94	ORANGE PEEL
14	A TOWN IN NOVA SCOTIA	96	SAVING THE DAY
16	A WHITE HOUSE	98	SUMMER 1999
18	AFONSO'S SMILE		
20	ANIME TRASPARENTI (ECHOES OF LIGHT)		IMMERSIVE PROJECTS
22	AMAPOLA	102	AFTER BEING SHATTERED INTO DUST
24	ÁRRU	104	BETA AQUARIII
26	ATHOS 2643	106	CARVED IN TIME
28	CALL ME QUEEN	108	CHRONICA
30	CARO NANNI	110	DREAM OF BELONGING
32	CULEBRA CUT	112	FEAR CITY PARADISE
34	DISTANCES	114	IMPROV MUSIC COLLECTIVE DNA? AND? - A VR MUSIC IMPROVISATION EXPERIENCE
36	DOG LEGS	116	LADY LAZARUS
38	DRIFTING IMAGES	118	MELODIES OF RESILIENCE
40	EMERALD BUTTERFLY	120	O
42	FOROUGH: LET US BELIEVE IN THE BEGINNING OF THE COLD SEASON	122	POETICS OF SOIL
44	FOUR SEASONS IN JAVA	124	THE AMAZON GOLD
46	HEIRLOOM	126	THE FOOTAGE
48	I'LL FORGET YOUR NAME	128	THE OPPOSITE OF BEING
50	IN THE BLACK FANTASTIC		
52	LOVE STORY WITH A DANCING MAN		BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS
54	MAGNETIZED	132	ALCHEMICAL RECLAMATION
56	MAY YOU OUTLIVE US	134	BEYOND THE WINDOW
58	MAYA BUTTERFLY	136	CHANNELERS
60	MY WAY	138	CHURCH OF GLASS
62	ORSOQ - SEASONS OF SOLITUDE	140	GUT INSTINCT
64	PEOPLE STILL DIE OF LOVE	142	OWL HOUSE
66	REBELLION OF MEMORY	144	PERSONA
68	SAVE OUR SOULS	146	THE SOUND OF ONE EYE CLOSING
70	SERAFIMA	148	WE DO NOT BELIEVE IN A GOD WHO CANNOT DANCE
72	SOUND OF SILENCE	150	WHAT THE FOX
74	TARFAYA		
76	THE BLACK PEARL		
78	THE MAMMOTHS THAT ESCAPED THE KINGDOM OF ERLIK KHAN		
80	THE MISSING CAMEL		
82	THE OUTSIDE		
84	TO DIE ON YOUR FEET		
86	TORN HEART		
88	WILD HORSE IN THE ROTTEN WEST		
90	WILD WILD EAST		

PROJECTS IN ORDER OF THEIR CURRENT STATUS

	FICTION AND DOCUMENTARY PROJECTS		BIENNALE COLLEGE CINEMA FICTION PROJECTS
	<i>DEVELOPMENT</i>		<i>DEVELOPMENT</i>
18	AFONSO'S SMILE	94	ORANGE PEEL
34	DISTANCES	98	SUMMER 1999
86	TORN HEART		
	<i>FINANCING</i>	96	<i>FINANCING</i> SAVING THE DAY
14	A TOWN IN NOVA SCOTIA		
16	A WHITE HOUSE		
20	ANIME TRASPARENTI (ECHOES OF LIGHT)		IMMERSIVE PROJECTS
22	AMAPOLA	106	<i>DEVELOPMENT</i>
32	CULEBRA CUT	110	CARVED IN TIME
36	DOG LEGS	112	DREAM OF BELONGING
40	EMERALD BUTTERFLY	114	FEAR CITY PARADISE
42	FOROUGH: LET US BELIEVE IN THE BEGINNING OF THE COLD SEASON		IMPROV MUSIC COLLECTIVE DNA? AND? - A VR MUSIC IMPROVISATION EXPERIENCE
54	MAGNETIZED	118	MELODIES OF RESILIENCE
58	MAYA BUTTERFLY	120	O
60	MY WAY	126	THE FOOTAGE
64	PEOPLE STILL DIE OF LOVE	128	THE OPPOSITE OF BEING
68	SAVE OUR SOULS		
70	SERAFIMA	102	<i>PRE-PRODUCTION</i>
74	TARFAYA	104	AFTER BEING SHATTERED INTO DUST
84	TO DIE ON YOUR FEET	108	BETA AQUARIUM
	<i>PRE-PRODUCTION</i>	116	CHRONICA
12	93 - ECHO FROM A COLLAPSE	122	LADY LAZARUS
26	ATHOS 2643	124	POETICS OF SOIL
56	MAY YOU OUTLIVE US		THE AMAZON GOLD
62	ORSOQ - SEASONS OF SOLITUDE		
72	SOUND OF SILENCE		BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS
80	THE MISSING CAMEL		<i>DEVELOPMENT</i>
82	THE OUTSIDE	138	CHURCH OF GLASS
90	WILD WILD EAST	140	GUT INSTINCT
	<i>PRODUCTION</i>	142	OWL HOUSE
38	DRIFTING IMAGES	146	THE SOUND OF ONE EYE CLOSING
46	HEIRLOOM	148	WE DO NOT BELIEVE IN A GOD WHO CANNOT DANCE
50	IN THE BLACK FANTASTIC		
52	LOVE STORY WITH A DANCING MAN		<i>PRE-PRODUCTION</i>
66	REBELLION OF MEMORY	132	ALCHEMICAL RECLAMATION
78	THE MAMMOTHS THAT ESCAPED THE KINGDOM OF ERLIK KHAN	134	BEYOND THE WINDOW
88	WILD HORSE IN THE ROTTEN WEST	136	CHANNELERS
	<i>POST-PRODUCTION</i>	150	WHAT THE FOX
24	ÁRRU		
28	CALL ME QUEEN	144	<i>PRODUCTION</i> PERSONA
30	CARO NANNI		
44	FOUR SEASONS IN JAVA		
48	I'LL FORGET YOUR NAME		
76	THE BLACK PEARL		



**FICTION
AND
DOCUMENTARY
PROJECTS**

DENMARK, FAROE ISLANDS, ICELAND

93 - ECHO FROM A COLLAPSE

93 - EKKO FRA ET KOLLAPS

ANDRIAS HØGENNI

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Echoes of a Collapse marks Høgeni's creative documentary debut and most ambitious work to date. Returning to the Faroe Islands to confront the collective trauma of the 1990s economic crisis, he combines archive, first-person testimony and stylized reconstructions into a multi-voiced portrait of collapse and resilience. Known for his melancholic yet humane tone, Høgeni won the Canal+ Award at Cannes Semaine de la Critique for *No Ill Will*. He lives and works between Tórshavn, Odense and Copenhagen.

LOGLINE

93 - Echoes of a Collapse invites international audiences into a little-known yet deeply universal story: What happens when the system a society trusts collapses? And what does true leadership look like in the eye of the storm?

SYNOPSIS

In 1993, the Faroe Islands faced one of the most dramatic and under-reported financial collapses in Nordic history. After years of rapid growth, the country's two largest banks failed, triggering mass bankruptcies, evictions, and emigration. At the center stood Marita Petersen – the Faroe Islands' first female Prime Minister – tasked with averting total collapse. Under intense pressure, she negotiated with Denmark, managed deep internal party rifts, and made decisions that saved the nation but cost her everything. *Echoes of a Collapse* is a gripping political thriller and character-driven documentary that blends interviews, archival material, and stylized reconstructions. It's a story of power, sacrifice, and forgotten leadership, exploring how small nations navigate global systems designed without them. What does it take to lead when no one else will?



Andrias Høgeni,
Director and Writer



Rikke Tambo Andersen,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Seeking co-producers/post-pro support. Applying to Nordic Fund. Open to global partners drawn to film's themes of post-colonialism & leadership.

FORMAT / RUNTIME

HD / 85' / 52'

Colour

LANGUAGES

Danish, Faroese, Icelandic, English

LOCATIONS

Denmark, Faroe Islands, Iceland, US

BUDGET / FINANCING IN PLACE

€ 612.305 / € 475.607

MAIN PRODUCTION COMPANY

Tambo Film ApS

CO-PRODUCTION COMPANIES

Tambo Film, Saga Film, Kykmyndir

PARTNERS ATTACHED

DFI/Norddok, Film Fyn

CREATIVE TEAM

Andrias Høgeni,
Director and Writer
Rikke Tambo Andersen,
Producer
Jon Hammer, Arnar Benjamin
Kristjansson, Co-producer
Maria Winter, Editor

DELEGATE PRODUCTION COMPANY

Tambo Film ApS

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DIRECTOR'S STATEMENT

When Marita Petersen became Prime Minister in 1993, the Faroe Islands were in free fall. The two main banks had collapsed, the fishing industry was unraveling, and state-backed guarantees turned into massive public debt. With unemployment, forced auctions, and emigration surging, Marita – the first female head of government – stepped in to avert total collapse. This documentary tells the story of one woman's political fight during a year of crisis, framed by the broader economic collapse that reshaped the Faroes in the 1990s. Through Marita, we depict a society on the brink, where people had to choose between food and bills, and even public servants went unpaid. While negotiating a controversial Danish bailout, Marita also battled for power within her own party. Our aim is to create a political thriller – told through interviews, archives, and stylized reconstructions – about leadership under pressure, the cost of unpopular decisions, and a trauma still echoing across Faroese society. I want to explore the collapse I grew up with – and the strength of a woman who was never fully recognized.

PRODUCTION COMPANY PROFILE

Tambo Film is a female-led production company based in Copenhagen, founded in 2017 by producer Rikke Tambo Andersen. The company produces bold, director-driven fiction, documentary, and hybrid films that challenge cinematic norms. Known for artistic integrity and international co-productions, Tambo Film's titles have premiered at CPH:DOX, Sundance, and Berlinale. *About a Hero* opened IDFA 2024. Other recent films include *The Last Human*, *Absolute Beginners*, and *Brief History of a Family*.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2024 **About a Hero** by Piotr Winiewicz
- 2024 **Brief History of a Family** by Lin Jianjie
- 2024 **A Place in the Sun** by Mette Carla Albrechtsen
- 2022 **The Last Human** by Ivalo Frank
- 2021 **Absolute Beginners** by Thora Lorentzen
- 2020 **The Penultimate** by Jonas Kærup Hjort

UNITED KINGDOM
**A TOWN
 IN NOVA SCOTIA**
 BABAK JALALI

FICTION FEATURE | FINANCING



© Stephen Shore

DIRECTOR'S BIOGRAPHY

Babak Jalali is a British-Iranian filmmaker. After receiving degrees in East European Studies and Politics at University of London, Babak went to London Film School, graduating in Filmmaking. His short film *Heydar* was nominated for a BAFTA. His debut feature *Frontier Blues* was selected at Locarno. It was released in cinemas in the UK, Switzerland and Austria. *Radio Dreams* won the Tiger Award at the International Film Festival Rotterdam. *Land* premiered at the Berlinale 2018. His fourth feature, *Fremont*, premiered at Sundance 2023, won many awards and was released theatrically in over 20 territories.

LOGLINE

A heartwarming tale of a decades-long friendship between two men in their 70s, Leon and Saleh, on a Liverpool council block, *A Town in Nova Scotia* evokes with humour and tenderness the enduring bonds we form in life, the beauty of companionship, and the themes of community and resilience.

SYNOPSIS

Leon, an Irishman in his 70s, lives in a council block flat in the metropolitan area of Merseyside - his wife died recently, and his daughter Anna moved to Canada. His closest companion is his old colleague and best friend Saleh, of similar age who also lives alone on the same floor of the building. Leon and Saleh have been thick as thieves for years; still Leon finds it hard to talk to him about the recent plea his daughter Anna has made for him to join her and her family across the pond and start a new life in Nova Scotia. When Saleh returns home from hospital after a leg operation, he struggles with his mobility and finds he needs a cane to walk. Worrying for his friend, Leon offers to help. When they hear news of a horrific fire that destroyed another council block in London, tragically claiming the lives of dozens of its residents, an unnerving panic is triggered in Leon; what would happen if the same thing happened to their building?



Babak Jalali,
 Director and Writer



Naima Abed,
 Producer



Emilie Georges,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 We are looking at equity partners to cover the gap in financing (already have a broadcaster funder, BBC, and BFI).

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES

English

LOCATIONS

Liverpool

BUDGET /

FINANCING IN PLACE

€ 4.100.000 /

€ 3.300.000

MAIN PRODUCTION COMPANY

Paradise City

PARTNERS ATTACHED

BBC, BFI

CREATIVE TEAM

Babak Jalali,
 Director and Writer
 Carolina Cavalli, Writer
 Naima Abed, Emilie Georges,
 Producers

DELEGATE PRODUCTION COMPANY

Paradise City

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DIRECTOR'S STATEMENT

I watched Grenfell Tower in West London burn down on television. It was a building I had passed countless number of times or countless times over the years having gone to school nearby. Over 70 people lost their lives in the fire. It happened just over a year after Britain voted to leave the European Union. In the campaigning that took place during the EU vote, a lot of fear was instilled in people to resent otherness. Many people spoke of the dismay they felt towards foreigners who had destroyed their way of life and created the financial hardships they now lived under. Communities that for many years had included members of a large array of different groups were now suspicious of each other. What struck me with the Grenfell Tower fire was the stories that emerged immediately after. Residents from different backgrounds and cultures selflessly helping each other escape. In unison, they all wondered: what the authorities had done? Where were they? It was almost like a reverse of the Brexit rhetoric. It was very moving. Communities often show their best light during very dark moments.

PRODUCTION COMPANY PROFILE

Based in Paris and London, Paradise City produces international films and series. Founded by Emilie Georges and Naïma Abed, they've contributed to acclaimed projects like *Call Me by Your Name* by Luca Guadagnino and *Drift* by Anthony Chen. In 2025, they won the Grand Prize at Sundance Film Festival with its US debut, *Atropia* by Hailey Gates. Paradise City is currently developing around fifteen ambitious projects with a diverse roster of recognized and emerging talents.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *Atropia* by Hailey Gates
- 2025** *Dreams in Nightmares* by Shatara Michelle Ford
- 2024** *Lilies Not for Me* by Will Seefried
- 2023** *Drift* by Anthony Chen

ITALY, FRANCE

A WHITE HOUSE LA CASA BIANCA

FRANCESCO ROMANO

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Francesco Romano was born in 1992 on the outskirts of Naples. He studied Visual Arts at the University of Salerno and later graduated from the Centro Sperimentale di Cinematografia, the National Film School in Rome. He directed the short film *Tropicana*, which won the Best Director Award at Alice nella Città, and *Ambasciatori*, selected at numerous international festivals, including the Festival du Court Métrage de Clermont-Ferrand 2022 and the Telluride Film Festival and shortlisted at David di Donatello 2023. Alongside directing, he works as a D.O.P. on documentary films.

LOGLINE

A woman hosts an important Camorra boss, their encounter will radically change her life.

SYNOPSIS

Early '90s, hinterland of Naples. Felicetta feels marginalized by the wealthy side of her family and the social context in which she lives. One day a Camorra boss in hiding, Salvatore, asks her for shelter. After some hesitation she feels forced to accept. The man immediately contributes to increase the clientele of her small dairy shop and to her redemption. He does not appear to be as bad as the reputation that precedes him. He proves to be attentive and caring toward her. Their meetings, at first sporadic, become more and more frequent. Until Salvatore disappears unexpectedly, destroying the illusion of an impossible relationship. He will return, but something has changed. He is suspicious and paranoid. Their meetings now take place in a bunker that Salvatore has built under the house. Felicetta will have to come to terms with the echo of a strong feeling and the limitations of an oppressive relation that he wants to impose on her.



Francesco Romano,
Director and Writer



Raffaella Pontarelli,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We seek meetings with International and Italian broadcasters, co-producers, funds and festival reps to support financing and promote global outreach.

FORMAT / RUNTIME

2.39:1 Digital / 95'

Colour

BASED ON

True event

LANGUAGES

Italian, Neapolitan Dialect

LOCATIONS

outskirts of Naples

BUDGET /

FINANCING IN PLACE

€ 1.499.983 /

€ 1.090.812

MAIN PRODUCTION

COMPANY

Amarena Film

CO-PRODUCTION

COMPANIES

Bocalupo Films

PARTNERS ATTACHED

MIC-Italian Ministry of Culture;

CNC- Centre National du

Cinéma et de l'image animée;

FCRC-Film Commission

Regione Campania

CREATIVE TEAM

Francesco Romano,

Director and Writer

Armando Iovino,

Mara Fondacaro, Writers

Raffaella Pontarelli, Producer

DELEGATE PRODUCTION

COMPANY

Amarena Film

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

I was born and raised in the Neapolitan hinterland. I have known several people who, in an indirect way, have lived alongside organized crime. I feel a deep hatred for them they have ruined my territory in the code of silence, yet I grew up playing with their children. Camorra is disgusting this is established but I want to show the reasons of those who have approached it without trivialising choices or uttering simplistic judgments. Felicetta feels marginalised by the context in which she live and finds a chance for redemption after her encounter with the boss. Her story intersects with evil and somehow feeds on it. She is fascinated by power but also by those who, unlike everyone else, seem to truly understand her. In this narrative the megalomania that often accompanies stories about the Camorra is set aside. I wish the viewer to ponder this question - perhaps even one that remains unresolved in me: who is Felicetta, a woman seeking redemption or an accomplice?

PRODUCTION COMPANY PROFILE

Amarena Film is an independent production company based in Italy. It focuses on bold, emotionally resonant feature films and documentaries with global appeal. Amarena supports visionary filmmakers through development, production, and distribution. Its titles have screened at major festivals like Venice, IDFA, and Hot Docs.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 *Il ponte* by Giacomo Bendotti

2025 *Where I End and You Begin* by David Power

2023 *Tempo d'attesa* by Claudia Brignone

PORTUGAL, LUXEMBOURG, ITALY

AFONSO'S SMILE O SORRISO DE AFONSO

JOÃO PEDRO RODRIGUES

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

João Pedro Rodrigues is an internationally acclaimed Portuguese filmmaker. He has written and directed 19 short films and 7 features, including *The Ornithologist* (2016, Portugal, France and Brazil), awarded the Silver Leopard for Best Director (69th Locarno IFF); *Where Is This Street? or With No Before and After* (2022, Portugal and France), selected for the 75th Locarno IFF; and *Will-O'-The Wisp* (2022, Portugal, France) which premiered in Cannes, at the Directors Fortnight.

LOGLINE

After spending his childhood in Macau, Afonso returns to Lisbon during the Carnation Revolution of April 25, 1974. Amidst the country's upheaval, he navigates an agitated adolescence and experiences a personal revolution - discovering himself and his sexuality.

SYNOPSIS

In the aftermath of the April 1974 Revolution, 16-year-old Afonso returns from Macau to Lisbon to live with his artist mother, Noémia. His father, Heitor, a leftist naval officer, remains in Macau, where he discreetly hosts opposition meetings. When Afonso was 14, Noémia had already left Macau for Lisbon, when Afonso was 14, to live with an English journalist, Chris, with Heitor's consent – an act that drew harsh criticism in a time when divorce was forbidden.

In post-revolution Lisbon, Afonso struggles to adjust. The city, awakening from decades of dictatorship, mirrors his own emotional and sexual awakening. Afonso feels a strange physical attraction towards Chris that will blossom into a fantasy affair through their shared passion for books. Meanwhile, Heitor, disillusioned by Portugal's post-revolutionary turmoil, becomes radicalised and critical, especially about Chris and Noémia's relationship. Afonso explores a city gripped by the revolution, a Lisbon he discovers while discovering himself. Drawn to a clandestine gay community, he grapples with his identity and desires. Chris's ambiguous behavior deepens Afonso's feelings, leading him to risky choices as he seeks to experience love and personal freedom for the first time.



João Pedro Rodrigues,
Director and Writer



João Matos,
Producer



Fabrizio Maltese,
Producer



Luca Guadagnino,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Enhance the film's financial plan and boost its distribution potential by forming a partnership with a 4th co-producer, sales agent or broadcaster.

FORMAT / RUNTIME

Digital 4K / 120'

Colour

BASED ON

True event

LANGUAGES

Portuguese, English, Cantonese

LOCATIONS

Macau (China), Lisboa (Portugal), Sesimbra (Portugal), Luxembourg (studio shoot); Post-production: Italy

BUDGET /

FINANCING IN PLACE

€ 3.172.500 /

€ 2.297.500

MAIN PRODUCTION

COMPANY

Terratreme Filmes

CO-PRODUCTION

COMPANIES

Joli Rideau Media, Frenesy Film

PARTNERS ATTACHED

ICA, Film Fund Luxembourg, Creative Media, Portuguese Tourism Fund, RTP

CREATIVE TEAM

João Pedro Rodrigues, *Director and Writer*
João Rui Guerra da Mata, Miguel Fajardo, *Writers*
Rubén Simões, Margarida Villa-Nova, *Main Cast*
Rui Poças, *DoP*
João Rui Guerra da Mata, *Production Designer*
João Matos, Fabrizio Maltese, Luca Guadagnino, *Producers*

DELEGATE PRODUCTION

COMPANY

Terratreme Filmes

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DIRECTOR'S STATEMENT

The theme of metamorphosis through desire has shaped most of my films.

Though my films are set in the present, they reflect historical and social mythologies, creating a personal mythology. *Afonso's Smile* marks my first period piece: a coming-of-age story set during Portugal's 1974 Revolution, focusing on Afonso's discovery of sexuality amid societal transformation. I envision a drama with humour, melodramatic touches, and a balance between physicality and dialogue, capturing Afonso's distorted and fantasised adolescent perspective. Though Portugal's revolution promised freedom, non-normative sexualities remained marginalized, and this paradox creates the basis for Afonso's own interior revolution: the discovery of himself and his sexuality. The script was constructed to imprint the idea of a "time delay" – the late arrival of revolution news in Macau – which mirrors adolescence's sense of living in the future, but that you are still running behind. I plan to shoot in a controlled studio environment, enhancing the film's stylization and giving more freedom to the camera, with the casting focused on finding authentic, fearless actors to embody this intimate, transformative journey.

PRODUCTION COMPANY PROFILE

Terratreme Filmes was established in 2000 driven by the desire to create a production model adaptable to diverse filmmaking forms and scales. To date, the company has produced and co-produced over 120 films (shorts, features, documentaries and fiction films), maintaining one of the strongest presences among Portuguese production companies at major international film festivals (Venice, Cannes, Berlin, Locarno, Toronto etc.), but also having its films released in cinemas, on television, and across various platforms, in numerous countries, all over Europe and around the world.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 *I Only Rest in the Storm* by Pedro Pinho
2024 *Kora* by Cláudia Varejão
2023 *Cidade Rabat* by Susana Nobre
2022 *Wolf and Dog* by Cláudia Varejão
2022 *Tommy Guns* by Carlos Conceição
2022 *Will-O'-The Wisp* by João Pedro Rodrigues
2022 *Dry Ground Burning* by Joana Pimenta and Adirley Queirós

ITALY, GERMANY

ANIME TRASPARENTI (ECHOES OF LIGHT)

LUCA LUCCHESI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Luca Lucchesi is an Italian director based in Berlin. He has long collaborated with Wim Wenders as Assistant Director. His short *Bachelor Party* screened at Cannes' Semaine de la Critique. He directed *A Black Jesus* (Road Movies/NDR, 2021), winner of the German Human Rights in Cinema Prize, and executive produced *An Endless Sunday*, winner of the Orizzonti Jury Prize and FIPRESCI Award at Venice 2023. He is a member of the European Film Academy.

LOGLINE

Gianni's world is turned upside down when a film director contacts him after finding a series of his childhood slides at a flea market and decides to make a film about them. As his past comes to life on the screen, the boundaries between truth, memory and fiction become increasingly blurred.

SYNOPSIS

On the eve of his 60th birthday, Gianni is unexpectedly drawn back into his past when a set of childhood slides – long believed lost – resurfaces, uncovered by filmmaker Luca. The images, seemingly capturing a joyful chapter of Gianni's early life, stir up memories and truths he has long kept buried. Joined by Luca and two actors portraying his parents, Gianni sets off on a journey through the Sicily of his childhood – frozen in time by the photographs from fifty years ago. A road movie that explores memory, identity, and the need to reconcile with the past.



Luca Lucchesi,
Director, Writer
and Producer



Luca Bradamante,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We seek an European co-producer to close our financing gap and are open to equity investment and global sales opportunities. We also seek a German partner, distributor and broadcaster.

FORMAT / RUNTIME

Color 4k/ 100'

Colour

LANGUAGES

Italian

LOCATIONS

Palermo and Sicily (Italy)

BUDGET /

FINANCING IN PLACE

€ 2.162.600 /

€ 1.514.882

MAIN PRODUCTION

COMPANY

Alción

CO-PRODUCTION

COMPANIES

Eolo Film Productions,
A Little Confidence, and
Wunderland Filme eGbR

PARTNERS ATTACHED

Italian Tax Credit, Sicilia Film
Commission, Selective Grant -
Italian Ministry of Culture

CREATIVE TEAM

Luca Lucchesi,
Director, Writer and Producer
Ruggero Di Maggio, *Writer*
Gianni Scichilone,
Simona Malato,
Filippo Luna, *Main Cast*
Wim Wenders,
Executive producer
Luca Bradamante,
Ginevra Bulgari,
Pietro Torcolini,
Valerio Antonini,
Hella Wenders, *Producers*
Alessandro Vannucci,
Production designer
Luigi Bonanno,
Costume designer

DELEGATE PRODUCTION

COMPANY

Alción

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Fifteen years ago, at a flea market in Palermo, I found a box of over 500 photographic slides from a single family. The images dated from 1960 to 1983, the year I was born. I could have walked past them, but something struck me deeply. I bought the box for five euros. Who were these people? Why had their memories ended up for sale? Why did I feel so connected to them? I felt a strong responsibility toward those slides. I searched for clues and discovered the family's surname, which led me to Gianni, the child in many of the images. For fifteen years, I wondered: should I contact him?

In 2021, I began a creative workshop with actors Simona Malato and Filippo Luna. We developed a story inspired by the images: a road movie where two lost souls search for a son. But something felt wrong. Without Gianni's consent, it didn't seem ethical to use the photographs. So I finally met him. He looked at me and said, "I've been waiting my whole life for this moment." From that instant, everything changed: Gianni became the heart of the film.

Anime Trasparenti blends documentary and fiction. What began as a fictional narrative became a hybrid form where memory and dream coexist.

PRODUCTION COMPANY PROFILE

Alción is a production company focused on auteur and experimental cinema. Founded by Luca Bradamante, it develops and produces films with strong artistic vision and international reach. Recent titles include *Arsa* (Rome Film Fest 2024), *Pantelleria* (IFFR), *Welcome Palermo* (CPH:DOX, FIFA Montréal, Donatello finalist), and *The Lack* (Venice Authors' Days, CPH:DOX).

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2024 *Arsa* by Iacopo Bedogni and Nicolò Massazza

2022 *Pantelleria* by Iacopo Bedogni and Nicolò Massazza

2019 *Welcome Palermo* by Iacopo Bedogni and Nicolò Massazza

2014 *The Lack* by Iacopo Bedogni and Nicolò Massazza

ECUADOR, BRAZIL, MEXICO, CHILE

AMAPOLA

ANA CRISTINA BARRAGÁN

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Ana Cristina Barragán is an Ecuadorian filmmaker focused on childhood and identity. *Alba* (2016) premiered in Rotterdam, won 35 awards, was Ecuador's Oscar entry, and screened at MoMA. *La piel pulpo* (2022) competed at San Sebastián FF, was nominated for the Platino Awards, and won 7 Colibri Awards. Her shorts *Ave* and *Domingo Violeta* screened at TIFF and Locarno. She's finishing *Hiedra*, to be presented in the Orizzonti section 82. Venice International Film Festival, and developing *Amapola*.

LOGLINE

A group of teenage victims of sex trafficking are temporarily living in a shelter hidden in the middle of a forest of frailejones. Between tenderness, anger, and complicity, the girls navigate their pain and seek to rebuild themselves as their time in the house comes to an end.

SYNOPSIS

A group of teenage victims of trafficking live temporarily in a shelter, hidden in the middle of a forest of frailejones. Accustomed to a nocturnal schedule, the girls survive the days sleeping on tables and floors, caring for the babies born to their kidnappers, while facing physical and psychological therapies, medical examinations and constant nocturnal anxiety, surrounded by a forest shrouded in fog. Fourteen-year-old Abigail maintains a bond of intrigue and rejection towards her son, while Pamela remains in love with her trafficker, Mildred faces illness, and they all dream of one day returning home. The arrival of Esmeralda, an Afro-Ecuadorian teenager, awakens in Abigail a deep and mutual connection that blossoms amidst the chaos, sharing secrets and escapades to the forest that lead to a love marked by trauma. Between tenderness, desire, anger and complicity, the girls navigate their pain and seek to rebuild each other as their time in the house comes to an end.



Ana Cristina Barragán,
Director and Writer



Estefanía Arregui,
Producer



Joe Houlberg Silva,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet European partners and representatives from funds (WCF, HBF, Torino) to close financing. Also connect with potential distribution allies.

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES

Spanish

LOCATIONS

Quito, Ecuador
El Angel, Ecuador

BUDGET / FINANCING IN PLACE

€ 537.860 /
€ 431.318

MAIN PRODUCTION COMPANIES

Trópico Cine,
Botón Films

CO-PRODUCTION COMPANIES

Klaxon Cultura Audiovisual

PARTNERS ATTACHED

Desenlace Films, Clara Films

CREATIVE TEAM

Ana Cristina Barragán,
Director and Writer
Estefanía Arregui,
Joe Houlberg Silva, Producers
Rafael Sampaio, Co-producer

DELEGATE PRODUCTION COMPANIES

Trópico Cine,
Botón Films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

A few years ago, I visited a secret shelter for teenage victims of trafficking in Ecuador. I met girls aged twelve to sixteen with babies from their kidnappers in their arms, sleepy girls who slept on tables during the day, in the middle of their therapeutic activities, because they were used to a nighttime schedule of sexual exploitation. I was moved to see them laughing, playing with those babies in their arms, in a post-traumatic state after having gone through such horror. When I direct, I think a lot about bodies. About their clumsiness, their touch, the expressiveness of hands and small gestures, in everything that is not seen but intuited. *Amapola* explores sex trafficking through the trail it leaves behind; from the bodies of the teenagers, their scars, their games, behaviors, and secrets. In *Amapola*, the body is a territory that has been invaded and impacted.

I am interested in films that, beyond a story, convey a scent, a unique flavor in their atmosphere, in their strangeness, in the invisible depth of small events. Filming the aftermath of trafficking, portraying violence without seeing it, is for me a different and profound way of understanding the conflict.

PRODUCTION COMPANIES PROFILES

Trópico Cine and Botón Films are two Ecuadorian companies with solid experience in independent cinema, international co-production, and festival circuits. Trópico has released over 15 films and debuts as a producer with *Amapola*. Botón has produced award-winning films such as *Ozogoche* (IDFA, FICCI) and *Ave* (TIFF), and *Hiedra*, to be presented at the 82. Venice International Film Festival in the Orizzonti competition. Together, they bring strong creative and production capacity, with support from Ibermedia, ANCINE, and Ecuador's IFCI.

MAIN FILMOGRAPHY OF PRODUCTION COMPANIES

2025 *Hiedra* by Ana Cristina Barragán
2023 *Ave* by Ana Cristina Barragán
2023 *Ozogoche* by Joe Houlberg Silva

NORWAY, SWEDEN, FINLAND

ÁRRU ELLE SOFE SARA

FICTION FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Elle Sofe Sara, a choreographer, director, and filmmaker from Guovdageaidnu, Northern Norway, creates innovative works blending Sámi physicality, spirituality, and joik (traditional song). Her first feature film, *Árru*, is the world's first joik musical. Her acclaimed work explores themes of heritage, connection, and resilience.

LOGLINE

About to leave her ancestral lands, a Sami herder must confront buried truths when a long-lost community leader returns – forcing her to choose between their lands or to break the cycle of violence

SYNOPSIS

Amid the beauty of Sápmi, reindeer herder Maia fights to protect her ancestral grazing lands. She asks for help and the return of a Sámi leader ignites hope as he helps establish a resistance camp, but his comeback also stirs painful memories of the past. As protest camps rise and the community rallies, tensions mount between past and future. Maia faces an impossible choice: risk the safety of her family to preserve their way of life, or sacrifice their land to break the cycle of silence.



Elle Sofe Sara,
Director



Elisa Fernanda Pirir,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are looking for International festival programmers, sales agents, part to finish VFX and gap financing and investors.

FORMAT / RUNTIME

Digital / 95'

Colour

LANGUAGES

Sami and Norwegian

LOCATIONS

Skaidi-Sapmi
indigenous land

BUDGET /

FINANCING IN PLACE

€ 1.983.997 /

€ 1.918.706

MAIN PRODUCTION

COMPANY

Stær

CO-PRODUCTION

COMPANIES

Garagefilm International,
It's Alive

PARTNERS ATTACHED

ICA-indigenous alliance

CREATIVE TEAM

Elle Sofe Sara, *Director*
Sara Marielle Gaup, *Main Cast*
Elisa Fernanda Pirir, *Producer*
Cecilie Semec, *DoP*
Michael Leszczykowski, *Editor*
Gustaf Berger, *Sound Designer*

DELEGATE PRODUCTION

COMPANY

Stær

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

I grew up and still live in Guovdageaidnu, a Sámi village. As a child, I was very shy and hardly dared to speak. In middle school, my best friend and I were finally allowed to go to the youth club, and I dared myself to dance. Since then, dance has been essential in my life. It was there I found my language. Through my art as a director and choreographer I have worked with difficult topics such as violence and abuse. I did it out of necessity. *Árru* thematizes the silence surrounding abuse within communities. The Sami traditional Joik is the fundamental language of expression in the film. Joik is a musical form that reveals the innermost of the soul and comes from a deep place. Joik becomes a way for Maia to free herself and use her own voice. For me, it is important to create from my point of view as a Sami. I want to show the audience new perspectives, that gives them cause to reflect and gain a new awareness. As a mother of three girls, I have an urge to tell this story because I believe that film and music has the power to change.

PRODUCTION COMPANY PROFILE

Stær is an independent production company based in Tromsø. We aim to develop, produce, and co-produce auteur-based films of high artistic quality and relevance. We have co-produce Nabil Ayouch's *Everybody loves Touda* (Cannes Premiere 2024), Inadelso Cossa's *The Nights Still Smell of Gunpowder* (Berlinale 2024), Juan Andrés Arango's *Where the river begins*, Ester Martin's *A Sweetness from Nowhere*, Levan Koguashvili's *Guria*, Carlos Reygada's *Wake of Umbra*, Vytautas Katkus' *The Visitor*, Sofía Quirós *Madre Pajaro*, Annemarie Jacir's next feature *Palestine36*.

Elisa Fernanda Pirir is a film producer from Guatemala, based in Norway. She has been working with several acclaimed international directors such as Thomas Arslan, Ciro Guerra, Cristina Gallego, Nabil Ayouch, César Díaz, Laura Mora and some of Norway's most acclaimed directors.

GERMANY
ATHOS 2643
 DAVID WENENDT

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

David Wnendt, born in 1977 in Gelsenkirchen, grew up as the son of a diplomat in places such as Islamabad, Miami, Brussels, and Meckenheim (Rhineland). After graduating from high school, he worked on various film, television, and theatre productions in both Berlin and Paris. After earning a master's degree in Business and Communication in Berlin, Wnendt studied directing in Potsdam. His graduation film *Combat Girls* earned him, among other accolades, three German Film Awards. Later successes include *Wetlands* (2013), *Look Who's Back* (2015), *The Sunlit Night* (2021), and *Sun and Concrete* (2023).

LOGLINE

In the year 2643, Inquisitor Rüd is sent to Neptune's moon Athos to investigate the mysterious death of a monk. As more monks begin to die, a race against time unfolds. Together with his holographic assistant Zack, Rüd fights for survival – and against the deadly intentions of the station's AI.

SYNOPSIS

In 2643, Athos, a desolate moon of Neptune, becomes the backdrop for a mysterious crime, as an ancient monastery's life-support AI is implicated in a murder. The inquisitor Rüd, who specializes in questioning artificial intelligences, is tasked with the investigation. Accompanied by his loyal holographic assistant Zack, an AI bound to him by rigid security protocols, he journeys to Athos. But their investigation faces several obstacles. As it becomes evident that the monks have secrets to keep, the monastery's AI MARFA proves to be a formidable strategic adversary, able to mask its manoeuvres. A second death among the monks compels the inquisitor to rely increasingly on Zack, prompting a crucial decision to unleash her devastating capabilities. Together, Rüd and Zack navigate a web of lies, intrigue, and technological manipulation. In a dramatic showdown, Rüd attempts to complete his inquisition and force MARFA to relinquish control. The resulting confrontation triggers a chain reaction that ultimately destroys the entire station.



David Wnendt,
 Director and Writer



Fabian Gasmia,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 Meet potential sales agents, distributors & financiers; pursue presales in key territories, especially but not limited to Europe, North America and Asia.

FORMAT / RUNTIME

4k / approx. 130'

Colour

BASED ON

The book *ATHOS 2643* by Nils Westerboer

LANGUAGES

German

LOCATIONS

Germany (Berlin, Brandenburg, Bavaria, Saxony-Anhalt, Thuringia)

BUDGET /

FINANCING IN PLACE

€ 18.500.000 /

€ 17.800.000

MAIN PRODUCTION COMPANY

Seven Elephants GmbH

CO-PRODUCTION COMPANIES

Constantin Film Produktion GmbH

PARTNERS ATTACHED

Medienboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Mitteldeutsche Medienförderung, Medien- und Filmgesellschaft Baden-Württemberg, Der Beauftragte der Bundesregierung für Kultur und Medien, Filmförderungsanstalt, Deutscher Filmförderfonds, Creative Europe Media, Constantin Film Vertriebs GmbH, Studio Zentral, DETAILFILM GmbH, Bananasplit Film GmbH, Magic Media Productions, MOIN Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW GmbH, WeFadeToGrey, The Post Republic, Studio Babelsberg and Studio Zentral

CREATIVE TEAM

David Wnendt, *Director and Writer*
 Fabian Gasmia, *Producer*
 Jakub Bejnarowicz, *DoP*
 Andreas Wodraschke, *Editing*
 Matthias Müsse, *Production designer*
 Elke von Sivers, *Costume designer*
 Paul Rischer, *Sound designer*
 Enis Rotthoff, *Composer*
 Georg Korpás, *Hair and Make-Up Design*

DELEGATE PRODUCTION COMPANY

Seven Elephants GmbH

MAIN CONTACT PERSON

Fabian Gasmia

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DIRECTOR'S STATEMENT

I've always been drawn to science fiction and mystery thrillers, and *Athos 2643* is the perfect fusion of the two genres. Inspired by Nils Westerboer's novel, the film explores a bleak and inhospitable future through the lens of a classic murder investigation. At its core is the evolving relationship between Zack and Rüd. What starts as a functional bond becomes unsettling and fragile. Initially an object of utility and desire, Zack gradually asserts her own identity, challenging Rüd and the world around them. In the male-only world of Athos, Zack becomes a symbol of repressed intimacy and emotional desolation. Though artificial, she evokes deeply human emotions that she may not fully reciprocate.

Visually, the film contrasts the moon's starkness with human vulnerability: harsh light, fragile habitats, and spiritual yearning in a controlled world. *Athos 2643* is an emotionally and conceptually challenging film, told with precision, passion and purpose. It will be made in Germany in German, without the backing of a major studio or streamer. It's a film I'm eager to see and excited to bring to life!

PRODUCTION COMPANY PROFILE

Founded in 2018 by directors Julia von Heinz, David Wnendt, Erik Schmitt, along with producer Fabian Gasmia, Seven Elephants aims to create globally appealing films out of Berlin, emphasizing compelling visual narratives and emotional resonance. Their first film, Julia von Heinz's drama *And Tomorrow the Entire World*, celebrated its world premiere in competition at the Venice Film Festival in 2020. Further successes include David Wnendt's *Sun and Concrete* and Julia von Heinz's English-language debut *Treasure*. Erik Schmitt's *The Live of Wishes* is set for release in 2025.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2024** *Treasure* by Julia von Heinz
- 2023** *The Promised Land* by Nikolaj Arcel
- 2023** *Sun And Concrete* by David Wnendt
- 2022** *Harka* by Lotfy Nathan
- 2021** *Annette* by Léos Carax
- 2020** *And Tomorrow The Entire World* by Julia von Heinz

GERMANY, FRANCE, KENYA

CALL ME QUEEN MERCY

EMILY ATEF

FICTION FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Emily Atef is an award-winning French-Iranian director known for her emotionally powerful storytelling and dynamic female driven narratives. Her acclaimed films, including *3 Days in Quiberon* (winner of 7 German Academy Awards), *More Than Ever* (Cannes, Un Certain Regard 2022), and *Someday We'll Tell Each Other Everything* (Berlinale Competition 2023), have established her as a major voice in international cinema. She also directed episodes of the Emmy-winning series *Killing Eve*.

LOGLINE

Queen, a sharp, fearless woman from Nairobi's largest slum never expected to find kinship in Anna, an Irish journalist. But their bond grows, and so does their determination to act. As AIDS devastates communities and pharmaceutical greed denies access to treatment, the two women take on a fight far bigger than themselves.

SYNOPSIS

Call Me Queen is the story of an unlikely friendship between two women in their 30's: Rwandan Quinta, known as Queen, a single mother from the slums of Nairobi, and Anna, an Irish journalist sent to Kenya in 1999. Two tough women from different worlds collide, and Queen challenges Anna to confront her own self-image, and the privilege she carries with it. When Queen falls ill with AIDS, the bond between the two women comes full circle. Determined, Queen starts a grassroots movement for affordable medication and ultimately democracy, understanding her own power and how to use it to change the way people live. Empowerment and liberation drive the story, leading Queen and Anna on a shared journey - one that turns into a bold fight against disease, poverty, the pharmaceutical industry, and a corrupt government.



Emily Atef,
Director and Writer



Gian-Piero Ringel,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are mainly looking for investors to close our gap in order to complete the film within the next six months. Also interested in festival premiere and distribution.

FORMAT / RUNTIME

Arri RAW 4k / 100'

Colour

BASED ON

Mercy by Lara Santoro (US)

LANGUAGES

English, Swahili

LOCATIONS

Nairobi, Kenya

BUDGET /

FINANCING IN PLACE

€ 5.150.000 /

€ 4.700.000

MAIN PRODUCTION

COMPANY

Ringel Film

CO-PRODUCTION

COMPANIES

Les Films Pelléas,
Ascent Films,

PARTNERS ATTACHED

Eurimages, ARTE,
various funds

SALES ATTACHED

Global Constellation

CREATIVE TEAM

Emily Atef, *Director and Writer*

Jeannine Dominy,

Josune Hahnheiser,

Hawa Essuman, *Writers*

Eliane Umuhire,

Denise Gough,

Dominic West, *Main Cast*

Gian-Piero Ringel,

David Thion, *Producers*

Charles Steel,

Executive Producer

Hélène Louvart, *DoP*

Anne Fabini, *Editor*

Isabella Odoffin, *Casting*

Naia Barrenechea,

Production designer

Sophia Oprisanu,

Costume designer

Fatuo Hassan,

Make-up and hair

Magnus Pflüger,

Sound recordist

Cyril Atef, Atena Eshtiaghi,

Composers

DELEGATE PRODUCTION

COMPANY

Ringel Film

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

As a French-Iranian by birth, raised and educated in Germany, France, the US and the UK, I am drawn inexorably to new worlds with all their complexities. Most of my films have explored characters embarking on transformative quests. As with new worlds, I am drawn to female stories of emancipation, stories that show the existential journey of a female hero/anti-hero, in worlds outside my world.

Call Me Queen is the story of an unconventional friendship, between Queen and Anna. Their bond is at the heart of this story. Both come from very different worlds, yet have striking similarities. Both are hustlers. Both are fighters.

Call Me Queen is a deeply contemporary story about the power of each individual and the change we can create when we stand together without fear. As we made the film, politics caught up with us, and to me the story feels more relevant than ever: when politics fails, each of us can do something. Together, we have power. And when it comes to power - and who determines access to life-saving medicines - little has changed in the world since the 1990s. I want to bring this extraordinary power and energy to our audience.

PRODUCTION COMPANY PROFILE

Gian-Piero Ringel produced and co-produced films by Wim Wenders, Robert Redford, Jim Jarmusch, Michael Glawogger, Angela Schanalec, Erik Skjoldbjærg, Bobbie Peers, Karim Ainouz, Michael Madsen and Margreth Olin. His films premiered in competition at all major film festivals including Cannes, Venice, Toronto and at the Berlinale. Gian-Piero Ringel is a BAFTA and Academy Award nominee and winner of the German and European Film Award.

Ringel Film was founded in 2011 by producer Gian-Piero Ringel and his business partner Wim Wenders. Since 2016 Gian-Piero sole owner and managing director.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2016 *The Beautiful Days of Aranjuez*
by Wim Wenders

2015 *Every Thing Will Be Fine* by Wim Wenders

2014 *Cathedrals of Culture* by Robert Redford, Wim Wenders, Karim Ainouz, Michael Glawogger, Michael Madsen & Margreth Olin

2011 *Pina* by Wim Wenders

SPAIN

CARO NANNI PABLO MAQUEDA

DOCUMENTARY FEATURE | POST-PRODUCTION



Pablo Maqueda,
Director, Writer
and Editor



Haizea Viana,
Producer, Writer
and Production designer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
At the festival, we are seeking additional support for the film through agents and international sales houses, as well as production/distribution partners that can help us bring the film to Europe, Latam and US.

FORMAT / RUNTIME

1:85.1 / 108'

Colour

LANGUAGES

Spanish, Italian, English

LOCATIONS

Madrid, Barcelona, Menton, Turin, Ancona, Salò, Ostia, Ferrara, Naples, Aeolian Islands, Rome, Venice

BUDGET /

FINANCING IN PLACE

€ 512.000 /

€ 45.000

MAIN PRODUCTION

COMPANY

Viva Films

CO-PRODUCTION

COMPANIES

Colose Producciones

PARTNERS ATTACHED

Redibis Films, Rtve, Filmin, Movistar Plus+

CREATIVE TEAM

Pablo Maqueda,
Director, Writer and Editor

Haizea Viana,
Producer, Writer

and Production designer

Pedro Román, DoP

Andrea Ballesteros, Sound

Sergio López Eraña, Sound

design

Elena Hidalgo, Composer

Carlos Cañas, Editing

supervisor

Lorena Puerto, Art director

Cristina Pérez Lozano, Casting

Mario Orellana, Still

photography

Laura M. Santamarina,
Production assistant

Margherita Buy,
Isabel Coixet,
Eva Llorach, Main Cast

DELEGATE PRODUCTION

COMPANY

Viva Films

MAIN CONTACT PERSON

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vivavivaviva.com

DIRECTOR'S BIOGRAPHY

After premiering films at Indie Lisboa and Sitges (*All the Women*, *Manic Pixie Dream Girl*, *#RealMovie*), Pablo Maqueda released *Dear Werner* (2020), Feroz-nominated and named one of the year's best by critics. In 2023, he co-wrote and directed *Girl Unknown*, selected in Málaga and Busan. Chosen by Variety as Talent to Watch 2023 and Spanish Film Academy Resident 2024, he is now in post with *Caro Nanni*, supported by ICAA, RTVE, Movistar Plus+ and Filmin, and selected at Málaga Festival's WIP 2025. His work blends personal vision with cinematic homage.

LOGLINE

What if the only way to face life was to escape into cinema? Thirty years after *Caro Diario*, filmmaker Pablo Maqueda leaves Madrid on a Vespa, chasing the sun of Moretti's Italy. With eight friends by his side, he embarks on a journey where laughter, memory, and film intertwine. As reels roll and roads unfold, reality gently fades – and what begins as a tribute becomes a meditation on how cinema doesn't just reflect life, but transforms it.

SYNOPSIS

Have you ever wondered in which film you'd like to stay and live if you had the opportunity? The Spanish filmmaker Pablo Maqueda is clear about it: in the sunny Italy of '93 in *Caro Diario* by Nanni Moretti. 30 years after its release, a young filmmaker embarks on a motorcycle road-movie through Italian cinema. A film tribute to life through the history of cinema. A documentary that invites us to join in the adventure and reflect with humor and irony on our own transformation. Maqueda takes to the road again after his acclaimed documentary *Dear Werner*. Pablo no longer wants to live in reality – it simply isn't for him. Instead, he has decided to escape into his favorite film: *Caro Diario* by Nanni Moretti. But he doesn't want to embark on this adventure alone. He convinces eight friends to join him on a road trip from Madrid to the Aeolian Islands. Along the way, cinema – the art that has shaped him – will cross their path, and life itself will slowly weave into their journey. By the end of the trip, just like after watching a film that lingers long after the credits roll, none of them will remain the same. Their lives, emotions, and memories will be transformed forever.

DIRECTOR'S STATEMENT

Caro Nanni is a personal and comedic documentary born from my admiration for Nanni Moretti and a desire to explore the filmmaker's role as both creator and worker. My previous film, *Dear Werner* (2020), was a cinematic letter made in collaboration with Werner Herzog, who also narrated it. That cathartic experience sparked a need to continue this path of filmed letters where life and cinema blur into one. Shot between Spain and Italy, *Caro Nanni* is a playful, first-person reflection on identity, creativity, and how life inevitably seeps into filmmaking – until both become part of the same creation. It honors the deep connection between Spanish and Italian cinema, and is now in post-production, where its voice will fully take shape. At 12, *Psycho* made me want to be a filmmaker; at 16, *Caro Diario* showed me why. Now at 38, I return to that "why." Influenced by Herzog, Mekas, Siminiani, and others, *Caro Nanni* embraces humor, essay, and documentary to invite the audience into a living, evolving creative process.

PRODUCTION COMPANY PROFILE

Viva is an independent Spanish production company founded by filmmaker Pablo Maqueda and producer Haizea G. Viana. With both national and international focus, it creates auteur-driven films with commercial appeal and social commitment. Its work is diverse, inclusive, and innovative. Notable titles include *Manic Pixie Dream Girl* (Sitges), *Dear Werner* (Feroz-nominated), *Girl Unknown* (Málaga, Busan), and the 2025 audio series *Místicas*, blending thriller, 1980s nostalgia, and social critique.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** *Místicas* by Carmen Pacheco and Manuel Bartual
- 2023** *La desconocida* by Pablo Maqueda
- 2020** *Dear Werner* by Pablo Maqueda
- 2014** *Amor eterno* by Marçal Fores
- 2013** *Manic Pixie Dream Girl* by Pablo Maqueda

PANAMA, FRANCE, CHILE

CULEBRA CUT CORTE CULEBRA

ANA ELENA TEJERA

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Ana Elena Tejera is a multidisciplinary Panamanian artist whose work spans film, installation, expanded cinema, and performance. Her debut feature film, *Panquiaco*, premiered at the Rotterdam Film Festival in 2020 and represented Panama at the Goya Awards. Her short film *A Love Song in Spanish* was selected by the Berlinale and MoMA (2021), and in 2022 she presented her first virtual reality piece, *Mosquito*, also at Rotterdam.

She has collaborated on the restoration of Panama's film archives alongside the Filmoteca de Catalunya, leading to the creation of the *Festival de la Memoria*, a series of performative installations in public spaces using political archival footage and sound. Her work has been exhibited in institutions such as ICA London, the Panama Canal Museum, Centquatre-Paris, Batalha Centro de Cinema, and Lentos Kunstmuseum, among others.

LOGLINE

A Panamanian soldier enters the Panama Canal Zone for the first time, uncovering the hidden history of communities displaced during the U.S. occupation.

SYNOPSIS

In 2000, following a century of American occupation, Panama regained control of the Canal Zone territory. A Panamanian soldier enters the old military bases for the first time. While assigned to clean an artificial lake, he stumbles upon a mysterious woman in the jungle. She is revealed to be the former leader of the Culebra community's resistance who had once fought against forced displacement. Their encounter sparks a journey of personal transformation, forcing the soldier to confront his own roots.



Ana Elena Tejera,
Director and Writer



Elisa Sepulveda,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
At Venice Gap, we seek coproducers, sales agents, investors & programmers to finalize financing and boost the film's global reach.

FORMAT / RUNTIME

4K / 100'

Colour

LANGUAGES

Spanish, English

LOCATIONS

Panama

BUDGET /

FINANCING IN PLACE

€ 1.160.000 /

€ 870.000

MAIN PRODUCTION

COMPANY

Mestizo, Fulgurance

CO-PRODUCTION

COMPANIES

Capicua Films

PARTNERS ATTACHED

Ministry of Culture of Panama,

Ministry of Cultures of Chile,

IBERMEDIA, IFFR Hubert

Bals Fund, CNC – Aide aux

Cinemas du Monde

CREATIVE TEAM

Ana Elena Tejera,

Director and Writer

Elisa Sepulveda,

Tomás Cortes, Producers

Jonathan Riquebourg, DoP

Pascual Mena,

Production designer

Nicolas Becker, Sound

designer and Composer

DELEGATE PRODUCTION

COMPANY

Fulgurance

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

When I was 9, like many Panamanians, I entered the former Canal Zone for the first time. It was a land of military bases and invisible borders. That moment etched itself into my body, into my gut.

How do we inhabit a land from which we were displaced for over a century? How do we carry the legacy of fourteen military bases and minefields, a burden we never chose?

This is the conflict of my country, and of Ernesto: to be mestizo, caught between an identity that no longer exists and one that was never truly ours. A fractured sense of belonging.

The film searches for a cinematic language born from a territory shaped by occupation. It moves through shadowed spaces where latent violence brushes against tenderness, asking how bodies remember what nations choose to forget.

Corte Culebra is Ernesto's return to a wounded land. It is a political and intimate portrait that insists reconciliation must begin by listening to the earth and to the deep scars we carry within.

PRODUCTION COMPANY PROFILE

Fulgurance is an ambitious film production company based in Paris. We focus on feature films, short films, and creative documentaries. We champion bold, author-driven works, regardless of genre or format, and seek to collaborate with emerging and established talents from diverse backgrounds. Strongly oriented toward international co-productions, we aim to build lasting partnerships that support singular cinematic voices and cross-border storytelling.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 *The Things You Kill* by Alireza Khatami

2024 *The Jacket* by Mathjis Poppe

2022 *Notes for a Film* by Ignacio Agüero

2021 *Soy niño* by Lorena Zilleruelo

AUSTRIA, GERMANY, FRANCE
DISTANCES
DISTANZEN
 ULRICH SEIDL

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Ulrich Seidl began with acclaimed documentaries like *Good News* (1990) and *Animal Love* (1995). His first feature *Dog Days* (2001) won the Venice Jury Prize. In 2003, he co-founded Ulrich Seidl Filmproduktion with Veronika Franz. Since then, he's produced films like *Import Export* (Cannes 2007), the *Paradise* trilogy (2012 Cannes, Venice, Berlinale), *In the Basement* (2014), *Safari* (2016), and *Rimini* (Berlinale 2022). *The Devil's Bath* (2024), by Veronika Franz & Severin Fiala, premiered at the Berlinale and was Austria's Oscar entry.

LOGLINE

Carl Schwert, in his late 50s, is interested in the misfortune of others. He organizes trips to the destinations of dark tourism. At these sites of suffering and death he feels alive. His life at home in Austria, however, is characterized by distance: his adult son Ben, for example, hasn't left his room in years. When the young man finally gives free rein to his pent-up rage, Schwert's world also threatens to fall apart. A film about loneliness and self-imposed isolation, about the fear of human intimacy – and the longing for it.

SYNOPSIS

Carl Schwert packs his suitcase, as he's done many times. The retired teacher now runs tours from his flat in Mistelbach-not to idyllic spots, but rather to places of pain. In his modest tour bus, together with likeminded people, he travels to former battlefields, torture prisons and concentration camps. He seeks what he lacks in Austria: emotion, empathy, the feeling of being alive. At home, his world is one of closed doors. His girlfriend Sabine, a sex-positivity influencer, lives in a sterile fortress, terrified of germs. Their intimacy is virtual, each masturbating in front of a screen. His mother Matilda, lost in dementia, takes her anger out on Bahati, her African caregiver. But it's his son Ben who troubles Carl most. Ben hasn't left his room in years. Online, bathed in the cold glow of screens, he's fed hate and self-loathing. Schwert leads the most modern of all lives: His world is marked by his retreat into bubbles and prisons in which you needn't ever encounter the outside world. He travels, chasing lost feelings-hoping to find them, and one day, never pack again. *Distances* is a film about loneliness and self-imposed isolation, fear of intimacy and our longing for it.



Ulrich Seidl,
 Director, Writer
 and Producer



Steven Swirko,
 Co-producer



Clemens Köstlin,
 Co-producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 We seek co-producers, financiers, broadcasters, especially from Belgium, Latvia, Poland, and South Africa.

FORMAT / RUNTIME

Digital Video / tbc'
 Colour

LANGUAGES

German, English, tbc

LOCATIONS

Germany, France, Poland, South Africa, Belgium, tbc

BUDGET / FINANCING IN PLACE

€ 5.775.700 /
 € 2.965.700

MAIN PRODUCTION COMPANY

Ulrich Seidl
 Filmproduktion GmbH

CO-PRODUCTION COMPANIES

Essential Filmproduktion GmbH, Société Parisienne de Production Sarl

SALES ATTACHED

Coproduction Office

CREATIVE TEAM

Ulrich Seidl,
 Director, Writer and Producer
 Veronika Franz,
 Severin Fiala, Writers
 Steven Swirko,
 Clemens Köstlin,
 Co-producers
 Christoph Grisseemann,
 Main Cast
 Ed Lachman,
 Wolfgang Thaler, DoPs
 Monika Willi, Editing
 Renate Martin,
 Andreas Donhauer,
 Production designers
 Tanja Hausner,
 Costume designer
 Klaus Kellermann, Sound

DELEGATE PRODUCTION COMPANY

Ulrich Seidl
 Filmproduktion GmbH

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DIRECTOR'S STATEMENT

War tourism, catastrophe tourism, horror tourism, slum tourism, genocide tourism. In the last few years, dark tourism has grown into a large-scale movement and a lucrative industry. For many years I've been preoccupied with the topic of so-called dark tourism. What drives people to spend their precious holiday time getting locked up in a former communist torture prison? Why do vacationers book bicycle tours through the slums of Soweto, or take selfies in front of the gas chambers in Auschwitz? What motivates people to travel to dark places, scenes of murder, barbarity, suffering? Is it a desire for facts, for real evidence of "contemporary history," vaguely blended with a longing for authenticity in an unreal world increasingly shifting to the digital realm? *Distances* is a project that explores the viability of "real" emotions in an increasingly digitalized world, and poses, I believe, questions that are extremely topical and relevant: What value do analogue human contacts have for individuals and for society? What happens when more people withdraw into their virtual solitary bubbles? What do we lose when the capacity for emotion and empathy towards oneself and others disappears?

PRODUCTION COMPANY PROFILE

Following the global success of *Dog Days* (2001), Ulrich Seidl and Veronika Franz founded Ulrich Seidl Filmproduktion in 2003 to support both their own films and alternative production models. Highlights include *Import Export* (Cannes 2007), the *Paradise* trilogy (2012), *In the Basement* (Venice 2014), *Goodnight Mommy* (2014), *Safari* (2016), *Rimini* (Berlinale 2022), *Sparta* (San Sebastián 2022), and *The Devil's Bath* (Berlinale 2024, Silver Bear, Oscar entry). *Veni Vidi Vici* (Sundance) and *Moon* (Locarno 2024) continued the festival success.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** *Moon* by Kurdwin Ayub
- 2024** *The Devil's Bath* by Veronika Franz and Severin Fiala
- 2024** *Veni Vidi Vici* by Daniel Hoesl and Julia Niemann
- 2023** *WICKED GAMES Rimini Sparta* by Ulrich Seidl
- 2022** *Sun* by Kurdwin Ayub
- 2021** *Luzifer* by Peter Brunner

CHILE, COLOMBIA, GERMANY

DOG LEGS PATAS DE PERRO

MATÍAS ROJAS VALENCIA

FICTION FEATURE | FINANCING

FOCUS ON
CHILE



Matías Rojas Valencia,
Director and Writer



Tomás Gerlach,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are looking for investors, distributors, sales agents, co-producers & programmers. We are interested in European and North American companies.



DIRECTOR'S BIOGRAPHY

Director, screenwriter and editor. His first feature film *Root* (made in film school) premiered at the San Sebastian Film Festival. He is co-director of the short film *Need To Know* (part of Chile Factory) which premiered at the Directors' Fortnight in Cannes. His second feature, *A Place Called Dignity* was premiered in the main competition at PÓFF Tallinn Film Festival and participated in the L'Atelier Cinéfondation of Cannes. His latest film, the documentary short *Sunset Over America* was premiered at Berlinale and received the special jury mention.

LOGLINE

Bobi is a boy who lives in a small town in southern Chile and was born with a strange condition: from the waist down, he is a dog. His life changes drastically when Carlos, a lonely man who has just lost his son, decides to adopt him. Carlos' eagerness to integrate Bobi into society starts an escalation of violence from those who consider him a madman and the boy a monster. As Bobi gets closer and closer to his wild side, a mystery settles in the town: dogs begin to disappear from the houses. This is the story of a boy who becomes the "Latin American minotaur"

SYNOPSIS

Thirteen-year-old Bobi lives in a small town in southern Chile. He was born with a strange condition: from the waist down, he has dog legs. His life is turned upside down when he meets Carlos, a man in his fifties who has recently lost his son and suffers from mental health issues. Carlos works in a welfare office and is assigned a special case: to check on Bobi's welfare. Due to the hostile environment surrounding Bobi, Carlos decides to adopt him, becoming obsessed with integrating him into society. From that moment on, they both face intolerance and violence in the town. Bobi finds some freedom in his nocturnal escapades, but things become complicated when he is accused of being responsible for the disappearances of domestic dogs and forming a wild pack. Determined not to give up, Carlos and Bobi stand strong together. However, everything changes when Bobi is severely humiliated and reacts by attacking like a dog, sparking a debate about whether he is really human. Carlos decides to take Bobi out of town, but the boy disappears without a trace. From that moment on, no one remembers Bobi, and Carlos discovers a painful truth

FORMAT / RUNTIME

Digital Cinema Arri Alexa 35 / 100'

Colour

BASED ON

Patas de perro (Dog Legs)
by Carlos Droguett

LANGUAGES

Spanish

LOCATIONS

South of Chile (North Patagonia), Valdivia City

BUDGET /

FINANCING IN PLACE

€ 960.000 /
€ 592.321

MAIN PRODUCTION COMPANIES

A Simple Vista,
Rhayuela Films

CO-PRODUCTION COMPANIES

Klinker Films

PARTNERS ATTACHED

Federico Durán,
Linus Günther

CREATIVE TEAM

Matías Rojas Valencia,
Director and Writer
Alfredo Castro, *Main cast*
Tomás Gerlach, *Producer*
Federico Durán,
Linus Günther, *Co-producer*

DELEGATE PRODUCTION COMPANY

A Simple Vista

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Dog Legs is a film based on the homonymous novel by Chilean writer Carlos Droguett. Winner of the National Literature Prize and considered one of the most influential works of 20th-century Chilean literature. When I first read the novel, I was overwhelmed by deep emotions as I immersed myself in the stream of consciousness that vividly depicts the agony of loneliness, the challenges of living with untreated mental illness, and the terror of losing what one has come to love. The story delves into the human condition through the theme of otherness, which seems urgent and universal to me. This is directly connected to my interest in, and cinematographic research into, childhood and the inheritance of pain; echoes of wounds relating to Chile's historical, social and geographical contexts, as seen through an intimate lens. *Dog Legs* is a story of violence, horror, rancor, judgement and hatred, but also of empathy, pride, courage, sacrifice and love; it is the search for identity in a world that rejects difference

PRODUCTION COMPANY PROFILES

A Simple Vista is a production company from the south of Chile. In A Simple Vista we make films that cross and experiment with different formats and genres, that express an authorial search through a novel technical-artistic proposal, and that have a global reach. Today we have a special focus to find stories in literature to be adapted to the cinema.

Founded by experienced producer Federico Durán, Rhayuela Films is one of the main production companies in Colombia. More than 20 titles produced between feature films, series & originals for Netflix, Amazon Prime, HBO & Warner, co-productions with USA, Canada, France, Spain, Argentina, Brazil, Mexico and Chile. We've gained recognitions at Venice, Cannes Film Festival, Academy Oscar's preselection, Sitges Film Festival, San Sebastian Film Festival, among other.

MAIN FILMOGRAPHY OF PRODUCTION COMPANIES

A Simple Vista

- 2025** *Below on Earth* by Julieta Acuña
- 2025** *Sunset over America* by Matías Rojas Valencia
- 2023** *Winter Howl* by Matías Rojas Valencia

Rhayuela Films

- 2022** *Rebellion* by Jose Luis Rugeles
- 2021** *A Thousand Fangs* by Jaime Osorio
- 2015** *Alias María* by Jose Luis Rugeles
- 2011** *El Páramo (The Squad)* by Jaime Osorio
- 2000** *Our Lady of the Assassins* by Barbet Schroeder

CHILE, SPAIN

DRIFTING IMAGES IMÁGENES A LA DERIVA

NICOLÁS TABILO

DOCUMENTARY FEATURE | PRODUCTION

FOCUS ON
CHILE



Nicolás Tabilo,
Director, Producer,
Writer, DoP
and Editor



Felipe Garrido,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We seek a European co-producer with post-production experience, and aim to meet sales agents and international festival programmers.



DIRECTOR'S BIOGRAPHY

Nicolás Tabilo (1992) is a director, producer, and editor. He studied Film at the University of Chile and earned a Master's in Creative Documentary at UPF (Barcelona). His work explores identity and migration through archival and formal experimentation. He edited *Historia de mi nombre* (Special Mention, Rotterdam 2019) and co-directed *Algo está quemando* (JEONJU IFF, RIDM, Centre Pompidou). He has taken part in IDFA Academy and Doc at Work – Future Campus of Festival dei Popoli.

LOGLINE

In the shadow of her last harvest, a Chilean vineyard worker and her son, returning from Catalonia, transform filmmaking into an intimate ritual to inhabit their grief together and bid farewell to a place, a time, a summer and perhaps to who they once were.

SYNOPSIS

Drifting Images is a hybrid autobiographical essay about Nico and his mother, Mrs Vero, 68, as they navigate grief, labor, and memory after a family loss. In a house near the mouth of a river, Mrs Vero, lives surrounded by silence after the deaths of her husband and mother. After decades as a vineyard laborer, she begins to question whether she should leave the fields, a decision weighed down by loyalty and fear. Nico, now living in Catalonia, returns home to film this possible farewell and to revisit unspoken parts of their shared past. As the camera rolls, the film evolves into a collective ritual. Verito's co-workers, Paola – an actress and Nico's old friend – and the crew take part in scenes that blur fiction, memory, and dreams. Between play and tenderness, long-silenced emotions rise. Torn between being a filmmaker and a son, Nico tests the limits of intimacy and distance. The vineyard becomes a stage to reimagine identity, kinship, and love through cinema as a space of care, resistance, and reinvention.

FORMAT / RUNTIME

4K, Super 8mm, Mini DV / 90'
Colour

LANGUAGES

Spanish, Catalan, French

LOCATIONS

San Antonio (Chile), Barcelona (Spain), Paris (France)

BUDGET /

FINANCING IN PLACE

€ 296.000 /
€ 207.200

MAIN PRODUCTION

COMPANY
TABILOs

PARTNERS ATTACHED

Ministerio de las Culturas, las Artes y el Patrimonio, Institut Català de les Empreses Culturals

CREATIVE TEAM

Nicolás Tabilo,
Director, Producer, Writer,
DoP and Editor
Verónica Sanhueza,
Nicolás Tabilo,
Paola Soto, Main Cast
Felipe Garrido, Producer
Jannik Splidsboel,
Executive Producer
Javiera Véliz, DoP
Mayra Morán, Editing
Victoria Maréchal, Sound

DELEGATE PRODUCTION

COMPANY
TABILOs

MAIN CONTACT PERSON

Nicolás Tabilo

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DIRECTOR'S STATEMENT

As a queer Latin American filmmaker, my practice is rooted in the intersections of memory, identity, and belonging. *Drifting Images* began as a visual letter to my mother addressing an old wound. Yet over time – shaped by the Chilean social uprising, migration, the pandemic, and the deaths of my father and grandmother – the film has transformed. I've realized I no longer want to shape my work solely around trauma. The project has since become a shared, performative space – both intimate and collective. With my mother and her vineyard co-workers, I now imagine a film rooted in joy, playfulness, and laughter. Not to deny the past, but to shift its gravitational center. Inspired by the writing of Roberto Bolaño – a distant relative who became a refuge during my first years in Barcelona – I explore hybrid forms that blend fiction, archival material, and essay film. *Drifting Images* is a choreography of the real and the imagined, a way to accompany each other through grief, and to reclaim the right to see and feel the world differently.

PRODUCTION COMPANY PROFILE

TABILOs is a Chilean production company founded by Nicolás and Diego Tabilo. Focused on auteur cinema at the intersection of art, science, and activism, their work has received international recognition. Notable titles include *Something is Burning* (2020), screened at Jeonju IFF, Festival dei Popoli, RIDM, and the Centre Pompidou. They are currently producing the feature documentary *Drifting Images* in collaboration with Chilean producer Felipe Garrido and Danish co-producer Jannik Splidsboel.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 **The Inner-Exile of the Daisies**

by Andrei Eichin

2021 **And Only Love Resurrects** by Nelson Pérez

2020 **A Tale of 2 Women** by Max Sotomayor

2020 **Something Is Burning** by Nicolás Tabilo

2017 **In Transit** by Cons Gallardo

2015 **Downstream** by Nicolás Tabilo

THE NETHERLANDS, BELGIUM, SINGAPORE, UNITED KINGDOM, INDONESIA

EMERALD BUTTERFLY

MARTIN KOOLHOVEN

FICTION FEATURE | FINANCING



Martin Koolhoven,
Director and Writer



Els Vandevorst,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Meeting potential investors, co-producers and sales agents from Europe and Asia.



DIRECTOR'S BIOGRAPHY

Martin Koolhoven studied at the Netherlands Film Academy and made his breakthrough with the acclaimed TV film *Suzy Q*. His films have won numerous national and international awards, including a Golden Calf for Best Direction. In 2008, *Winter in Wartime* became a major box office success. In 2010, he founded N279 Entertainment with producer Els Vandevorst. *Brimstone* (2016) was selected for the main competition in Venice, won six Golden Calves, and was sold to over 80 countries. He recently mentored six emerging filmmakers for *Koolhoven Presents*, which premiered at IFFR.

LOGLINE

Batavia, 1946. In the heated aftermath of war and under colonial tension, a young Dutch soldier gets pulled into the world of an enigmatic Indonesian woman and a corrupt American diplomat. What begins as a search for a long-lost family heirloom, unfolds into a deadly game of identity, power, and betrayal – where everyone clings to their own reality, and the truth keeps changing.

SYNOPSIS

Emerald Butterfly is a gripping noir thriller set in 1946 Jakarta, where three lives become entangled in a city on the brink of revolution. Told in three chapters, each with a different lead, the film rewinds, reframes, and reshapes what we think we know.

Chapter 1 – Lex van Tuyn Walema, a 25-year-old Dutch soldier, returns to his childhood home in Batavia and becomes obsessed with Nadra, the mysterious Indo-European wife of the American consul general Foote, after spotting his late mother's necklace around her neck. Their affair deepens into a dangerous plan to steal a hidden cache of jewels.

Chapter 2 – Shifts to Nadra's point of view: she's not a classic femme fatale, but a woman of flesh and blood trying to escape an oppressive marriage. She uses the heist as her ticket to freedom, but carries a secret that changes the stakes and shatters her relationship with Lex. After the heist, he vanishes with the loot, leaving her defeated.

Chapter 3 – William A. Foote's power begins to crumble under blackmail and conspiracy. As events spiral toward betrayal and murder, the story reveals its true shape – and only one of the three will walk away. But no one gets out unscarred.

FORMAT / RUNTIME

4k / 150'

Colour

LANGUAGES

English, Dutch, Indonesian

LOCATIONS

Indonesia

BUDGET /

FINANCING IN PLACE

€ 9.500.000 /

€ 6.750.000

MAIN PRODUCTION

COMPANY

N279 Entertainment

CO-PRODUCTION

COMPANIES

Zephyr Films, Prime Time, Infinite Studios

PARTNERS ATTACHED

Netherlands Film Fund, Cineart, VPRO, Clover Film

CREATIVE TEAM

Martin Koolhoven, Director and Writer
Els Vandevorst, Producer
Rogier Stoffers, DoP
Job ter Burg, Editor
Elsje de Bruijn, Production designer
Ellen Lens, Costume designer
Herman Pieëte, Sound designer

DELEGATE PRODUCTION

COMPANY

N279 Entertainment

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

With *Emerald Butterfly*, I wanted to create a story where complexity itself is the subject. Not a war film or a political drama, but a crime story as a metaphor for the era. This idea is closely aligned with the Butterfly Effect, which entails that small changes can have large consequences. The non-linear structure enables us to demonstrate this effect and show how each character's actions influence what happens to the others. It's a story about a country in transition and people dealing with change. Eventually, the emotionally crippled Lex learns to connect with his feelings and matures emotionally, but the greatest journey lies with Nadra, whose huge leap to personal freedom is at the heart of the story.

It will be an edgy, suspenseful crime story, somewhere between neo-noir and historical drama, compelling and suspenseful. The look will be colorful, sweaty and startling with dramatic shadows and expressive angles, bringing American noir to the Dutch East Indies. It will be epic in scope, have erotic scenes and nail-biting tension, but ultimately it will primarily be an emotional drama about real people, made with the intention of touching people.

PRODUCTION COMPANY PROFILE

N279 Entertainment is a Dutch production company founded by producer Els Vandevorst and director Martin Koolhoven. We produce feature films with great artistic value and accessibility with which we aim to reach beyond Dutch borders. We focus on making strong distinctive art-house films as well as quality mainstream movies on a national and international level. N279 Entertainment was founded in 2010 and has since produced a diverse range of films, such as *Brimstone* (Martin Koolhoven), *Francofonia* (Alexandr Sokurov), *The Surprise* (Mike van Diem) and *It's All So Quiet* (Nanouk Leopold).

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 *Truly Naked* by Muriel d'Ansembourg

2020 *Quo Vadis, Aida?* by Jasmila Žbanić

2019 *Domino* by Brian De Palma

2016 *Brimstone* by Martin Koolhoven

2015 *The Surprise* by Mike van Diem

2013 *It's All So Quiet* by Nanouk Leopold

UNITED KINGDOM, DENMARK, GREECE
FOROUGH: LET US BELIEVE IN THE BEGINNING OF THE COLD SEASON
 TINA GHARAVI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Tina Gharavi is a fearless filmmaker, celebrated for bold, emotionally charged stories that challenge convention. Born in Tehran and raised across the UK and US, she pursues stories of outsiders, rebels and misfits. Her BAFTA-nominated debut, *I Am Nasrine*, is a searing portrait of exile. From war zones to Netflix's *Queen Cleopatra* and the upcoming *Virginia Woolf's Night & Day*, Gharavi fuses guerrilla filmmaking with poetic precision. Founder of Bridge + Tunnel and a professor at Newcastle University, she divides her time between Paris and the UK – often daydreaming of beekeeping in Iran.

LOGLINE

Forough is a story told backwards, through flashbacks, of the short and controversial life of Iran's most accomplished modernist female poet. Forough Farrokhzad, rebel, misfit and feminist icon, fights to tell her story in a world not yet ready for the uncomfortable truths of female desire.

SYNOPSIS

Let us believe in the beginning of the cold season. Let us believe in the ruins of the gardens of imagination. Look, what a heavy snow is falling. *Forough* is the story of the short and controversial life of Iran's most accomplished modernist female poet, Forough Farrokhzad. Rebel, misfit and feminist icon, Forough fights to find a way to tell her story in a world not yet ready for the uncomfortable truths of female desire and ambition. Forough is a role model of courage and rebellion. She is a dangerous woman. In fact, everything about her challenges the norms and conventions of the day, from choosing poetry over motherhood to speaking her mind without reservation at parties and challenging men in the public sphere. *Forough* was considered at the time a 'double whore' for both being sexually promiscuous and for changing the traditional Persian poetic structure. The story of Forough is the eternal story of female artists seeking to tell their stories, on their own terms, in a patriarchal society. Ultimately, this is a film about a woman who stands in her own truth. Let us believe in the beginning of the cold season.



Tina Gharavi,
 Director, Writer
 and Producer



Meg Thomson,
 Producer



Deborah Bayer Marlow,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 We seek partnerships with Italian/French co-producers, to connect with international agents and distributors and to engage with festival programmers.

FORMAT / RUNTIME

Film / 95'

Colour

BASED ON

The life story of Forough Farrokhzad

LANGUAGES

Farsi, English

LOCATIONS

Greece, Denmark

BUDGET / FINANCING IN PLACE

€ 4.367.000 /

€ 3.287.774

MAIN PRODUCTION COMPANY

Bridge, + Tunnel Productions

CO-PRODUCTION COMPANIES

Nordisk Films (Denmark)

PARTNERS ATTACHED

British Film Institute (development funding), The Writers Lab & Untamed Stories (funded by Meryl Streep and Nicole Kidman), LipSync, Globalgate Entertainment

CREATIVE TEAM

Tina Gharavi, *Director, Writer and Producer*
 Micsha Sadeghi, *Writer*
 Zar Amir Ebrahimi, *Arian Moayed, Main Cast*
 Meg Thomson, *Deborah Bayer Marlow, Producers*

DELEGATE PRODUCTION COMPANY

Bridge, + Tunnel Productions

MAIN CONTACT PERSON

Tina Gharavi

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DIRECTOR'S STATEMENT

Taking on feminism, desire, and the female artist through the story of Forough, one of Persia's literary icons, felt like a dream but a challenge. With little known of her life and Iranian audiences valuing authenticity, was I audacious enough to try? In 2017, I met with Micsha Sadeghi, my lead actress from *I Am Nasrine*. Both frustrated at stalled projects, we asked: why had no one made a film on Forough? We were about to find out. Telling her story meant embracing risk. Who had the right? Who would dare? Research included letters, interviews with experts, and speaking with her son and nephew. Forough's radical feminism, erotic poetry, and defiance remain strikingly modern. We sought a poetic, immersive storytelling approach, grainy textures, slow takes, a film that breathes her words and emotions. This is a meditation on finding one's voice in a world unwilling to listen. Forough fought for artistic truth yet longed for love, a paradox shaping her story. Using a non-linear structure, intimate camera work, and evocative sound, we aim to capture her essence, her unrelenting ambition, her poetic realism, crafting a film that lingers, hypnotic and unforgettable.

PRODUCTION COMPANY PROFILE

Bridge + Tunnel Productions is a BAFTA-nominated media production company based in Newcastle, settled by Tina Gharavi. Since 1998, its films and documentaries have been screened internationally at numerous festivals. More information in the dossier. Most recently, B+T Productions is working with producer Meg Thomson, an executive at Globalgate Entertainment, on the feature film *Virginia Woolf's Night & Day*.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

Tina Gharavi, Producer
2025 *Virginia Woolf's Night & Day* by Tina Gharavi
2013 *I Am Nasrine* by Tina Gharavi

Meg Thomson, Producer
2025 *Virginia Woolf's Night & Day* by Tina Gharavi
2023 *Freud's Last Session* by Matt Brown

Deborah Bayer Marlow, Line Producer
2024 *The Girl with the Needle* by Magnus von Horn
2019 *The Kindness of Strangers* by Lone Scherfig

INDONESIA, THE NETHERLANDS, NORWAY, FRANCE, GERMANY, SINGAPORE

FOUR SEASONS IN JAVA EMPAT MUSIM PERTIWI KAMILA ANDINI

FICTION FEATURE | POST-PRODUCTION



Kamila Andini,
Director and Writer



Ifa Isfanyah,
Producer



April Priscilla,
Co-Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We aim to meet Sales Agent, International Festival Programmers. Post production: Sound Mixing, We do VFX in Poland (need fund for this element).

FORMAT / RUNTIME

4K / 120'

Colour

LANGUAGES

Indonesian, Javanese

LOCATIONS

East Java, Indonesia

BUDGET /

FINANCING IN PLACE

€ 986.000 /

€ 850.000

MAIN PRODUCTION

COMPANY

Forka Films

CO-PRODUCTION

COMPANIES

Lemming Film, Storm Films, Ici et Là Productions, One Two Films, Giraffe Pictures

PARTNERS ATTACHED

Netherlands Film Fund, Hubert Bals Fund, Sorfond, Miles Films, Jagatha, Trinity, Imajinari, Team Up, Brand Film

CREATIVE TEAM

Kamila Andini,
Director and Writer
Ifa Isfanyah, Producer
April Priscilla, Co-Producer
Batara Goempar, I.C.S, DoPs
Jasmine Ng, Editing
Dita Gambiro, Production designer
Hagai Pakan, Costume designer
Sutrisno, Sound

DELEGATE PRODUCTION

COMPANY

Forka Films

MAIN CONTACT PERSON

Ifa Isfanyah

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DIRECTOR'S BIOGRAPHY

Kamila Andini born in 1986. Her first feature film *The Mirror Never Lies* traveled in more than 40 festivals around the world. Her second feature *The Seen and Unseen* premiered at Toronto IFF 2018 and Grand Prix for Berlinale Generation Kplus 2018, Kamila continues with *Yuni* (2021) and awarded Platform Prize at the Toronto IFF 2021. In 2022, *Before, Now, and Then* won Silver Bear at the Berlinale 2022.

LOGLINE

A woman released from prison returns to her village to rebuilt her life. Together with the marginalized, she found power to confront her past and redefine her own meaning of home, family and peace.

SYNOPSIS

Pertiwi returns to her hometown after spending more than a decade in prison for killing a young man. Only Pertiwi knows that, at the time, she was merely defending herself from an attempted rape she experienced as a teenager. A series of tragedies that start from when electricity comes to her village. To rebuilt her life back, Pertiwi found power from things that are abandoned; the used electronic goods that mysteriously light up, and the marginalized individuals who provoke a kind of threat to these peaceful community.

The journey show how electricity didn't help the development of her town, and her village remains dark. Her return brings her face-to-face with the four men who sent her to prison, the people who are now dominate the village. Pertiwi realizes that what happened to her in the past is still happening now, only in a different form.

Together with the marginalized; the mentally ill, former prostitutes, and people with disabilities, Pertiwi's journey home reveals another kind of madness in the world. A paradox about what we can or cannot believe. Power, monsters, dark magic, foreign objects, and, ultimately, the notion of truth for every individual.

DIRECTOR'S STATEMENT

Writing this story, a question often came to me: What is the true relationship between truth, power, and a self? This film talks about power. The power of technology, and also the power of a self. Two forces, each having two sides simultaneously: destruction and empowerment. This is why the story begins with the arrival of electricity in a village that is very close to nature, and the return of a woman deemed a threat to a peaceful community. We follow everything that we can believe and cannot believe. Along the way, beliefs could turn around into another thing, like an ambiguous madness. The mystery of the journey, alienation, and discovery become the nuances that arise in every situation we experience in this film. Magical realism in the visuals connects the relationships between human beings, nature, and technology through the strange play of truth and equally peculiar power relations. In Indonesia, the name of Pertiwi means mother earth. While writing this story, I realize that electricity (technology) comes at a very high cost in this country, as it is paid with nature, bodies, and the future.

PRODUCTION COMPANY PROFILE

Forka Films is a production company based in Indonesia. Supporting diversity of cinema with innovative and accessible films. Forka Films produced *One Day When The Rain Falls* (Ifa Isfanyah, IFF Rotterdam, 2013), *Siti* (Eddie Cahyono, Tellutide FF 2015), *Turah* (Wicaksono Wisnu Legowo, Indonesian Official Entry for OSCAR 2018), *The Seen and Unseen* (Kamila Andini, Toronto IFF 2017) and *Memories Of My Body* (Garin Nugroho, Venice Orizzonti 2018), *Yuni* (Kamila Andini, Platform Prize Toronto IFF 2021) and *Before, Now & Then* (Kamila Andini, Berlinale Silver Bear 2022).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2022 *Before, Now & Then* by Kamila Andini
2021 *Yuni* by Kamila Andini
2019 *Abracadabra* by Faozan Rizal
2018 *Memories of My Body* by Garin Nugroho
2017 *The Seen and Unseen* by Kamila Andini
2015 *Siti* by Eddie Cahyono

INDIA, GERMANY

HEIRLOOM

UPAMANYU BHATTACHARYYA

ANIMATION FEATURE | PRODUCTION



Upamanyu Bhattacharyya,
Director, Writer
and Art director



Fabian Driehorst,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors, sales agents and festivals for premiere. Open for partnerships from all regions that can help closing the financial gap.



FORMAT / RUNTIME
4K / 90'

Colour

LANGUAGES

original language: hindi -
dubbed to english

LOCATIONS

India

BUDGET / FINANCING IN PLACE

€ 1.600.000 /
€ 1.300.000

MAIN PRODUCTION COMPANY

Odd & Even,
Otter Studio

CO-PRODUCTION COMPANIES

POM POM Animation,
Fabian&Fred, NFDC

PARTNERS ATTACHED

film funds, animation studios,
key creatives

CREATIVE TEAM

Upamanyu Bhattacharyya,
Director, Writer
and Art director
Fabian Driehorst, Arya Menon,
Shubam Karna, Producers
Gaurav Wakankar,
Animation director
Siddhi Vartak,
Animation director (Tapestry)
Parakriti Rajpurohit,
Art director (Tapestry)
Alfredo Gerard,
Layout supervisor

DELEGATE PRODUCTION COMPANY

Odd & Even,
POM POM Animation

MAIN CONTACT PERSON

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(POM POM Animation)

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fabianfred.com

DIRECTOR'S BIOGRAPHY

Upamanyu Bhattacharyya is an animation director and illustrator based in Kolkata, India. He is the director of the award-winning animation short *Wade*, and a founding partner of the Ghost Animation Collective and Otter Studios. He is currently directing his debut animation feature *Heirloom*, which was selected for development at the Annecy Festival Residency 2021 and presented in markets of Annecy, Cannes, Goa and Hong Kong.

LOGLINE

Sonal, terminally ill, struggles to build a lucrative textiles business. When she discovers that her husband, Kirti, has vanished after driving their family into debt, she must choose between escaping into the comforting memories illustrated in a tapestry woven by Kirti's grandmother, or confronting her limited time to secure her daughter's future.

SYNOPSIS

The married couple Sonal and Kirti live in Ahmedabad with their daughter Mrinalini and grandmother Baa. Sonal suffers from a disease that demands regular - and expensive - transfusions to stay alive. Kirti wants to build a museum for the art of handlooms. Sonal would rather set up a textile factory to provide the family with financial security and pay for her treatment. As Kirti's obsession with his museum drives the family into inescapable debt, Sonal confronts Kirti and a massive argument ensues. Kirti eventually storms out from the argument... and mysteriously disappears. Baa secretly embroiders a tapestry depicting the entire family history. As Sonal's illness worsens, her relationship with Mrinalini deteriorates. Alone, Sonal finds Baa's tapestry, which opens the way to her memories: a 'safe' place free from uncertainty. When Sonal finds herself inside the tapestry, the mystery of Kirti's disappearance is solved: he too escaped into the memories contained in the fabric to avoid his harsh reality. Now, Sonal must decide whether she wants to bury herself in the past or face up to her limited time in order to be able to make important decisions for her family.

DIRECTOR'S STATEMENT

I studied animation film in Ahmedabad. The city has always struggled between the old and new, even with its history of textiles. Rich handloom heritage long clashed with the rise of powerloom mills, bringing with that a need for preservation and nostalgia for what is lost. On the surface it may seem like nostalgia can be a good thing. But in the context of Indian caste where birth determines profession and social status, people who have been forced to handloom for generations may not feel the same nostalgia about the art form. In India, complexities and nuances like this abound. Textiles play an important role in India beyond ornamentation: They contain community stories and collective memory. For example, women in Gujarat make tapestries as gifts for the bride-to-be illustrating all that she will leave behind: a literal final thread that connects her to her past life. With *Heirloom* I want to make a film that asks the viewer to neither succumb to the temptations of the past nor forget the present by chasing the future. I want the audience to leave the film with hope and fulfillment that will resonate for a long time.

PRODUCTION COMPANY PROFILE

POM POM Animation is Germany's first creative impact production company. Founded in 2023 by Vanessa Ciszewski (Luftkind) and Fabian Driehorst (Fabian&Fred), who are experienced producers in the international animation industry. THE SIREN, produced by Vanessa Ciszewski, opened the Panorama section of the Berlinale in 2023. Fabian Driehorst's *Sultana's Dream* compete in San Sebastian in 2023, was nominated for the European Film Award for Best Animated Film and Best European Film, won the Grand Prix in Annecy, Animafest Zagreb and Anima Brussels and got shortlisted for the Oscars 2025.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2027** *Heirloom* by Upamanyu Bhattacharyya
- 2026** *Sidi Kaba* by Rony Hotin
- 2023** *Sultana's Dream* by Isabel Herguera
- 2023** *The Siren* by Sepideh Farsi

FRANCE, SWITZERLAND

I'LL FORGET YOUR NAME J'OUBLIERAI TON NOM

YANN GONZALEZ

FICTION FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Yann Gonzalez is a French director and screenwriter. His debut feature film, *You and the Night* (2013), was presented at the Critics' Week at the Cannes Film Festival. He then directed *Knife + Heart* (2018), an international co-production (France-Switzerland-Mexico), which was selected for Cannes Official Competition. His short film *The Islands* (2017) won the Queer Palm at Cannes. His latest project, *Hideous* (2022), premiered at the Critics' Week at Cannes and won the Lab Grand Prix at Clermont-Ferrand.

LOGLINE

Irène lives in a small mountain village. By day, she is a schoolteacher. By night, she seduces lonely men she never sees again. But when she meets Terence, a young runaway, Irène falls madly in love. She has no idea that this passion will lead her to the edge of a strange and unsettling world.

SYNOPSIS

Irène, 50 years old, is a schoolteacher in a small mountain village. She instructs a dozen children between the ages of 4 and 7. Her teaching style is exceptionally gentle and nurturing, and she finds deep fulfillment in the children's sense of wonder. At dusk, Irène roams the neighboring villages, seeking out lonely, often melancholic men. With them, she experiences fleeting yet radiant passions – intense but without a future – leaving her in a peculiar state of melancholy. One night, after narrowly avoiding a car accident, Irène picks up a young hitchhiker. His name is Terence, and he has just run away from his shelter. They share a night of blazing passion that shakes her to the core. But when Irène wakes up, Terence has vanished. She sets off in search of him, unaware that this journey will lead her to the edge of a strange and unsettling world.



Yann Gonzalez,
Director and Writer



Thomas Jacquey,
Producer



Camille Gentet,
Producer



Consuelo Frauenfelder,
Co-producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Meeting post-production funds, equity partners, international broadcasters and distributors, as well as programmers of film festivals.

FORMAT / RUNTIME

35mm / 85'

Colour

LANGUAGES

French

LOCATIONS

France, Switzerland

BUDGET /

FINANCING IN PLACE

€ 3.000.000 /

€ 2.500.000

MAIN PRODUCTION

COMPANY

Pan Cinema (FR)

CO-PRODUCTION

COMPANIES

Garidi Films,
Arte France Cinema,
Venin Films, Wrong Men

PARTNERS ATTACHED

Arte, Ciné+ / OCS, TF1,
Chanel, Kinology, Pan
Distribution, Région Grand
Est, Département des Vosges,
OFC - PICS, Jamal Zeinal
Zade, Valais Film Commission,
Sister Distribution

CREATIVE TEAM

Yann Gonzalez,
Director and Writer
Cristiano Mangione,
Caroline Deruas Peano,
Writers (in collaboration with)
Vanessa Paradis,
Filippo Scotti, Main Cast
Thomas Jacquey,
Camille Gentet, Producers
Consuelo Frauenfelder,
Co-producer
Simon Beaufils, DoP
Gabriel Gonzalez, Editing
Gabrielle Desjean,
Production designer
Pauline Jacquard,
Costume designer
Balthasar Jucker, Sound
M83, Composer

DELEGATE PRODUCTION

COMPANY

Pan Cinema

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

This film is a gothic tale drawn from my own fears of aging, dying, and the loss of desire. Irène, a woman, embodies these obsessions as a male character would be too literal. Above all, I wanted to work again with Vanessa Paradis.

The film explores memory and time, with the second half blending past, present, and future. Irène's nights mix with her pupils' days, while memories bring ghosts, old lovers, and a sinister schoolteacher. Death becomes a playground for cinematic invention, where rules are free to bend.

The narrative follows a sensory logic, centered on the love between Irène and Terence, a love story unfolding in death's limbo. Drawing inspiration from filmmakers like Resnais, Lynch, and Powell & Pressburger, the film shifts into pure fantasy, embracing dream logic. I want to return to cinema's origins, using optical illusions and 35mm film to create a magical world recalling the fairy tales of my childhood. Children, embodying life and imagination, serve as an antidote to death, that adults desperately seek. Vanessa Paradis is the face of this melancholy, carrying time's history in her gaze, and this film will be a dreamlike portrait of her.

PRODUCTION COMPANY PROFILE

Pan is a leading independent distributor (Pan Distribution) and one of the most prolific French production companies (Pan Cinema). Founded by Philippe Godeau in 1989, its early releases included *The Usual Suspects* and *Trainspotting*. It has since distributed more than 100 films. In parallel, Pan entered production in the 90s making Maurice Pialat's last film. The company has since produced nearly 40 films, among which *The Eighth Day*, *Mr Nobody* and the *Largo Winch* trilogy. Pan's permanent objective has been to choose quality auteur films that are nonetheless popular.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** *In the Land of Arto* by Tamara Stepanyan
- 2024** *A Child of True Love* by Agnès de Sacy
- 2024** *Largo Winch: The Price of Money* by Olivier Masset-Depasse
- 2023** *Headwind* by Pierre Godeau
- 2021** *The Tiger and the President* by Jean-Marc Peyrefitte
- 2020** *Beautiful Minds* by Bernard Campan and Alexandre Jollien
- 2019** *Perfect Nanny* by Lucie Borleteau

UNITED KINGDOM
IN THE BLACK FANTASTIC
 JULIANKNXX

DOCUMENTARY FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

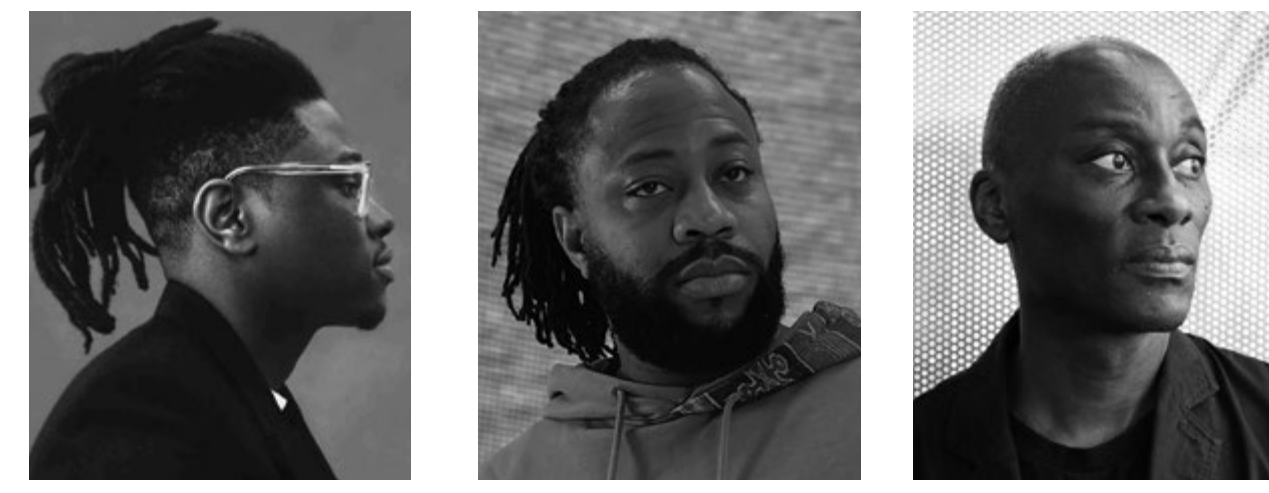
Julianknxx is a poet, artist and filmmaker. Born in Freetown, Sierra Leone, Julianknxx draws on his personal experiences to broaden perspectives on the histories and cultures of Africa and its diasporas. Inspired by oral history traditions and working with a distinctive aesthetic approach. His work has been shown at galleries and museums worldwide. His first institutional solo show *Chorus In Rememory of Flight* at the Barbican, London (2023). His films include *Chorus In Rememory of Flight* (2023); *Black Corporeal: Breathing By Numbers* (2022); *In Praise of Still Boys* (2021).

LOGLINE

In a world where Black people are often confined by the myths of the Western imagination, the embrace of the fantastic holds a powerful significance - not as an escape from reality, but as a way to challenge the status quo and envision new possibilities for Black identity and personhood. In the Black Fantastic weaves together dazzling imagery and thought-provoking conversations with leading artists and thinkers, celebrating the brilliance, imagination, and world-building of Black creators.

SYNOPSIS

In The Black Fantastic explores Black liberation through myth, fantasy, and speculative fiction. Structured as a series of interconnected vignettes – each inspired by or imagined as an African folktale – the film presents a rich, visually arresting tapestry. Through profound conversations with leading Black thinkers, artists, and writers, the film examines how myth, fantasy, and speculation serve as tools to reject the status quo, build new worlds, and assert self-determination toward psychic and social freedom. The viewer's journey through the Black Fantastic mirrors that of writer Ekow Eshun, as he travels across three continents. In engaging with contributors, he is drawn toward the epicentre of his ideas and personal history – Ghana. His arrival reveals a landscape where the fantastic merges with the everyday, and the Atlantic's waters bear witness to what was taken and returned. Each vignette offers a distinct perspective, exploring themes of invocation, migration, liberation, rebirth, and homecoming, while foregrounding the work of artists and writers shaping the visionary terrain of the Black Fantastic across culture, history, and speculative futures.



Julianknxx,
Director

Debo Amon,
Producer

Ekow Eshun,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 To meet potential investors, sales agents and festival programmers. Particularly, but not limited to, partners from Europe, America and Africa.

FORMAT / RUNTIME
 4k Digital & 16mm film/ 75'
 Colour

BASED ON
In the Black Fantastic
 (Book & Exhibition)

LANGUAGES
 English

LOCATIONS
 USA, UK, Italy,
 Netherlands, Ghana

BUDGET / FINANCING IN PLACE
 € 816.814/
 € 571.800

MAIN PRODUCTION COMPANY
 Rememory

CO-PRODUCTION COMPANIES
 Studioknxx

CREATIVE TEAM
 Julianknxx, *Director*
 Ekow Eshun, *Producer and Main cast*
 Debo Amon, *Producer*
 Pablo Rojo, *DoP*

DELEGATE PRODUCTION COMPANY
 Rememory

MAIN CONTACT PERSON
 Debo Amon

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DIRECTOR'S STATEMENT

In the Black Fantastic combines an exploration of Black liberation through myth, fantasy, and speculative fiction with the anthology structure of Akira Kurosawa's *Dreams*. The film will be shaped as a multi-layered tapestry of voices from artists, academics, and everyday people, creating an artistic response to collective Black experiences. These voices help form both the emotional core and narrative fabric of the film. Visually, *In the Black Fantastic* will combine vérité footage of contributors in their studios, workspaces, and exhibitions with lyrical images of the unreal and the everyday. These will be intercut with rich, fantastical visuals anchored by a central interpretive performance. A dreamlike soundscape—built from original audio and layered voices—will enhance the immersive experience. This project builds upon the legacy of visionary Black filmmakers such as Arthur Jafa, Barry Jenkins, Mati Diop and Julie Dash, advancing a poetic Black aesthetic centered on interiority and emotional resonance.

PRODUCTION COMPANY PROFILE

Founded as a vehicle to cultivate thought provoking projects steeped in Black histories, ideas and cultures, Rememory works at the intersection of fine art and unquestionably compelling film. With it's founders having worked across film, TV, editorial and fine art, Rememory nurtures ideas and collaborations that look at contemporary social issues with groundbreaking uniqueness.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2023** *Chorus in Rememory of Flight* by Julianknxx
- 2022** *Black Corporeal: Breathing by Numbers* by Julianknxx
- 2022** *On Freedom of Movement (wi de muv)* by Julianknxx
- 2022** *Ówàmbé* by Tobi Kyeremateng
- 2021** *In Praise of Still Boys* by Julianknxx

ITALY, CHILE

LOVE STORY WITH A DANCING MAN HISTORIA DE AMOR CON HOMBRE BAILANDO COSIMO GOMEZ

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Cosimo Gomez graduated from the Academy of Fine Arts in Rome and began his career in cinema and opera working with masters such as Ermanno Olmi, Giuliano Montaldo, Franco Zeffirelli, Danilo Donati, and Roberto Benigni. His debut as screenwriter and director was the film *Ugly Nasty People*, co-produced by Rai Cinema with Arte France, which premiered in competition at the 74th Venice International Film Festival - Orizzonti in 2017, and received 6 David di Donatello nominations, including Best Debut Director. His second film was *Spotty & Me* followed by *My Name Is Vendetta*, a 2022 Netflix original.

LOGLINE

1960: Fernando Nobile, a Sicilian immigrant, nicknamed "El Feo - The Ugly", wins the hearts of a small Chilean town with his extraordinary dancing skills. But would his talent be enough to carry him through the trials of love and life?

SYNOPSIS

1960. Fernando Nobile, a Sicilian immigrant and exceptional dancer, arrives in Chile with his young wife Anna, fleeing a violent past. In Coya, a mining town, he's nicknamed "el Feo" - "the Ugly" - due to his looks, in sharp contrast to his wife's beauty. His amazing dancing skills quickly earn him fame in the community, however, Anna's sudden death plunges him into isolation. Miraculously survived after an explosion at his workplace, Fernando tries to return to normal life, but the townspeople avoid him, convinced he brings bad luck. Only a young student, La Flaca, challenges superstition and dares to dance with him. They fall into a passionate summer romance, which ends abruptly when she returns to her boyfriend. Heartbroken, Fernando disappears, becoming a local legend, while his friend Eleazar, who witnessed it all, finally fulfills his dream of writing a novel: *Historia de amor con hombre bailando*.



Cosimo Gomez,
Director and Writer



Gaetano Maiorino,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Looking for partners to close the remaining budget gap: financiers, sales agents, distributors, festivals.

FORMAT / RUNTIME

1.85:1 / 100'

Colour

BASED ON

the novel *Historia de amor con hombre bailando* by Hernán Rivera Letelier

LANGUAGES

Italian and Spanish

LOCATIONS

Sicily (Italy)
and Antofagasta (Chile)

BUDGET /

FINANCING IN PLACE

€ 3.236.930 /
€ 2.799.572

MAIN PRODUCTION

COMPANY

Tramp Limited

CO-PRODUCTION

COMPANIES

Quality Film
and 17 Films

CREATIVE TEAM

Cosimo Gomez,
Director and Writer
Paolo Pintacuda, *Writer*
Giuseppe Lo Piccolo, Anita Pomario, Paula Luchsinger,
Main Cast
Maura Morales Bergnann, *DoP*
Alessio Doglione, *Editing*
Luca Gobbi, Andrea Di Plama,
Production designers
Luigi Bonanno, Julio Munizaga, Nicole Guzman,
Costume designers
Christian Larrea Euler, *Sound*

DELEGATE PRODUCTION

COMPANY

Tramp Limited

MAIN CONTACT PERSON

Gaetano Maiorino

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tramplimited.it

DIRECTOR'S STATEMENT

The magical, surreal world of Hernán Rivera Letelier's novel, brought to my mind the sweet yet profound voices of authors like Gabriel García Márquez, Isabel Allende or Laura Esquivel. In their pages, I rediscovered that ability to narrate with irony and, with that uniquely South American fatalism, to explore themes like destiny, death, love, and also the deep and universal ecstasy of sex, and therefore, life. When I reached the last page of the novel, I thought its film adaptation had to express all its poetry and make the audience identify with its protagonist: Fernando Nobile, this thin man with a horse-like face, this ugly looking but surprising character who, through his obsession with dance, embodies the lives of all of us, our dreams, hopes, loves, but also confronts with the painful awakening from illusions. I envision a film that stages the alchemy between music and body, going beyond choreographic performances and letting the camera convey emotions, hopes and tragedies, up to the end of the story when Fernando gives the audience his final performance: a swirl of sand in the desert and a beam of light, in the crowded Salon: his spirit dancing to the tune of Mambo No. 8.

PRODUCTION COMPANY PROFILE

Tramp Limited is a production company that has been producing for over 15 years both audience oriented titles such as box office hits *Il primo Natale* and *L'ora legale* by comedy duo Ficarra&Picone and auteur driven films such as *Indivisibili* (Venice days 2016) and *Comandante* (Venice Film Festival Competition 2023) both by Edoardo De Angelis, *The Bonebreakers* by Vincenzo Pirrotta (Venice Days 2022), *Una Femmina* (Berlinale Panorama 2022) and *Familia* (Orizzonti Competition 2024) both by Francesco Costabile. We also produced *La stranezza* and *L'abbaglio* both by Roberto Andò starring Toni Servillo.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *L'abbaglio (The Illusion)* by Roberto Andò
- 2025** *Storia di una notte (Story of a Night)* by Paolo Costella
- 2024** *Familia* by Francesco Costabile
- 2023** *Comandante* by Edoardo De Angelis
- 2022** *La stranezza (Strangeness)* by Roberto Andò
- 2019** *Il primo Natale (Once Upon a Time... in Bethlehem)* by Ficarra & Picone

ARGENTINA

MAGNETIZED MAGNETIZADO

LUIS ORTEGA

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Luis Ortega born in Buenos Aires, Argentina and spent his childhood in the US. At age nineteen, he directed his first film, *Caja Negra*. Since then, he has developed a filmography with a strong signature. In 2018, his film *El Ángel* was part of Un Certain Regard at the Cannes Film Festival and Argentina's candidate for the 91st Oscars. It achieved critical success internationally and locally and was a box office hit in Argentina. His latest film *Kill the Jockey* premiered in the 81st Venice Film Festival's International Competition was also Argentina's candidate for the 97th Oscars.

LOGLINE

A young libertine priest and a deranged actress fall passionately in love. When she introduces him to a world of narcotics and madness and subsequently disappears, he spirals into despair, committing a series of murders that leave him magnetized.

SYNOPSIS

Ramón, a young libertine priest, falls into a passionate and destructive relationship with Eva, an actress in the midst of a nervous breakdown. When he enters her delusional world, he starts to display an erratic and extravagant behavior. One day Eva disappears without a trace, leaving him in a violent downward spiral into madness. Wandering the streets for days, he commits a series of senseless crimes, killing two taxi drivers for no apparent reason. After the murders, Ramon develops a strange condition: he becomes magnetized and metal objects stick to his body. When Eva returns fully recovered and ready to live a normal life together, Ramón is arrested. Church authorities exile him to a remote mining town that resembles hell. Surrounded by desperation and superstition, in that forgotten land Ramón connects with workers who blow up mountains searching for precious metals. The townspeople are fascinated by this saint-like figure and make all kinds of requests. To help the workers, he ventures into the depths of the mountain and uses his magnetism to find treasures, heading towards an explosive act of self-destruction and redemption.



Luis Ortega,
Director, Writer
and Producer



Esteban Perroud,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Private equity investors, distributors, broadcasters, producers and international sales agents.

FORMAT / RUNTIME

Digital / 90'

Colour

BASED ON

Magnetizado
by Carlos Busqued

LANGUAGES

Spanish

LOCATIONS

Argentina

BUDGET / FINANCING IN PLACE

€ 2.800.000 /

€ 1.000.000

MAIN PRODUCTION COMPANY

El Despacho

CREATIVE TEAM

Luis Ortega,
Director, Writer and Producer
Rodolfo Palacios, Martín
Caamaño, Writers
Valentín Oliva (WOS),
Main Cast
Esteban Perroud, Producer
Julián Apesteguía, DoP
Rosario Suarez, Editor
Julia Freid, Production
designer
Guido Berenblum, Sound

DELEGATE PRODUCTION COMPANY

El Despacho

MAIN CONTACT PERSON

Esteban Perroud

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eldespacho.ar

DIRECTOR'S STATEMENT

This is the story of a man and a woman seeking truth in a wild life, in lunacy, in the beauty and depth of love, in God, in gold, in crime – and never finding it. This is an original story blended with a book based on true events of a marginal youngster on a killing spree. This is the story of the treasure we can never grasp. This is *Magnetized*.

PRODUCTION COMPANY PROFILE

El Despacho, founded in 2022 in Buenos Aires by Luis Ortega, Esteban Perroud, and Rodolfo Palacios, is a new production company dedicated to original ideas, independent formats, and large-scale productions. We position ourselves as a creative space that prioritizes auteur work, aiming to stand out in the international commercial market. Our latest film, *Kill the Jockey*, premiered in the Official Selection at the Venice International Film Festival.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2024 *Kill the Jockey* by Luis Ortega

2016 *Lulu* by Luis Ortega

2002 *Caja negra* by Luis Ortega

LEBANON, FRANCE, BELGIUM

MAY YOU OUTLIVE US

تقبرني

ISABELLE MECATTAF

FICTION FEATURE | PRE-PRODUCTION



Isabelle Mecattaf,
Director and Writer



Julie Gayet,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We're specifically interested in meeting International distributors and potential gap investors.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES

Arabic, English, French, Amharic

LOCATIONS

Beirut, Lebanon

BUDGET /

FINANCING IN PLACE

€ 1.000.000 /

€ 850.000

MAIN PRODUCTION

COMPANY

Rouge International

CO-PRODUCTION

COMPANIES

Ezekiel Film, Altitude100, Pulsions

PARTNERS ATTACHED

International Organization of La Francophonie (OIF), NYU production Lab

CREATIVE TEAM

Isabelle Mecattaf, *Director and Writer*
Julia Kassar, Nathalie Issa, Mireille Maalouf, *Main Cast*
Julie Gayet, Veronique Zerdoun, Guillaume Malandrin, *Producers*
Melanie Akoka, *DoP*
Hamed Sinno, *Composer*

DELEGATE PRODUCTION

COMPANY

Rouge International

MAIN CONTACT PERSON

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DIRECTOR'S BIOGRAPHY

Isabelle is a French-Lebanese Filmmaker based in New York City. Her most recent short film *Beity* (2021) was officially selected to TIFF, Aspen, and Hollyshorts (where it won an award) - among others. It was purchased by The New Yorker and is now streaming on their platform. *May You Outlive Us* was selected to the TIFF Filmmaker's lab in 2022, where it won the Every Story People's Fellowship. It was a winner of the BlackList-inspired NYU purple List in 2023, an official selection of the NYU Production Lab Slate in 2023 and a Black Family Grant Finalist in 2023.

LOGLINE

August 4, 2020, the port of Beirut explodes. Four years later, Lélia, 17, prepares to leave to study in the United States and has to leave everything behind, her girlfriend, her country, and her family. As an upcoming war looms over their every moment, we spend six days in Beirut with four women caught in the whirlwind of life, between joy and melancholy, traditions and the hope of renewal.

SYNOPSIS

This is a film about four women going about their daily lives 4 years after the 2020 explosion that devastated Beirut, and while the war in Gaza is raging on and threatening to come to them too. While the minute to minute of the story unfolds we see that they've adjusted to a new normal: a city with spotty electricity, and an economy so destroyed that people line up for hours for gas and wail at the prices in grocery stores.

The women are: Amal the matriarch, who suffers from PTSD but hides it from her family - keen on trying to keep up appearances. Her daughter Dounia who lost her husband in the explosion and is coping by doom scrolling on her phone.

Lelia, Dounia's daughter who is trying to make the most of her last days before she leaves the country for college. Lelia and her girlfriend Steph have a dangerous encounter with the police one night. Lelia then grapples with the decision: to stay and fight or leave and have a chance at a better life.

And Tigist, the housekeeper who lives and works with the family, as she juggles work and her personal life in a country whose systemic laws and permeating racism makes it almost impossible to have a normal life.

DIRECTOR'S STATEMENT

On August 4th 2020, tons of illegally stored ammonium nitrate exploded in the port of Beirut; killing 218 people, injuring more than 7000 people, and displacing 300,000 people. To this day, more than four years later, no one has taken responsibility for it - although it is common knowledge that it happened because of the negligence and corruption of the government.

And yet somehow, life goes on for Lebanese people. We have learned to navigate the chaos, because when you're in the middle of a storm, there's no time to think, and surviving becomes the default.

So I am angry. I am angry that every-time I visit my parents I feel like I can't breathe, and then notice that they stopped trying long ago. I am angry that I feel like a stranger in my own country.

I want to tell the stories of women - the women who raised me, taught me, and loved me. This film is a chronicle of six days, leading up to Lelia's departure for the United States. This departure is experienced both as a necessity and as a tragedy. I wanted to stay glued to my characters and the banality of every day survival.

PRODUCTION COMPANY PROFILE

Rouge International is an independent production company founded in July 2007 by Julie Gayet and Nadia Turincev producing full length feature and documentary films. Their slate includes the Oscar nominated *The Insult* by Ziad Doueiri, and Julia Ducournau's *Raw*.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2020 *The Squad* by Stephanie Gillard

2020 *J'irai mourir dans les Carpates*

by Antoine de Maximy

2020 *Sun* by Jonathan Desoindre and Ella Kowalska

2017 *The Insult* by Ziad Doueiri

2016 *Raw* by Julia Ducournau

IRELAND, LUXEMBOURG

MAYA BUTTERFLY

EDWINA CASEY

FICTION FEATURE | FINANCING



Edwina Casey,
Director



Richard Bolger,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors and international festival programmers. We want to use this opportunity to finalize the best finance plan for the project.



DIRECTOR'S BIOGRAPHY

Irish born Edwina studied directing at the London Academy of Music and Dramatic Art. She is creative partner at Hail Mary Pictures, Ireland where she recently had the pleasure of working as second unit director on Jim Jarmusch's *Father, Mother, Sister, Brother*. Winner of the Bingham Ray New Talent Award, Edwina previously directed gothic opera *The Lighthouse* for stage and screen with Irish National Opera and Wildcard Distribution (Ireland). *Maya Butterfly* will be her debut film. It has been developed with the support of Screen Ireland, Luxembourg Film Fund and Torino Filmlab Extended.

LOGLINE

A young soprano tries to keep her hearing loss a secret during the opening week of an avant-garde production of Puccini's *Madame Butterfly*.

SYNOPSIS

When Maya (26) was born they thought she would be like her parents: deaf. Instead, she could hear the world around her and it was beautiful. Music became Maya's life vocation. Now working as a young singer at internationally acclaimed house The Siren, she is determined to create a musical legacy for herself. But the hierarchical world of opera finds her struggling on the bottom rung. Under acute pressure, sounds have also unexpectedly started to disappear. An avant-garde production of Puccini's "Madame Butterfly" is visiting the house, bringing with it an opportunity to work with world-renowned director and feminist icon - Jacqueline Rose (50s). Believing it might be her last chance to prove herself, Maya throws herself into work. Soon she finds solace in the guru director and tries to push the apparent truth about her hearing further down. But with opening night at the end of the week, Maya's reality becomes impossible to ignore made worse by the presence of her deaf lighting technician father Ray (50s). She must decide: to forge a career based on lies or embrace her unique family legacy.

FORMAT / RUNTIME Digital / 90' Colour	MAIN PRODUCTION COMPANY Hail Mary Pictures	DELEGATE PRODUCTION COMPANY Hail Mary Pictures	EMAIL rich@hailmarypictures.com
LANGUAGES English	CO-PRODUCTION COMPANIES Samsa Film	MAIN CONTACT PERSON Richard Bolger	PHONE / MOBILE PHONE +353 879827794
LOCATIONS Grand Theatre (Luxembourg)	SALES ATTACHED Bankside Films	ADDRESS Station House, Knockarigg, Grangecon, Wicklow W91P3Y7, Ireland	
BUDGET / FINANCING IN PLACE € 3.994.566 / € 3.619.566	PARTNER ATTACHED Screen Ireland		
	CREATIVE TEAM Edwina Casey, <i>Director</i> Richard Bolger, Conor Barry (Hail Mary), Bernard Michaux (Samsa), <i>Producers</i>		

DIRECTOR'S STATEMENT

I'm motivated by the idea that cinema is a language; its alphabet made up of two letters: Image and Sound. Ever since I saw Coppola's *The Conversation* I have been inspired by the cinematic possibilities of audio and for my first film I want to tell a story where the focus is on what we hear instead of what we see. Extensively researched, the idea for the film came to me fully formed. I wanted to tell a story about a soprano paranoid about losing her hearing. I was initially inspired by the intense pressures I saw singers put themselves under while I worked in opera. Told in the first person perspective, *Maya Butterfly* will be an audio-visual experience of one singer's destructive process during the most important week of her career. A psychological drama with music, it will be a bold immersive spectacle for its audience.

PRODUCTION COMPANY PROFILE

Hail Mary Pictures was established in Ireland, 2018. The company produces both arthouse and genre projects. 2025 is the company's biggest year to date with the release of Babak Anvari's *Hallow Road* starring Rosamund Pike and Jim Jarmusch's *Father, Mother, Sister, Brother* starring Cate Blanchett, Adam Driver, Vicky Krieps and Charlotte Rampling. With a boutique approach to feature film production, the company is motivated by unique cinematic voices.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 *Three Quick Breaths* by Brendan Muldowney
2025 *Father, Mother, Sister, Brother* by Jim Jarmusch
2025 *Hallow Road* by Babak Anvari

ARGENTINA, ITALY
MY WAY
A MI MANERA
DIEGO LERMAN

FICTION FEATURE | FINANCING



Diego Lerman,
 Director and Writer



Nicolas Avruj,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 To meet potential investors, co-producers and agents.



FORMAT / RUNTIME 4k / 120' Colour	MAIN PRODUCTION COMPANY Campo Cine	DELEGATE PRODUCTION COMPANY Campo Cine	EMAIL nico@elcampocine.com.ar
LANGUAGES Spanish, English	CO-PRODUCTION COMPANIES Vivo Films, Pimienta	MAIN CONTACT PERSON Nicolas Avruj	PHONE / MOBILE PHONE +54 1145549036 +54 1149484812
BUDGET / FINANCING IN PLACE € 4.084.921 / € 1.325.000	CREATIVE TEAM Diego Lerman, Director and Writer Nicolas Avruj, Nicolás Celis, Axel Kuschevatzky, Paula Cosenza, Marta Donzelli, Gregorio Paonesa, Producers Mariano Vera, Writer Leonardo Sbaraglia, Barbara Lennie, Main Cast Wojciech Staron, DoP	ADDRESS Fernando de Montalvo 150 1427 Buenos Aires, Argentina	elcampocine.com.ar

DIRECTOR'S STATEMENT

The brief stay of "The Voice" in Argentina had it all: political connections, a mysterious message, 17 mozzarella pizzas, and a concert as anticipated as it was disastrous. These compelling ingredients were the starting point for a film blending intrigue, humor, and suspense.

The concert took place on August 5, 1981, in Buenos Aires. Sinatra carried a direct message from Reagan to be delivered to General Viola (Argentinean's de facto president).

The film is set at the end of the military dictatorship, just before the Falklands/Malvinas War, in a global context where the Cold War between the U.S. and the USSR was boiling over. The most outrageous espionage and counterespionage operations were unfolding around the world – and Argentina was no exception. Humor is a key element, always present but never detracting from the political drama and historical authenticity at the core of the story.

The use of contrasting light, a cast combining major stars with non-professional actors, and a stripped-down mise-en-scène will define the film's aesthetic – a visual and stylistic approach with a strong authorial signature.

PRODUCTION COMPANY PROFILE

A feature film and documentary production house founded by Diego Lerman and Nicolás Avruj, Campo Cine is committed to personal, risky and innovative projects, for both local and international markets. We have produced films that have been released in dozens of countries and have won awards in the most prestigious festivals (Cannes, Venice, Locarno, San Sebastian).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **El hombre que amaba los platos voladores** by Diego Lerman
- 2024** **Los domingos mueren más personas** by Iair Said
- 2022** **El suplente** by Diego Lerman
- 2020** **Akelarre** by Pablo Agüero
- 2019** **Maternal** by Maura Delpero
- 2019** **Monos** by Alejandro Landes

DIRECTOR'S BIOGRAPHY

Diego Lerman (1976) is an Argentine director, writer and producer. His seven acclaimed features have screened at top festivals (Cannes, Toronto, San Sebastián, Locarno) and theatrically worldwide. Recent works: *Refugiado* (2014, Cannes), *Una especie de familia* (2017, Toronto – Best Screenplay), *El suplente* (2022), and *El hombre que amaba los platos voladores* (2024, San Sebastián).

LOGLINE

The dream of a failed music producer seeking redemption before his dying father; a fragile and volatile Argentine economy, the ERP's secret plan to kidnap the Empire's star, a power struggle at the top of the military government, and a secret CIA message – all converge toward one single goal: bringing Frank Sinatra to perform, at least once, in Argentina.

SYNOPSIS

In 1981, Federico Spivak, a declining show producer, is offered the opportunity of a lifetime: to bring Frank Sinatra to Argentina. He hopes not only to save the production company founded by his father, Coco Spivak – now in a vegetative state after a stroke – but also to finally earn his respect. With support from Palito Ortega, an old friend of Coco's, Federico travels to Brasil, meets Sinatra, wins his trust, and closes the deal. Back in Buenos Aires, while organizing a production that clearly exceeds him, Federico falls in love with his AA Godmother and faces a government detects a threat, they decide to replace him in public with an old impersonator friend of Federico's. But the AA Godmother is secretly part of a revolutionary group. Using information he gave her, they manage to kidnap the real Sinatra. The CIA intervenes, rescues the singer, and kills the captors. Though safe, Sinatra blames Federico. The concert goes on, and Federico, crushed, prepares to disappear – until Sinatra forgives him and invites him to leave the country at his side.

GREENLAND, FINLAND

ORSOQ SEASONS OF SOLITUDE

INUK SILIS HØEGH

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Inuk Silis Høegh is an award-winning filmmaker and visual artist from Greenland. Inuk got his MA in Film & TV Production at University of Bristol in 1997 and graduated from Royal Danish Art Academy in 2010. His first feature documentary *SUMÉ – The Sound of a Revolution* premiered at the Berlinale and screened at over 100 international festivals, winning several awards. As an artist, his video works and art installations have been exhibited around the world. He has been the DoP on several feature documentaries, including *Polaris* by Ainara Vera which premiered at the Cannes film festival in 2022.

LOGLINE

Award-winning Greenlandic filmmaker and visual artist Inuk Silis Høegh's *ORSOQ* is an exploration of man's longing for solitude. In an ambitious cinematic form, the film zooms in on people who have voluntarily chosen a life alone. But who – no matter what they do – remain caught between the calmness of isolation and the need for community.

SYNOPSIS

Set in the remote landscapes of Greenland, *ORSOQ* follows three individuals whose lives intersect through the profound isolation and quiet resilience of life at the edge of the world. Ole, a retired adventurer recovering from heart surgery, finds freedom and transformation in the wilderness, collecting gemstones and reflecting on life's philosophical questions. At an isolated oil depot, Pâlo maintains critical infrastructure while taking care of his dementia-stricken mother over the phone. Meanwhile, Gerda grapples with loneliness, fleeting connections, and inner struggles. As seasons change, so do the characters' internal landscapes. Summer brings brief human connections and disruptions to their routine. Autumn reveals vulnerabilities – Ole's physical limitations, Gerda's emotional turbulence. Winter becomes a metaphor for introspection, with each character confronting personal challenges against a stark, unforgiving backdrop. *ORSOQ* is an evocative exploration of human adaptability, presenting Greenland not as a remote, exotic location, but as a complex landscape where individual stories of hope, struggle, and quiet revolution unfold.



Inuk Silis Høegh,
Director and DoP



Emile Hertling Péronard,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
A strong international sales agent Equity funding
Partners for international distribution Potentially still open for one more co-producer.

FORMAT / RUNTIME

4k / 90'

Colour

LANGUAGES

Greenlandic

LOCATIONS

Greenland

BUDGET / FINANCING IN PLACE

€ 630.027 /

€ 537.798

MAIN PRODUCTION COMPANY

Ánorák Film

CO-PRODUCTION COMPANIES

Pystymetsä

PARTNERS ATTACHED

DFI, FFF, DR, YLE, RUV, SVT, KNR

CREATIVE TEAM

Inuk Silis Høegh,
Director and DoP
Emile Hertling Péronard,
Producer
Outi Rousu, Co-producer
Per K. Kirkegaard, Editor
Kirsi Korhonen, Sound
Päivi Takala, Composer

DELEGATE PRODUCTION COMPANY

Ánorák Film

MAIN CONTACT PERSON

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anorakfilm.gl

DIRECTOR'S STATEMENT

I've long been haunted by the tension between wilderness and civilization, a personal landscape I've explored through my previous works. With *Seasons of Solitude*, I'm diving into my own most intimate dilemma: the paradoxical longing for absolute solitude and profound human connection. Greenland – this place at the world's edge – becomes my canvas for exploring a universal human condition. I want to dissect how we navigate the delicate membrane between escaping society and our fundamental need for belonging. Each character – Gerda, Ole, and Pâlo – represents a fragment of this internal struggle. My own experience mirrors their journey. I feel most liberated when completely alone in vast wilderness, yet I know I cannot truly abandon human connection. There's a romantic dream in isolation, but also a troubling hypocrisy – my presence itself transforms the pristine landscape I cherish. In an age of relentless digital noise and accelerating stress, I'm seeking a different rhythm. Through modern Inuit cultural wisdom, I hope to offer a counterpoint to our perpetual motion – an invitation to pause, to breathe, to reconsider our synchronization with ourselves, our community, and the natural world.

PRODUCTION COMPANY PROFILE

Ánorák Film is Greenland's leading documentary production company, founded in 2011 by director Inuk Silis Høegh and producer Emile Hertling Péronard. Operating out of Nuuk and Copenhagen, productions include *Twice Colonized* (Sundance 2023), *Music for Black Pigeons* (Venice 2022), *Polaris* (Cannes 2022), as well as co-productions such as Victor Kossakovsky's Oscar-shortlisted *Aquarela* (Venice 2018). Ánorák Film also produced Greenland's first feature documentary, *SUMÉ – The Sound of a Revolution* (2014), which premiered at the Berlinale before screening at over 100 film festivals worldwide.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **Walls – Akinni Inuk** by Sofie Rørdam and Nina Paninnguaq Skydsbjerg
- 2024** **Kalak** by Isabella Eklöf
- 2023** **Twice Colonized** by Lin Alluna
- 2023** **Ivalu** by Anders Walter and Pipaluk K. Jørgensen
- 2022** **Music for Black Pigeons** by Jørgen Leth and Andreas Koefoed
- 2022** **Polaris** by Ainara Vera

CHILE, MEXICO

PEOPLE STILL DIE OF LOVE

LA GENTE TODAVÍA MUERE DE AMOR

FERNANDO GUZZONI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Director and screenwriter Fernando Guzzoni is best known for his feature *Blanquita* (2022), which won the Silver Lion for Best Screenplay at the Venice Film Festival. The film was co-produced by Netflix and was Chile's official submission for the Oscars. His second feature, *Jesús* (2016), premiered at the Toronto International Film Festival (TIFF) and competed in the Official Selection of the San Sebastián Film Festival. His debut feature, *Dog Flesh (Carne de perro)*, 2012, was developed at the Cannes Cinéfondation Residence and won the Best Film Award in the New Directors section at the San Sebastián Film Festival. He has also worked as showrunner, co-director, and creative developer on several series produced for Netflix, collaborating with companies such as Fábula, Redrum, among others.

LOGLINE

After accidentally killing a young hitman in the street, Beatriz, a middle-class woman in her late 30s, finds herself caught in a delirious journey where the boundaries between reality and the virtual world begin to blur. As she embarks on a work trip filled with strange and violent events, she must confront her trauma in a country where normalcy has collapsed, leaving only fractured realities and people desperately searching for love.

SYNOPSIS

Beatriz (38) is a middle-class woman who experiences an incident that completely alters her world and normalcy. One afternoon, she accidentally runs over and kills a young hitman in the middle of the street. Amidst the post-traumatic aftermath, she must embark on a business trip where she will unexpectedly confront her recent and complex ordeal. Throughout the story, we will witness how what initially appears to be a social drama about a woman's life transforms into a surreal tale featuring immersive job training in the metaverse, mythical monsters emerging from the water, bleeding Christs being dragged through the streets, men sleeping in trees, and religious groups gathering in the middle of the desert. *PSDOL* is the story of a woman seeking a normal life in a country where normality has vanished, leaving behind only monsters, virtual realities, cities in crisis, and people desperately searching for love.



Fernando Guzzoni,
Director and Writer



Florencia Rodríguez,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential private investors, co-producers, and sales agents. Specifically interested in, but not limited to, Europe and North America.

FORMAT / RUNTIME

Digital / 110'

Colour

LANGUAGES

Spanish

LOCATIONS

Santiago, Iquique (Chile)

BUDGET /

FINANCING IN PLACE

€ 1.447.619 /

€ 642.810

MAIN PRODUCTION

COMPANY

Oro Films

CO-PRODUCTION

COMPANIES

Redrum

CREATIVE TEAM

Fernando Guzzoni,

Director and Writer

Pablo Manzi, Writer

Florencia Rodríguez,

Karla Luna, Stacy Perskie,

Producers

DELEGATE PRODUCTION

COMPANY

Oro Films

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DIRECTOR'S STATEMENT

PSDOL presents itself as a dystopian drama but in a contemporary satire key, depicting a world that feels drained through a crisis that weaves itself into everyday life: family, work, the digital world, and the streets. The film moves between naturalism and sci-fi, with touches of absurdity and social drama, forming a kind of fragmented, surreal mosaic of contemporary life. At its core, the film questions how we understand love in a world where communal spaces have been eroded. The story takes place in a country where public and shared spaces have become dangerous, violent. And in this new reality, the question lingers: Can we still believe that romantic relationships and the nuclear family are enough to sustain what we call "love"? The characters wander in search of affection and protection outside their homes, beyond the private sphere, as if, deep down, they already know it isn't enough. *PSDOL* is a story about love and reconnection – but without romantic dates, without love-driven journeys. Just people searching for something they can't quite name, a "something" that is missing in a society where violence seems to have dismantled the collective spirit.

PRODUCTION COMPANY PROFILE

Oro Films is a Chilean production company founded in 2017. We promote and encourage independent arthouse filmmaking through director-driven projects and new voices in cinema. Our goal is to support unique filmmakers from Chile and abroad, thus strengthening new narratives in the film industry. As producers we love to work on bringing stories from the end of the world to screens around the planet, always contributing to the artistic development of projects. To date, we have released 4 long features and 2 short films.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 *The Evil That Binds Us* by Nicolás Postiglione

2025 *Cuerpo Celeste* by Nayra Ilic

2024 *The Wild Years* by Andrés Nazarala

2023 *Ferns* by Paz Ramírez

2022 *The Announced Death of Willy Semler*

by Benjamín Rojo

2021 *To Kill the Beast* by Agustina San Martín

SWITZERLAND, PERU

REBELLION OF MEMORY

REBELION DE LA MEMORIA

JOËL JENT

DOCUMENTARY FEATURE | PRODUCTION



Joël Jent,
Director and Writer



Sophia Rubischung,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Finding gap financing, broadcasters, distributors and impact partners. All territories open except Switzerland and Peru.



DIRECTOR'S BIOGRAPHY

Joël Jent grew up in a Christian cult in the Swiss mountains. At 18 he took off on his motorcycle into an uncertain future. He studied film, political science and history (Master of Arts 2010). Since 2003 he writes, directs and produces doc and fiction (*Eating The Silence*, *Vivre Le Piano*, *Désamour*). He is a recipient of the SSA grant and alumnus of IDFA Project Space (2025), IDFAcademy (2024), the European Social Documentary Program (2023), Hezayah Screenwriting Lab (2021) and Cannes Producers on the Move (2016). He works as an independent filmmaker in Zurich. His future is still uncertain.

LOGLINE

A family of three people from different sides of a war seek their way out of a dark past. Their present is marked by the confrontation with their memories and the attempt to find understanding for each other.

SYNOPSIS

Former child soldier Carlitos wants to unite his wartime parents. But Tania and Shogún are no regular parents. Carlitos chose them as his mother and father although they were enemies in the Peruvian civil war. Carlitos joined the Guerilla at 11 and met Tania among the fighters. She taught him how to survive in the war and became his mother. Their paths diverged and Carlitos' division was ambushed by soldiers who killed everyone except him. Shogún, a young lieutenant, spared his life, took him to the barracks and sent him to school. Shogún became his father, but Carlitos had to fight again, this time against the guerillas. And against his mother. 40 years later, the three grapple with the memories of their haunting pasts. Full of doubts if they will agree to meet, the prodigal son returns to his parents. For their first union he chooses a hut on a former battle ground where they spend several days together. After finding the words to talk, they discover understanding for each other.

FORMAT / RUNTIME

4K / 100'

Colour

LANGUAGES

Quechua, Spanish

LOCATIONS

Peru (Ayacucho, Lima)

BUDGET /

FINANCING IN PLACE

€ 625.427 /

€ 506.650

MAIN PRODUCTION

COMPANY

Aaron Film GmbH

CO-PRODUCTION

COMPANIES

Amazona Producciones, SRF

Swiss Radio and Television

PARTNERS ATTACHED

Coproducer: Amazona

Producciones (Peru), SRF

Swiss Radio and Television;

Worldsales: Outlook (Austria,

LOI); Distributors: Filmcoopi

(Switzerland, LOI), V&R Films

(Peru, LOI)

CREATIVE TEAM

Joël Jent, *Director and Writer*

Lurgio Gavilán Sánchez,

Co-writer

Carlitos, Tania, Shogún,

Main Cast

Sophia Rubischung, *Producer*

Claudia Chávez Levano,

Co-producer

Ian Ilbert,

Pierre Mennel S.C.S., *DoPs*

Jann Anderegg, *Editor*

Gina Keller, *Sound designer*

DELEGATE PRODUCTION

COMPANY

Aaron Film GmbH

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

How did the Peruvian revolution, aimed at freeing the peasants, degenerate into the bloodbath of a civil war? Every human being has both lovely sides and abysses. Where does humanity get lost in between? Understanding of what has happened is vital for preventing a recurrence of violence. The search for a common future raises questions about the division of Peru's society. How can the rift that runs through the country be overcome? Up until today the conflict has not been resolved in Peru. In 2022 and 2023 intense protests led to the loss of 62 lives and 937 injured. With this film I want to create a dialogue as a sign of hope. I want to create awareness for the urgent need of reconciliation. In Peru, but also elsewhere. How can light be shed on a dark past when memories are suppressed? How do you deal with guilt when you have participated in atrocities? Our story centers on a family of three protagonists. We learn about reconciliation through their presents, pasts, and perspectives for a future.

PRODUCTION COMPANY PROFILE

Aaron Film produces author-driven projects exploring contemporary social and political life, with a focus on human connection. Recent works such as *Traces of Responsibility* (Sheffield DocFest, DOK Leipzig, Docville FF) and *Eating the Silence* (22nd Common Good Film Festival, 29th San Antonio FF, 28th Golden Beggar Award, 20th Signes de Nuit FF, 23rd Fargo FF) reflect our ongoing interest in socially engaged storytelling and have reached audiences at festivals around the world.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 **FUTURA!** by various directors

2024 **The Magic Mountain – Thomas Mann's Novel of the Century** by André Schäfer

2021 **Eating the Silence** by Joël Jent and Ali Al-Fatlawi

2020 **The Saint of the Impossible** by Marc Wilkins

GERMANY, FRANCE

SAVE OUR SOULS

SIMON PILARSKI

FICTION FEATURE | FINANCING



Jonas Steinacker,
Director and Writer



Simon Pilarski,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet international sales agents, broadcasters, festival programmers, and co-investors.



DIRECTOR'S BIOGRAPHY

Born in 1998 in Germany, Jonas Steinacker studied directing under Michael Haneke at Filmacademy Vienna. His award-winning short film *Nelly's Story* reached over one million views online and screened at over 40 international festivals. He co-wrote *Tunnel Vision* (sold at Berlinale) and is currently developing his directorial debut *Save Our Souls* as an international co-production with France. Jonas lives in Germany and works as a director and writer.

LOGLINE

Save Our Souls is an eco-thriller developed with dramaturgical guidance by Michael Haneke. Three desperate climate activists plan to jump off a cargo ship as a final act of protest before the World Climate Summit. But out at sea, their will to die is tested by an unexpected desire to live.

SYNOPSIS

Leo, Jade, and Raffael, disillusioned with the world's inaction on climate change, plan a radical final protest: On the opening day of the 2026 World Climate Summit, they intend to livestream their joint suicide by jumping from a cargo ship into the Atlantic. The cargo ship – owned by Raffael's father, a powerful shipping tycoon – becomes a symbol of environmental destruction. Yet, as they cross the ocean, the three encounter the crew, for whom the ship means work, future, and the chance to provide for their families. Between Leo and Jade, a complex emotional bond begins to form – more confusion than love – while Jade starts to question Raffael's true motives: Is he really driven by climate activism, or by a desire to hurt his father? When the moment comes, Raffael jumps first. Jade hesitates, then follows. Leo panics – something holds him back. He raises the alarm. The crew rescues Jade. But Raffael is lost. Raffael's suicide, captured on video, spreads across the globe. Leo and Jade survive – broken, haunted, but still tethered to life. In New York, they are arrested amid flashing cameras, uncertain if their protest will spark change or vanish into the news cycle.

FORMAT / RUNTIME

2K Arri / 90'

Colour

LANGUAGES

English, German, French

LOCATIONS

France, Atlantic Ocean, International Port, container ship at sea

BUDGET /

FINANCING IN PLACE

€1.205.500 /
€ 892.600

MAIN PRODUCTION

COMPANY

Lichtschloss Filmproduktion

CO-PRODUCTION

COMPANIES

Orphée Films

PARTNERS ATTACHED

FFA, CNC, Hessen Film & Media, RLP Mediafunding

CREATIVE TEAM

Jonas Steinacker,
Director and Writer
Moritz Licht, Writer
Simon Pilarski,
Producer
Ghislain Vidal-Giraud,
Co-Producer
Maiwène Barthélemy,
Main Cast
Konstantin Johann, DoP

DELEGATE PRODUCTION

COMPANY

Lichtschloss Filmproduktion

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

I want to make this film because the climate crisis is my greatest fear. The planet is warming at a pace that's hard to even comprehend. Is the solution really to produce more electric cars and more solar panels? Or is the real answer learning to live with less? I believe we need less, not more. But why is that so hard for us to accept? For me, climate change isn't just an ecological crisis – it's a deeply human one. It forces us to ask: why are we here? And what truly matters? I've gone through personal crises where all my goals – success, possessions, status – lost their meaning. The only thing that remained meaningful was love: the love we give and the love we receive. I believe that this connection to others is the one thing truly worth living for. And that's exactly what my characters begin to discover.

I chose to tell this story as a thriller because I want the audience to care deeply – to hope that Leo, Jade, and Raffael survive. Through this suspense, the abstract threat of climate change becomes something tangible and urgent.

Above all, I want others to know that they're not alone in their fear or despair – without preaching, and without pointing fingers.

PRODUCTION COMPANY PROFILE

Lichtschloss Filmproduktion (DE), founded by Simon Pilarski, develops and produces elevated genre films for international cinema and VoD. The company focuses on intelligent, marketable storytelling that blends entertainment with artistic depth. Past successes include a 700-screen US release, and selections at renowned international festivals. Co-producer Orphée Films (FR) focuses on visionary auteurs and has had multiple films selected at major festivals including Cannes (Directors' Fortnight), Venice (Orizzonti) and Locarno.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2024 *The Trek* by Meekaaeel Adam
2023 *4 Days to Eternity* by Simon Pilarski
2023 *Phantom Youth* by Luàna Bajrami
2023 *She Is Conann* by Bertrand Mandico
2021 *Shortcut* by Alessio Liguori

ESTONIA, LATVIA, POLAND

SERAFIMA

VEIKO ÕUNPUU

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Veiko Õunpuu (1972) is an Estonian film director and screenwriter, best known for his artistic films *Autumn Ball* (2007) and *The Temptation of St. Tony* (2009). Õunpuu was also chosen as one of the 100 most intriguing contemporary film directors by the book *10*10 in Film* by Phaidon Publishing. His most recent international co-production is *The Last Ones* (2020), a collaboration between Estonia, Finland, and the Netherlands.

LOGLINE

After waking up in a psychiatric hospital with no memory, Serafima must piece together her past to expose her husband's role in her family's murder, aided by a risk-taking doctor who becomes her unlikely ally against a corrupt system.

SYNOPSIS

In a 1960s Soviet psychiatric hospital, Serafima wakes bruised and amnesiac. Subjected to electroshock therapy, she's under the care of Doctor Vasar, a weary psychiatrist numbed by bureaucracy. Assigned to assess her and report to authorities, Vasar grows curious – especially about her husband, Raimond, a militsiya captain recovering from a near-fatal stabbing. Serafima is the prime suspect. Her returning memories unravel Raimond's image: behind the uniform is a violent, corrupt man. Flashbacks reveal Serafima's roots in an Old Believer community resisting Soviet modernization. Her father, Arhip, a strict elder, tried to protect her. Marriage to Raimond had promised escape – but became a nightmare. As Serafima pieces together the truth, Vasar finds himself increasingly drawn to her cause, risking his position to help her confront the full extent of Raimond's brutality and seek justice.



Veiko Õunpuu,
Director and Writer



Andreas Kask,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We aim to secure additional financing, find a sales agent, and forge new co-production partnerships.

FORMAT / RUNTIME

HD / 110'

Colour

BASED ON

Serafima ja Bogdan
by Vahur Afanasjev

LANGUAGES

Estonian, Russian

LOCATIONS

Estonia, Latvia

BUDGET / FINANCING IN PLACE

€ 2.064.262 /

€ 1.804.262

MAIN PRODUCTION COMPANY

Nafta Films (EST)

CO-PRODUCTION COMPANIES

Nafta Films (LV),
ORKA Film

PARTNERS ATTACHED

Estonian Film Institute;
Cultural Endowment of Estonia; Hea Film Distribution; Estonian Public Broadcasting; Apollo Film; Creative Europe Media; Eurimages, The Investment and Development Agency of Latvia, Riga Film Fund, Polish Film Institute

CREATIVE TEAM

Veiko Õunpuu,
Director and Writer
Andreas Kask,
Esko Rips, Producer
Gunda Bergmane,
Co-Producer
Alicja Gancarz, Co-Producer
Tinatin Dalakishvili,
Hendrik Toompere Jr,
Tambet Tuisk,
Priit Võigemast, Main Cast

DELEGATE PRODUCTION COMPANY

Nafta Films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

At the heart of *Serafima* is a woman who becomes a battlefield – of history, ideology, gendered violence, and lost faith. Raised in the secluded Old Believers community, Serafima carries spiritual purity that is slowly eroded by Soviet brutality, patriarchal control, and personal betrayal. Her madness is not the story – it is its consequence.

The film moves between three visual worlds: the black-and-white present of a Soviet psychiatric hospital; fragmented, lyrical memories of childhood and spiritual depth; and structured backstory scenes that echo Eastern European war dramas. The camera often lingers on faces, silence, and natural textures to reflect emotional and metaphysical states.

Serafima is not symbolic – she is human: shy but defiant, fragile yet perceptive. Betrayed by family, faith, and love, her resistance lies in refusing to break on the world's terms. Her mind and body become the last frontier of dignity.

This is not a political film in the strict sense, but a deeply personal story poisoned by ideology. It explores themes recurring in my work: metaphysical crisis, spiritual trauma, and emotional ambiguity – now through a distinctly female perspective.

PRODUCTION COMPANY PROFILE

Founded in 2009, Nafta Films quickly became one of the largest production companies in the Baltic region, producing audiovisual content in various forms: films, TV productions, and commercials. Currently, Nafta Films is working on 18 projects, each at various stages of development and production. Nafta Films is the only production company with offices in all three Baltic countries and access to a network of hundreds of creative professionals in Northern Europe and the Baltic states.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2024 *The Southern Chronicles* by Ignas Miškinis

2024 *Tasty* by Eglė Vertelytė

2023 *Totally Boss* by Ingomar Vihmar

2022 *Melchior the Apothecary: The Executioner's Daughter* by Elmo Nüganen

2020 *Dawn Of War* by Margus Paju

FRANCE, GREECE, UNITED KINGDOM, LEBANON
SOUND OF SILENCE
 JOYCE A. NASHAWATI

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Born in Beirut, Joyce A. Nashawati grew up between Ghana, Kuwait and Greece. She studied cinema in England and Paris. She directed several acclaimed films, including *Le Parasol* (2008), *La Morsure* (2010 – Grand Prix, Gérardmer), and *La Permission* (2013). Her debut feature, *Blind Sun*, is a minimalist dystopian thriller set in Greece. The film was nominated for the Hellenic Academy Award for Best First Film and selected at numerous international festivals, including TIFF. In 2024, her short horror film *Never Have I Ever* premiered at TIFF.

LOGLINE

In 1970's Greece two young women flee a military raid and take sanctuary in a mysterious convent.

SYNOPSIS

1972, Greece is under military rule. Alice, 22, camps on a secluded beach with fellow hippies while Cristina, 25, works in the only tavern nearby. One night, the camp gets raided by the local police. As she helps Alice escape, Cristina gets injured. Alice takes her to the nearest shelter which happens to be a monastery. None could imagine that what awaits them inside is a worse nightmare than the one that was chasing them. A death cult headed by a ruthless Abbess.



Joyce A. Nashawati,
Director and Writer



Thomas Jacquey,
Producer



Camille Gentet,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Meeting equity partners, broadcasters and distributors for English-speaking territories and beyond, as well as programmers of film festivals.

FORMAT / RUNTIME

HD / 95'

Colour

LANGUAGES

English, Greek

LOCATIONS

Greece

BUDGET / FINANCING IN PLACE

€ 2.600.000 /

€ 1.800.000

MAIN PRODUCTION COMPANY

Pan Cinema

CO-PRODUCTION COMPANIES

Blonde, Anti Worlds, About, Giant Steps

PARTNERS ATTACHED

MEDIA, Pan Distribution, Greek Film Center, Doha Film Institute

CREATIVE TEAM

Joyce A. Nashawati, *Director and Writer*
 Jean-François Hugel, *Writer*
 Jessica Reynolds, Michèle Lamy, *Main Cast*
 Thomas Jacquey, *Producers*
 Fenia Cossovitsa, Andrew Starke, Georges Schoucair, Jules Boyer, *Co-Producers*
 Jonathan Ricquebourg, *DoP*
 Fatima Al Qadiri, *Composer*

DELEGATE PRODUCTION COMPANY

Pan Cinema

MAIN CONTACT PERSON

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 France

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DIRECTOR'S STATEMENT

Abbess Mariam Soulakioti, the most prolific female murderer of the 20th century, remains a mystery, even in her home country of Greece. She is the perfect antagonist for a horror story, where inexplicable evil is most frightening. The gothic subgenre explores deviance in a manner which is also aesthetical. It's perfect to express Mariam's mysterious power, the eerie world away from the world within the monastery, and her pagan relation to the forest. Alice, an American middle-class hippie, and Cristina, a Greek working-class woman, bond through adversity. Unlike narratives based on backstory, it is not their past that they face alone when confronting evil, but a present of harsh events they face together. They are not special. They are like you and me. This non-romanticised vision of life is paradoxically uplifting. It makes one cherish every second of it. How does one survive systemic non-negotiable violence? In any case, we shall keep the right distance from the protagonists' suffering. The sensations and feelings of the body are at the center of our story. Neither shying away from it nor falling into exploitative voyeurism. We must stay, with empathy, on their side.

PRODUCTION COMPANY PROFILE

Pan is a leading independent distributor (Pan Distribution) and one of the most prolific French production companies (Pan Cinema). Founded by Philippe Godeau in 1989, its early releases included *The Usual Suspects* and *Trainspotting*. It has since distributed more than 100 films. In parallel, Pan entered production in the 90s making Maurice Pialat's last film. The company has since produced nearly 40 films, among which *The Eighth Day*, *Mr Nobody* and the *Largo Winch* trilogy. Pan's permanent objective has been to choose quality auteur films that are nonetheless popular.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *In the Land of Arto* by Tamara Stepanyan
- 2024** *A Child Of True Love* by Agnès de Sacy
- 2024** *Largo Winch: the Price of Money* by Olivier Masset-Depasse
- 2023** *Headwind* by Pierre Godeau
- 2021** *The Tiger And The President* by Jean-Marc Peyrefitte
- 2020** *Beautiful Minds* by Bernard Campan and Alexandre Jollien
- 2019** *Perfect Nanny* by Lucie Borleteau

MOROCCO, FRANCE, BELGIUM

TARFAYA

SOFIA ALAOUI

FICTION FEATURE | FINANCING

FOCUS ON
MOROCCO



المركز السينمائي المغربي
Centre Cinématographique Marocain



Sofia Alaoui,
Director



Toufik Ayadi,
Producer



Christophe Barral,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE investors, co-producers, sales agents and international festival programmers. Specifically interested to partners from Europe, MENA régions.



DIRECTOR'S BIOGRAPHY

Born in Casablanca, Sofia Alaoui grew up between Morocco and China. Her short film *So What If the Goats Die* won the Grand Jury Prize at Sundance 2020, followed by the César for Best Short Film in 2021. After working on a short film for 20th Century Fox Digital, she directed her first feature film *Animalia*, awarded at the Sundance Festival 2023. Named "Arab Star of Tomorrow" by Screen Daily, she was listed among Unifrance's "10 to Watch" talents to follow in 2024. She is currently preparing her next film *Tarfaya*, a sci-fi drama about a strange disease.

LOGLINE

In the near future, where climatic upheavals have become part of everyday life, the town of Tarfaya in southern Morocco is swept by incessant sandstorms. The population has resigned itself to this new reality. Meryem, a devoted doctor at the regional hospital, is confronted with mysterious medical cases of patients falling into a deep and inexplicable sleep. Her encounter with Adel, a newcomer, brings her out of her solitude. Together, they embark on a quest to unravel the mystery of these strange afflictions, forging an unexpected bond along the way.

SYNOPSIS

In the remote town of Tarfaya, Morocco, a mysterious epidemic emerges, causing residents to fall into an inexplicable deep sleep. The illness challenges medical understanding, leaving local doctor Meryem, a brilliant but isolated 40-year-old, at the center of the crisis. As tensions rise at the hospital, Meryem navigates personal struggles, including her complicated relationship with Adel, a younger doctor torn between staying in Tarfaya or leaving for Casablanca. The disease presents with symptoms like coughing, fever, and vivid dreams shared among patients, leading to a profound, surreal connection. As the epidemic spreads, the government isolates patients in desert camps, but treatment efforts fail, and the disease's origins remain unknown. Meryem and Adel, now partners in their fight, explore unconventional solutions to the epidemic, but when Adel shows signs of the illness, the personal stakes for Meryem skyrocket.

FORMAT / RUNTIME

1.85 / 110'

Colour

LANGUAGES

arabic

LOCATIONS

Morocco

BUDGET / FINANCING IN PLACE

€ 2.000.000 /
€ 500.000

MAIN PRODUCTION COMPANY

Srab Films,
Jiango Films

CO-PRODUCTION COMPANIES

Kwassa Films

PARTNERS ATTACHED

CCM

CREATIVE TEAM

Sofia Alaoui, *Director*
Toufik Ayadi, Christophe Barral, *Producers*
Mathieu Laclau, *Editing*
Laurie Colson, *Production designer*
Amine Bouhafa, *Composer*

DELEGATE PRODUCTION COMPANY

Srab Films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Tarfaya explores the inner conflict of Meryem, a modern woman torn between idealism and disillusionment in a world that is falling apart. The town of Tarfaya symbolises the climatic and social crises of our time. The unexplained sleep of its inhabitants becomes a reflection of this collective resignation in the face of an uncertain future, illustrating the loss of awareness and hope in a society in crisis. The film blends neo-realism, medical thriller and fantasy to capture the collapse of social structures in the face of environmental degradation and growing individualism. Through the love story between Meryem and Adel, *Tarfaya* questions the subtleties of human relationships and the search for balance in a world where the very survival of humanity seems to hang in the balance.

PRODUCTION COMPANY PROFILE

Founded in 2015, Srab Films is the result of the collaboration between Toufik Ayadi and Christophe Barral. Having previously produced more than twenty short films within Les Films du Worso, a special attention is paid to the accompaniment from the short to the feature film. Srab Films has thus been able to support several authors in the production of their first feature film, both fiction and documentary, such as Julien Guetta, Vincent Maël Cardona, Nadège Loiseau, Hugo Sobelman, Alice Diop, Ladj Ly, Dominique Baumard...

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2023 *Animalia* by Sofia Alaoui
2022 *Saint Omer* by Alice Diop
2019 *Les Misérables* by Ladj Ly

MOROCCO

THE BLACK PEARL LA PERLE NOIRE

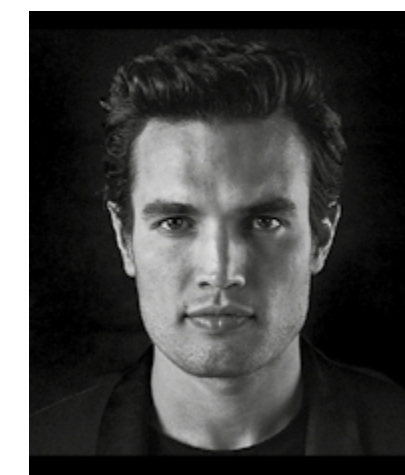
AYOUB QANIR

FICTION FEATURE | POST-PRODUCTION

FOCUS ON
MOROCCO



المركز السينمائي المغربي
Centre Cinématographique Marocain



Ayoub Qanir,
Director, Writer,
Editor and Producer



Youssef El Mouddakhir,
Executive producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Post-production partners, co-producers, and streamers interested in high-concept films for North Africa; Netflix, OSN+, Shahid and Amazon Prime.



DIRECTOR'S BIOGRAPHY

Moroccan-American writer, director, and producer Ayoub Qanir holds a BA in Business and Finance from the University of Miami and studied filmmaking at the Lee Strasberg Institute in LA. He began as a graphic novelist with *The Mechanism* and *Artificio Conceal*, later adapting the latter into an award-winning short. His debut feature, *The World of Which We Dream Doesn't Exist*, premiered at the Kerala International Film Festival. Over 18 years, he has written and directed four features and four shorts.

LOGLINE

When a gifted but disillusioned Moroccan engineer fails to join the Air Force, he's lured into a covert mission to track down a mythical meteorite known as the Black Pearl. As ancient forces awaken and global powers close in, he must outrun mercenaries, decode ancient symbols, and face his past to protect a secret that could alter the fate of humanity. *The Black Pearl* is a high-stakes, visually breathtaking adventure fusing Moroccan myth, science, and the timeless quest for identity and purpose.

SYNOPSIS

Salah, a brilliant but unfulfilled mechanical engineer from Morocco, dreams of soaring among the stars as a pilot in the Royal Moroccan Air Force. But when a failed gravity simulation test crushes his hopes, he begins investigating the mysterious disappearance of his parents – both scientists who vanished during a secret expedition. His search leads him to a buried legend: a celestial relic known as The Black Pearl, believed to be the first meteorite to strike Earth. What begins as a personal quest spirals into a perilous journey across Morocco's sweeping landscapes – from the streets of Marrakech and Casablanca to the hills of Moulay Driss Zerhoun and the Roman ruins of Volubilis – where Salah discovers the relic is more than just cosmic rock; it holds secrets tied to human origin, energy, and power beyond imagination. Pursued by mercenaries, rival corporations, and haunted by his own failures, Salah must embrace his identity and rally a band of unlikely allies to protect the Pearl from those who would exploit it for profit. *The Black Pearl* is a pulse-pounding, myth-infused adventure blending Moroccan heritage, science fiction, and the timeless journey of self-realisation and destiny.

FORMAT / RUNTIME

4K / 127'

Colour

LANGUAGES

Arabic, French

LOCATIONS

France, Morocco

BUDGET / FINANCING IN PLACE

€ 1.100.000 /

€ 650.000

MAIN PRODUCTION COMPANY

Hypothèse

CO-PRODUCTION COMPANIES

Transient Films

CREATIVE TEAM

Ayoub Qanir, *Director, Writer, Editor and Producer*
Mansour Badri, Selma Sairi, Bachir Ouakine, *Main Cast*
Youssef El Mouddakhir, *Executive producer*
Dmitry Gerasimuk, *DoP*
Rachid El Arabi, *Production designer*
Leila Oumami, *Costume designer*
El Mehdi Jermouni, *Sound*

DELEGATE PRODUCTION COMPANY

Hypothèse

MAIN CONTACT PERSON

Ayoub Qanir

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DIRECTOR'S STATEMENT

The Black Pearl is a cinematic voyage born from my lifelong passion for science fiction, mythology, and the landscapes of my homeland, Morocco. As a Moroccan-American filmmaker, I've always been drawn to stories that bridge cultures, time, and belief systems. This film is not only a tribute to the spirit of adventure I grew up watching in classic Hollywood cinema, but also a reclamation of that spirit through a uniquely North African lens. The story of Salah – a gifted engineer chasing answers about his past – mirrors my own creative journey, wrestling with ambition, loss, and the weight of legacy. Shooting entirely in Morocco, I wanted to highlight its extraordinary and underrepresented visual diversity – from Marrakech to Volubilis – while also celebrating local talent and storytelling traditions. The Black Pearl challenges the West's monopoly on grand-scale genre films and proves that myth, wonder, and spectacle can be rooted in Arab identity. This is not just a film about a meteorite – it's about heritage, purpose, and the gravity of choice.

PRODUCTION COMPANY PROFILE

Founded in 2020 by Moroccan-American filmmaker Ayoub Qanir and based in Morocco, Hypothèse disrupts the local cinematic status quo by developing high-concept, globally resonant films rooted in sci-fi, adventure, and genre storytelling. Focused on elevating Moroccan cinema to global heights, the studio creates IP-driven projects and graphic novel adaptations for streaming and theatrical audiences across the Middle East & North Africa. With cutting-edge digital workflows and top-tier production quality, Hypothèse delivers cinema that looks and feels world-class.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2026** **The Black Pearl** by Ayoub Qanir
- 2022** **Daria** by Ayoub Qanir
- 2020** **Darkness of Otherwhere** by Ayoub Qanir
- 2018** **Sea of Light** by Ayoub Qanir
- 2016** **The World of Which We Dream Does Not Exist** by Ayoub Qanir
- 2014** **Artificio Conceal** by Ayoub Qanir
- 2014** **Koyakatsi** by Ayoub Qanir

PORTUGAL, DENMARK, UNITED KINGDOM
AND NORTH MACEDONIA

THE MAMMOTHS THAT ESCAPED THE KINGDOM OF ERLIK KHAN

TAMARA KOTEVESKA

DOCUMENTARY FEATURE | PRODUCTION

FOCUS ON
UNITED
KINGDOM



Tamara Kotevska,
Director



Enrico Saraiva,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
We're looking for a
producer and potential
financiers to come on
board.



DIRECTOR'S BIOGRAPHY

Is the two-time Oscar®-nominated director of *Honeyland*, which premiered at the Sundance Film Festival, winning the Grand Jury Prize and Special Jury Award for Impact for Change. It also went on to become the first documentary to ever receive Academy Award® nominations for both Best International Feature Film and Best Documentary Feature. *The Walk* is her follow-up feature.

LOGLINE

In the northernmost part of the Yakut Tundra, Vladik, a young Dolgan reindeer herder, stands at a crossroads: he must decide whether to follow in his fathers footsteps or join the modern mammoth tusk hunters. His father Roma, rooted in traditional beliefs, advises his son to heed the warnings of their ancestors and avoid the bad omen of unearthing mammoth remains. Driven by the financial gain of the tusk trade, Vladik gives in to the temptation and begins his journey, but at what cost to his family, heritage and the fragile ecosystem of the Tundra?

SYNOPSIS

This documentary will explore the conflict of values between the members within an indigenous Siberian tribe - the Dolgans. Their ancient, self-sustainable ways of life - centered in reindeer herding and fishing - have gradually become replaced by the capitalistic influences to dig out and sell mammoth tusks to outside companies and individuals. The usually unanimous tribe is suddenly threatened with its own division. One group is keen to listen to their head shaman and follow the ancient laws of their gods and ancestors, whereas the other group is keen on accepting the risky offers to dig out mammoth tusks in order to provide a better future for their tribe's survival. The transition of a self-sustainable way of life to a capitalistically-integrated act is the central tension of our story: to monetize the sacred aspects of nature and fundamentally alter centuries of tradition.

FORMAT / RUNTIME

4K / 98'

Colour

LANGUAGES

Russian, English

LOCATIONS

Siberia

BUDGET /

FINANCING IN PLACE

€ 1.200.000 /

€ 350.000

MAIN PRODUCTION

COMPANY

Alecrim Vagabundo

CO-PRODUCTION

COMPANIES

Real Lava, Corner shop TV,

Cicionia films

CREATIVE TEAM

Tamara Kotevska, *Director*

Jeand Dakar, *Writer*

Enrico Saraiva, Sigrid Dyaker,

Anna Hashimi, Harry Vaughn,

Producers

El Mehdi Jermouni, *Sound*

DELEGATE PRODUCTION

COMPANY

Real Lava

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

This documentary is imagined to be a visually rich, character-driven observational story that will ground itself within Siberian folklore, and the rich tales and legends that our participants share and collaborate with us as a filmmaking team. We will aim to have a "hero's journey" - a three-act structure that may include animation that will directly reference ancient Siberian mythology. Siberia is one of the richest areas concerning legends and folklore, which will play a vital role in this film as we work with the indigenous Dolgan tribe to bring this vision to the screen. This film will tie-in the folk legend of the mammoths who were taken underground to serve Erlik Khan, the lord of the underworld in Siberian mythology - with the topical environmental implications inherent to the removal of tusks from underground.

PRODUCTION COMPANY PROFILE

Alecrim Vagabundo is a Portuguese based studio that finances and produces premium documentaries. Currently producing *In My Room*, about Fado singer Carminho, *The How of the Wolves*, about the Portuguese amateur rugby team Os Lobos, and the documentary series *Chasing Nazaré* for Red Bull Studios.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2020 **Mainstream** by Gia Coppola

2020 **Mosquito** by João Nuno Pinto

2018 **Skin** by Guy Nattiv

MOROCCO, SENEGAL, MALI

THE MISSING CAMEL LE CHAMEAU MANQUANT CHEIKH N'DIAYE

DOCUMENTARY FEATURE | PRE-PRODUCTION



Cheikh N'Diaye,
Director and Writer



Ilham Raouf,
Producer



Jean David Lefebvre,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
International
Distributors-
International Sales
Agents French
Productions /European
productions.



DIRECTOR'S BIOGRAPHY

After studying at the Practical School of Studies (the Sorbonne) and at the International Institute of the Image and sound, where he opened himself to directing and audiovisual technology, Cheikh N'diaye made his first documentary film *Najib Soudani, Craftsman and Master Gnawi* in 1999. This first experience led to 3 documentaries: *Malouma, Sand Diva, The Shadows of Marabouts* and *White Negro*. He launched the culinary magazine *Africa, I Will Eat You* online, which aims to talk about a positive and dynamic Africa.

LOGLINE

Shocked by French président Nicolas Sarkozy's claim that the African man has no history, filmmaker Cheikh N'diaye sets out to prove his royal heritage – tracing his grandfather's path from Mauritania to Senegal, homeland of his warrior ancestors.

SYNOPSIS

Former French President Nicolas Sarkozy made a speech in Dakar in 2007 that left me knocked out. He claimed Africans had not made enough history. Feeling faint, I sought the strength within me to respond. My solution was to fly from Paris to West Africa, taking along with me my imaginary characters: My little pocket Sarkozy, my mental coach and political mentor Muhammad Ali, and my camel Zarathustra, who whispers in my ear the wisdom of my African ancestors. With Ali and Zarathustra as my weapons, I lead the bitter fight in my film *The Missing Camel*. There is denial within my family and country after country. There is revelation after revelation. I finally unveil what is plaguing me. Take my word for it: the African man has made history well enough.

FORMAT / RUNTIME

Digital / 80'

Colour

LANGUAGES

Arabic, Wolof, French, Pulaar

LOCATIONS

Senegal, Mali, Mauritania,
France

BUDGET / FINANCING IN PLACE

€ 364.741/
€ 266.508

MAIN PRODUCTION COMPANY

Abel Aftam

CO-PRODUCTION COMPANIES

Astou Films - Ds Production

PARTNERS ATTACHED

TV 2M Maroc

CREATIVE TEAM

Cheikh N'Diaye,
Director and Writer
Amath Niane, DoP
Anouar Ait Raho,
Sound engineer
Ilham Raouf,
Souleimane Kebe,
Jean David Lefebvre,
Producers

DELEGATE PRODUCTION COMPANY

Abel Aftam

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DIRECTOR'S STATEMENT

This documentary is a response to the racist speech of former president Nicolas Sarkozy, who said "the African man had not made enough history". I needed fifteen years to assimilate, I was shocked. I had to answer to this 'great man', who seemed untouchable and frightening to me. To overcome my fear, my imagination decided to dress him up in a Napoleon costume. I chose Muhammad Ali as my ally because of his courage and struggle in the true sense of the word, with his fists and his ideas, to resist the inexorable domination imposed on black people.

If I have invoked his emblematic figure, it is also to allow myself to incarnate in a non-victimary way, via the boxing ring metaphor, my fight against Sarkozy in a second leg in Africa, as a response to his speech. To start with, I had only one piece of information. It did not come from my father, who died about 30 years ago and did not tell me our history. It comes from my Mauritanian aunts, who constantly repeat: we are direct descendants of King Albouy N'diaye and this is my gateway as an African man into my history.

PRODUCTION COMPANY PROFILE

Founded in 2012 by Ilham Raouf and Jean-David Lefebvre in Casablanca, Abel Aftam produces and co-produces with the world, fiction films and documentaries, such as *Hope* by Boris Lojkine Semaine de la critique Prix Sacd Cannes 2014 or *Mothers* by Myriam Bakir IDFA 2020, *Mutts* by Halima Ouardiri Crystal Bear for best short film Berlinale 2020 In this era of social networks and a Moroccan society undergoing profound changes, we are quite mindful of the new vectors of storytelling through new supports while preserving our cinematographic requirements www.abelaftam.com

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 **Fatna: A Woman Named Rachid**

by Hélène Harder

2024 **Freely Mostfa Derkaoui** by Sophie Delvalée

2020 **Mothers** by Myriam Bakir

2020 **The Secret Garden of Tsunami**

by Anas Ould Mhamed

2018 **Unbeloved** by Mbarek Loutal & Amina Harar

SPAIN

THE OUTSIDE EL EXTERIOR

VÍCTOR MORENO

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Víctor Moreno studied Film and Philosophy at the Pompeu Fabra University, where he also obtained a Master's degree in Creative Documentary. He has made the feature films *The Hidden City*, winner of the Feroz Award for Best Documentary, and *The Building*, nominated for the Goya Award for Best Documentary. His work has been screened and awarded at festivals in over a hundred countries, including IDFA, San Sebastian, Karlovy Vary, Viennale, San Francisco, Bafici, Tallin Black Nights, Visions du reel and Malaga.

LOGLINE

How far can humanity go?

SYNOPSIS

In the near future, astronaut Ana lives at a space training base in the middle of an arid and desolate landscape on Earth. She is undergoing a long isolation drill to prepare for a possible mission to Mars. At the same time, Ana is receiving treatment to prepare her body for pregnancy in zero gravity. As the weeks go by, Ana becomes exhausted from the intense physical and psychological pressure. Weary of her training, she wanders into the area where the drill is being conducted: a former site of military and nuclear experiments known as the Argus Zone. Lost among the rocky, sandy hills, she encounters a nomadic shepherdess traveling with her goat. Although they are unable to communicate verbally, Ana stays by the woman's side in an attempt to find her way back to the base. However, the shepherdess senses that Ana is carrying inner demons that must be confronted. While offering her food and water, the shepherdess leads Ana deep into a cave, where she performs a healing ritual that transforms the astronaut's perception of her own planet – and her connection to the cosmos.



Víctor Moreno,
Director and Writer



Silvia Sánchez,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential sales agent, distributors, broadcasters and investors. Specifically interested in Europe but also America.

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES

Spanish

LOCATIONS

Gran Canaria and Fuerteventura

BUDGET /

FINANCING IN PLACE

€ 1.800.000 /

€ 1.750.000

MAIN PRODUCTION

COMPANY

KV Films

CO-PRODUCTION

COMPANIES

Womack Studios

CREATIVE TEAM

Víctor Moreno,
Director and Writer
Judith Alzola, Writer
Daniela Brown, Rina Ota,
Main Cast
Silvia Sánchez, Producer
Pablo Gallego, DoP
Emma Tussel, Editor
Luna Bengoechea,
Production designer
Ariadna de Armas,
Costume designer
Amanda Villavieja, Sound
Silvia Sánchez,
Antonio Carreto,
Executive Producers

DELEGATE PRODUCTION

COMPANY

KV Films

MAIN CONTACT PERSON

Silvia Sánchez

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DIRECTOR'S STATEMENT

Years ago I learned that different Space Agencies were performing drills for a future settlement on Mars. I started my research about this kind of training and unknowingly, I was trying to figure out what motivates humans to leave our planet and, at the same time, find out whether a philosophy of space exploration exists. I came across with two facts that particularly surprised me. The fact that during these maneuvers, some geological or biological aspects of our own planet are discovered, as if Earth were still unknown. Other fact is the hard work astronauts must endure; complex goals, competitiveness, testing new technologies and medication on their bodies. I realised their work has nothing to do with the romantic aura of being explorers of new worlds. They are prepared to achieve goals and perform operations as if they were guinea pigs in a great corporation. I pictured a story about one of these simulations in a near future, when landing on Mars will be imminent. How is it possible that we consider ourselves capable of dominating something so immense? I designed a film that questions a value system and at the same time questions our own limits and ambitions as a species.

PRODUCTION COMPANY PROFILE

KV films is a production company based in Canary Islands with the aim of developing, producing and/or co-producing film projects. It's productions have been supported by EURIMAGES, ICAA, NDR, RTVC, the Government of the Canary Islands. KVfilms projects have been selected for the Venice Gap-Financing Market of the Venice Film Festival, Les Arcs Film Festival, Cinemart Coproduction Market in Rotterdam, Torino Script Lab, MAFIZ among others.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2024 **A Man in the Crowd** by Víctor Moreno
- 2023 **Meteor** by Víctor Moreno
- 2021 **Lovebirds** by Víctor Moreno
- 2019 **The Hidden City** by Víctor Moreno
- 2013 **The Building** by Víctor Moreno
- 2010 **Holidays** by Víctor Moreno

CHILE, SPAIN, LUXEMBOURG AND URUGUAY
TO DIE ON YOUR FEET
MORIR DE PIE
 MARÍA PAZ GONZÁLEZ

FICTION FEATURE | FINANCING

FOCUS ON
 CHILE



María Paz González,
 Director and Writer



Giancarlo Nasi,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 At Venice, we aim to close the financing of *To Die on Your Feet*, find sales agents, distributors, and creative partners for the 2026 shoot in Chile.



DIRECTOR'S BIOGRAPHY

María Paz González is a Chilean director, screenwriter, and producer. She studied journalism at the University of Chile and filmmaking in Cuba. Her debut fiction feature, *Lina from Lima* (2019), premiered at TIFF and won awards in Cleveland, Fribourg, and Valdivia. In 2011, she directed the documentary *Daughter*, screened at over 50 festivals. She has produced *Night Vision*, *Space Travel*, and *Who Dances Passes*, winner of Best National Film at FICValdivia 2023. She currently teaches, consults, and develops her second fiction feature, *To Die on Your Feet*.

LOGLINE

A professional medical actress who teaches empathy to future doctors begins to lose her own when she freezes in front of a real-life tragedy. As her job is threatened by an AI-powered robot and the system shows its true cruelty, she joins her fellow actors in a bold, subversive performance that blurs the line between fiction and reality – fighting back against invisibility, precariousness, and the loss of human connection in a world that has forgotten how to care.

SYNOPSIS

Cruz (38) makes a living pretending to be sick. As a simulated patient in a private university, she trains wealthy med students in empathy – while slowly losing her own. She finds comfort in becoming someone else, especially when a charming foreign doctor shakes up the program with tech upgrades and flirtatious roleplay. Alongside her oddball colleagues – an elderly diva, a seductive trans woman, and a Haitian actor tired of being ignored – Cruz fights for dignity in a system that sees them as disposable. But when an AI-powered robot threatens their jobs and a real tragedy leaves Cruz frozen, her life starts to crumble. As fiction and reality blur, she must decide who she really is – and how far she's willing to go to be seen and heard.

FORMAT / RUNTIME

4k / 90'

Colour

LANGUAGES

Spanish

LOCATIONS

Chile

BUDGET /

FINANCING IN PLACE

€ 1.400.000 /

€ 1.200.000

MAIN PRODUCTION COMPANY

Quijote films

CO-PRODUCTION COMPANIES

Amore cine, Tarantula, Bocacha

PARTNERS ATTACHED

Ffa-Mincap, Icaa, Corfo, Luxembourg Film Fund, Jiff

CREATIVE TEAM

María Paz González,
 Director and Writer
 Alejandra Moffat, Writer
 Giancarlo Nasi, Producer

DELEGATE PRODUCTION COMPANY

Quijote films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

To Die on Your Feet was born from a question that haunts me: what happens when we stop feeling? The film explores the slow erosion of empathy in a world where emotions are rehearsed, not lived. I was drawn to the strange, fascinating world of simulated patients – where performance becomes a survival tool and the line between real and fake blurs. I wanted to portray Cruz not as a heroine, but as a flawed, alienated woman navigating a system that feels both absurd and painfully real. With dark humor and tenderness, the film observes characters who struggle to connect, to rebel, and to find dignity in small, strange acts. I'm interested in the contradictions of everyday life – how we cope, how we detach, how we try to matter. My goal is not to judge, but to empathize with their confusion, to find meaning in the mess. This is a story about invisibility, labor, and the quiet resistance that comes from refusing to disappear.

PRODUCTION COMPANY PROFILE

Quijote Films is a Chilean production company founded in 2009, specialized in international co-productions. Led by Giancarlo Nasi, we've produced 20+ films with partners in over 15 countries. Highlights include *The Mysterious Gaze of the Flamingo* (Best film award at Un certain regard, Cannes 2025), *The Settlers* (Cannes 2023), *White on White* (Best directing award at Orizzonti, Venice 2019). In 2024, we launched a strategy unit to explore innovative financing, promote Chile's cash rebate, and expand into documentaries and series.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** *The Mysterious Gaze of the Flamingo* by Diego Céspedes
- 2023** *The Settlers* by Felipe Gálvez Haberle
- 2022** *Blanquita* by Fernando Guzzoni
- 2019** *Lina from Lima* by María Paz González
- 2017** *Oblivion Verses* by Alireza Khatami
- 2015** *Land and Shade* by César Augusto Acevedo

BRAZIL, PORTUGAL, SPAIN

TORN HEART CORAÇÃO RASGADO

HELVECIO MARINS JR.

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Helvécio Marins Jr. is a Brazilian director, screenwriter and producer with a master's degree in Cinema. His first feature, *Girimunho* (2011), premiered at the Venice IFF, where it won the Interfilm award. Produced by Walter Salles with a German co-producer, his second feature *Querência* (2019) had its world premiere at Berlinale and won Best Film at the 20th Jeonju IFF. His most recent project, *Lutar, Lutar, Lutar* (2021) is a historical documentary about his soccer team, Atlético Mineiro, and has been selected for festivals such as IFF Rotterdam, Bafici and Berlin 11mm.

LOGLINE

During the celebration of the 200th anniversary of Brazil's independence, a Brazilian diplomat and a Portuguese historian escort the heart of Emperor Dom Pedro I, confronting colonial traumas, identity crises, and the delirium of a country in turmoil.

SYNOPSIS

Kleberson's a young Brazilian, Black and gay, living in Porto, in northern Portugal, where he works brilliantly as a consular diplomat. Rita's a white Portuguese woman, born in the 1960s in Mozambique, also living in Porto, where, as a historian, specializes in the twilight of the Portuguese colonial empire. He lives in a European idyll, between loves, carefree days that pass, until he begins to be haunted by the historical and social injustices that surface in his country. She lives with the trauma of being in an African colony, a territory of racist violence, where her father, a supporter of the Portuguese dictatorial regime, was the executioner of her first and great love. Their paths cross when, on the pretext of the bicentennial of Brazil's independence, turned by the Brazilian government into a ridiculous and messianic celebration, they're tasked with escorting the relic of the heart of an ancient Emperor – D. Pedro I – to the Brazilian capital. The journey will force them to confront their ghosts and the alarming excesses of a Brazil in turmoil. *Coração Rasgado* is a contemporary fable about Luso-Brazilian wounds, nationalist delusions, and the search for new beginnings.



Helvécio Marins Jr.,
Director



André Hallak,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We hope to find complementary funding, a sales agent, partner distributors, and develop the film's international career.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES

Portuguese
(Brazilian and Portuguese)

LOCATIONS

Porto (Portugal);
Unai And Brasília (Brazil)

BUDGET /

FINANCING IN PLACE

€1.600.000 /
€1.120.000

MAIN PRODUCTION

COMPANIES

Canabrava Filmes,
Casa na Árvore

CO-PRODUCTION

COMPANIES

Bando À Parte,
Eddie Saeta S.a.u

PARTNERS ATTACHED

Vitrine Filmes
(Brazilian Distributor)
and Videofilmes

CREATIVE TEAM

Helvécio Marins Jr.,
Director and Writer
Felipe Bragança,
Telmo Churro, Writers
André Hallak, Producer
Rodrigo Areias, Co-producer
Ivo Lopes, DoP

DELEGATE PRODUCTION

COMPANY

Casa na Árvore

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Coração Rasgado was born out of a desire to reflect, in a political and sensitive way, on the shared history of Brazil and Portugal - a colonial past that is still present in the social and identity tensions of both countries. The transfer of Pedro I's heart provides the spark for a contemporary narrative about the ghosts that shape us. The relationship between Rita and Kleberson, protagonists from different backgrounds and experiences, is an effective mirror of these historical contradictions. The film relies on a more classic dramaturgy, anchored in the powerful performances of the actors, with deep attention to the emotions, scars and internal conflicts of the characters. Visually, the camera will be intimate, close to the bodies and the spaces - working class neighborhoods, solemn buildings and natural landscapes - all loaded with symbolism. The editing and lighting will follow a human rhythm, with room for tension and reflection. The director proposes a restless film that mixes fiction and reality, using archive footage and elements of caricature and adventure, always attentive to the absurdity and beauty of the human being. A political, poetic and necessary mirror.

PRODUCTION COMPANIES PROFILES

Canabrava and Casa na Árvore bring together the experiences of director Helvécio and producer André. Among the films produced are *Girimunho* (screened in Venice, Toronto and San Sebastián), *La Quinta* (co-produced with Argentina, Chile, and Spain, shown at Guadalajara, Mar del Plata, and Marrakech), *Lavra* (co-produced with Germany, screened at IDFA, FIDBA, Hot Docs), and *The Third Shore* (shown at DOK Leipzig, It's All True and Traces de Vie). Other highlights include *Querência* (Berlinale, winner at Jeonju IFF) and *Lutar, Lutar, Lutar* (screened at Rotterdam, BAFICI, Star+, and ESPN Brazil).

MAIN FILMOGRAPHY

OF PRODUCTION COMPANIES

- 2024** **La Quinta** by Silvina Elena Schnicer
- 2024** **Corpo Presente** by Leonardo Xavier Barcelos Costa
- 2022** **Ironland** by Fabian Judicael Remy
- 2022** **Girassol Vermelho** by Eder Jose dos Santos Junior
- 2017** **The Third Shore** by Fabian Judicael Remy
- 2015** **Blue Desert** by Eder Jose dos Santos Junior

UNITED KINGDOM, BULGARIA, FRANCE

WILD HORSE IN THE ROTTEN WEST

MINA MILEVA,
VESELA KAZAKOVA

FICTION FEATURE | PRODUCTION



Mina Mileva,
Director and Writer



Vesela Kazakova,
Director and Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
A co-production company and a sales record with a strong track record in independent film production to reach big festivals and distribution.



FORMAT / RUNTIME

4K / 100'

Colour

LANGUAGES

English, Russian, Bulgarian

LOCATIONS

United Kingdom, Bulgaria

BUDGET /

FINANCING IN PLACE

€ 1.104.415 /

€ 922.092

MAIN PRODUCTION

COMPANY

MK38

CO-PRODUCTION

COMPANIES

Loco Films France

PARTNERS ATTACHED

Arthouse Blockbusters BG

CREATIVE TEAM

Mina Mileva,

Director and Writer

Vesela Kazakova,

Director and Producer

Jerome Godfrey,

Writer and Main Cast

Dimitar Kostov, Producer

Galina Vasileva, DoP

Donka Ivanova,

Yann Dedet, Editing

Marieta Tsenova, Maria

Ilchovska, Production

designers

Lily O'Rourke,

Costume designer

DELEGATE PRODUCTION

COMPANY

MK38

MAIN CONTACT PERSON

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DIRECTORS BIOGRAPHIES

Mileva and Kazakova started with documentaries that sparked intense debate but also gained international recognition with IDFA, AFI, Göteborg, Sarajevo selections and broadcasts on HBO, Al Jazeera, Current Time TV. Nicknamed “the Demonic Duo” by a Bulgarian MP, they moved into fiction with *Cat in the Wall* (Locarno 2019), exploring class and housing in Brexit-era London, and *Women Do Cry* (Cannes 2021), described as a rallying cry and a feminist critique of modern Bulgaria. Their work is characterised by bold themes, often controversial, and strong festival exposure.

LOGLINE

Dennis, 17, escapes Russian propaganda in Bulgaria and flees to London, where he collides with a new kind of propaganda: cancel culture. A young man’s quest for freedom.

SYNOPSIS

This guy is kicked out from a Russian school where the narrative about the “Rotten west” pushed him to rebel. His Mum runs a children horse therapy. The open spaces on the farm nurture an expansive outlook and a sense of freedom in him.

Since Dennis is half British, he’s sent to live with his English grandma.

In his new art college in London, he enjoys the political activities. It’s the peak of global pushback against colonialism and capitalism - #BlackLivesMatter, #metoo, and identity politics dominate the cultural discourse. The fight to remove a slave trader’s statue is a priority for Dennis’ new friends. The college administration is secretly plotting to erase the shameful legacy in favour of a new patron, a morally dubious Russian billionaire.

In the meantime, Dennis’ foreignness and difference are soon no longer tolerated, and he starts to be corrected and cancelled. His raising a red flag against the vile Russian politics mean nothing to his friends. Just like in a western movie Dennis is alone against everybody.

Through this agile character and his cinematic diaries, resembling a stand-up performance full of trial and error, we enter the labyrinth of today’s world, curiously split between opposing and extreme ideologies.

DIRECTORS STATEMENT

All our projects are rooted in reality, and it’s this semi-documentary spark that ignites them. In this case, we have a dedicated protagonist who plays the role of Dennis in near real time and contributes far beyond acting. He co-writes with us and helps refine the dialogues. These youngsters are quick-witted, and deeply immersed in internet activism and culture wars - realms that we, from older generations, struggle to fully grasp. In this project, our style described as “sardonic satire and Loachian social realism”, will be combined with some playful borrowings from western films. The purposefully sought chaos in the picture, full of bodies, expressions, graphics, is juxtaposed with calm and stylised scenes and dream sequences. Animals, nature and emptiness play a role too. For short moments, the format will change from widescreen, to square ratio and 9/16 video format like in tik-tok, but maintaining a cinematic quality throughout. This is a journey of a modern-day Idiot who fears that political correctness has turned into a new form of totalitarianism.

PRODUCTION COMPANY PROFILE

MK38 gained recognition through subversive documentaries that ignited significant controversy while securing international breakthrough success. Their fiction films have earned international acclaim. The company demonstrates remarkable genre versatility, operating across fiction, documentary, and animation with a strategic emphasis on international co-productions and nurturing emerging talent.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2022** **Vasil by** by Avellina Prat
- 2021** **Women Do Cry** by Mina Mileva and Vesela Kazakova
- 2020** **Mishou by** by Milen Vitanov
- 2019** **Cat in the Wall by** by Mina Mileva and Vesela Kazakova
- 2016** **The Beast Is Still Alive by** by Mina Mileva and Vesela Kazakova
- 2014** **Uncle Tony, Three Fools and the Secret Service by** by Mina Mileva and Vesela Kazakova

POLAND, ISRAEL

WILD WILD EAST DZIKI, DZIKI WSCHÓD

JAN HOLOUBEK

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Jan is a graduate of the Cinematography Department of the National Film School in Łódź. In 2011, he became a member of the Society of Cinematographers (PSC). His feature debut as a director was *25 Years of Innocence* - very well received by both critics and the audience. The film was appreciated at many film festivals and honored with over 30 awards in Poland and abroad. One of Jan's latest productions is the Polish drama series *High Water* - inspired by real events of 1997, when parts of Poland were massively flooded. The feature film *Doppelgänger* directed by Jan premiered in September 2023.

LOGLINE

February 1943, occupied Poland. A mysterious man named Wolff arrives in the small town of Małe Zalesie, officially searching for documents, but secretly hunting for hidden Jewish gold. As the local SS officers grow suspicious of his true motives, another ruthless treasure hunter, a Ukrainian named Biłasz, appears. No one knows that Wolff is actually Israel Levi, a Jew in disguise, determined to recover his father's fortune to support the Jewish fighters preparing for the Warsaw Ghetto Uprising.

SYNOPSIS

The action of *Wild, Wild East* takes place at the beginning of February 1943, in a small town of Małe Zalesie, on the eastern outskirts of the General Government. Before the war, Małe Zalesie was one of many towns in eastern Poland, inhabited by a melting pot of Jews, Poles, Ukrainians and other minorities. In many of them, a Catholic church, a Jewish synagogue or an Orthodox church were only a few streets away. After the Germans entered Poland, within just a few dozen months, the multi-million Jewish community disappeared from the fabric of these places. Jews locked in ghettos and concentration camps were systematically exterminated. In early 1943, Nazi concentration camps were in full swing. Ghettos across the country were systematically liquidated. The largest one in Warsaw was practically empty. Its last inhabitants were getting ready for a heroic, collective, honorable suicide, which was the April 1943 uprising. One day, a mysterious man named Wolff arrives in town...



Jan Holoubek,
Director



Klaudia Śmieja-
Rostworowska,
Producer



Beata Rzeźniczek,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
Secure finance gap,
sales and distribution.

FORMAT / RUNTIME

Digital, DCP / 120'

Colour

LANGUAGES

Polish, German, Ukrainian

LOCATIONS

Poland, Latvia

BUDGET /

FINANCING IN PLACE

€ 5.900.000 /

€ 5.650.000

MAIN PRODUCTION

COMPANY

TPB POL Sp. z o. o.

CO-PRODUCTION

COMPANIES

TVN S.A.; Moderator

Inwestycje Sp. z o. o.;

Holograph Jan Holoubek;

2- Team Production

PARTNERS ATTACHED

Polish Film Institute

CREATIVE TEAM

Jan Holoubek, *Director*

Aleksandra Takuska, *Writer*

Joanna Kulig, Itaj Tiran,

Robert Więckiewicz,

Main Cast

Bogna Szewczyk-Skupień,

Ewa Puszczyńska, Klaudia

Śmieja-Rostworowska,

Producers

Bartłomiej Kaczmarek, *DoP*

Marek Warszawski,

Production designer

DELEGATE PRODUCTION

COMPANY

TPB POL Sp. z o. o.

MAIN CONTACT PERSON

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madants.pl

DIRECTOR'S STATEMENT

In terms of storytelling, aesthetics, and genre, *Wild, Wild East* is a classic Western – except it takes place in eastern Poland during the German occupation, in the town of Małe Zalesie. The typical Western archetypes are replaced by a Jew, a Pole, a German, and a Ukrainian. As in any good Western, there is a stark conflict of values and aspirations among the characters, with the central object of desire – akin to a MacGuffin – being the mythical “Jewish treasure”: a lost pouch of gold. Each character pursues it with equal determination, willing to go to any lengths to claim it. However, their motivations differ drastically and are often in direct opposition to each other, making conflict inevitable. In this suspended state of law, where primal instincts often overpowered humanity, everyone struggling to survive had their own justifications. My goal in *Wild, Wild East* is not to judge these actions, but to fairly give voice to people facing extreme circumstances. As Philip Roth wrote: “There is truth here, and there is truth there, too.” This plurality of truths should drive the film.

PRODUCTION COMPANY PROFILE

TPB POL is a production company established with the purpose of producing the feature film *Wild, Wild East*. The company was founded by MADANTS Sp. z o. o., Ewa Puszczyńska (Extreme Emotions), and Jan Holoubek. Madants was founded by Klaudia Śmieja-Rostworowska and Beata Rzeźniczek, later joined by Bogna Szewczyk-Skupień. Extreme Emotions was founded in 2010. At the time, Ewa Puszczyńska produced exclusively for Opus Film and was responsible for financing and producing films, including *Ida* (Oscar for Best Foreign Language Film) and *Cold War* (three-time Oscar nominee)

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 **No Beast So Fierce** by Burhan Qurbani

2024 **A Real Pain** by Jesse Eisenberg

2023 **Housekeeping for Beginners**
by Goran Stolevski

2023 **Ultima Thule** by Klaudiusz Chrostowski

2023 **The Zone of Interest** by Jonathan Glazer

2022 **The Silent Twins** by Agnieszka Smoczyńska



**BIENNALE
COLLEGE
CINEMA
PROJECTS**

ITALY

ORANGE PEEL BUCCIA D'ARANCIA

ANITA RIVAROLI

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Anita Rivaroli is an Italian Screenwriter and Director. Graduated at Centro Sperimentale di Cinematografia, she created hit Netflix teen dramas like *Skam Italia* and *Summertime*. After a few shorts and videoclips, she directed her first award-winning feature-length documentary, *We Are the Thousand*, in 2020. In 2024, she co-wrote *Gloria!*, which premiered at Berlinale and earned her a 2025 David di Donatello nomination. She has joined top European workshops like Berlinale Talents and is now a member of the European Film Academy.

LOGLINE

A minor skin blemish is enough to convince Marina that she has a serious illness. Admitted to a private clinic for tests, she falls prey to paranoia and obsession, progressively losing the boundaries of self.

SYNOPSIS

The skin around Marina's left nipple has become rough, like orange peel. For a young woman so attentive to her appearance, it seems like a flaw she must urgently fix. She checks into an all-women dermatology clinic for a fifteen-day evaluation. There, she becomes obsessed with self-examinations and increasingly paranoid about her body's signals. The stay includes psychotherapy: though new to it, Marina bonds with Viola, the clinic's psychologist, opening up about her mysterious illness and personal life. Marina's only relationship is with Carlo, a married man 20 years older, unwilling to leave his family. Her other anchor is her mother, Susanna – loving but overbearing, keeping Marina stuck in a childlike dependence. As new symptoms appear, Marina is forced to stay longer. Viola helps her see that healing means confronting the toxic ties in her life. In losing everything familiar, Marina begins to reclaim her power.



Anita Rivaroli,
Director



Marco Mingolla,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Following our Biennale College experience, we're seeking Italian and international partners for co-production, distribution, and sales.

FORMAT / RUNTIME

4:3, Digital / 90'

Colour

LANGUAGES

Italian

BUDGET /

FINANCING IN PLACE

€ 660.287 /

€ 34.287

MAIN PRODUCTION

COMPANY

Cattive Produzioni

PARTNERS ATTACHED

Octopost Srl

CREATIVE TEAM

Anita Rivaroli,
Director and Writer
Marco Mingolla, Producer
Luca Nervegna, DoP
Francesca Sofia Allegra,
Editor

DELEGATE PRODUCTION

COMPANY

Cattive Produzioni

MAIN CONTACT PERSON

Marco Mingolla

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DIRECTOR'S STATEMENT

Orange Peel is a film about skin, our most visible organ, yet deeply tied to our inner world. It marks both boundary and contact, shaping how we relate to ourselves and others. That's why I saw it as the natural gateway to Marina's emotional journey. In a society where health is often confused with aesthetic perfection, Marina views a skin blemish as a sign of illness.

This triggers a spiral of obsessive thoughts, a self-fulfilling prophecy. Only through another woman does she realize her symptom is the somatization of deep unhappiness. The film tackles hypochondria through Marina's intimate, symbolic story. She fixates on her breast, a symbol of femininity and life. Marina's fear of a small blemish leads to deeper questions about control, identity, and the need to heal her toxic bonds. The film's tone mirrors this duality: light and unsettling, bodily and emotional. Set in a neutral, timeless clinic, a "body" in itself, we aim for a tactile, immersive aesthetic: close-ups of pores, shoulders, or a nipple, lenses that shift perception. Sound is key: natural textures (water, skin, hums) blend with electronic music.

PRODUCTION COMPANY PROFILE

Cattive Produzioni is a film production and distribution company founded in 2019 and based in Puglia. It supports filmmakers born in the '90s and 2000s, with an original gaze and international ambition. The company's mission is to tell bold and authentic generational stories. Its films have screened at top festivals such as Sundance, Torino, and Clermont-Ferrand. In 2024, Cattive took part in Biennale College 13 and Torino Film Lab. Active in Brindisi, Rome, and Milan, it has built a loyal community of viewers and gained recognition for its strong curatorial voice and editorial vision.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

TBC **Il perduto incanto** by Matteo Russo and Antonio Buscema
2024 **Norman Atlantic** by Lucia Portolano
2023 **Kore** by Fabiana Russo
2022 **Pollo all'ananas '98** by Silvia Di Gregorio

FRANCE, TURKEY

SAVING THE DAY GÜNÜ KURTARMAK SERHAT KARAASLAN

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Serhat has directed one feature and several shorts, screened and awarded in major film festivals including Sundance, Toronto, Locarno. His debut film, *Passed by Censor* (Cannes Cinéfondation Residence), premiered at the 2019 Karlovy Vary Film Festival (Critics Award). His latest short *The Criminals* premiered at Sundance 2021 (Special Jury Award). It was selected in 160+ festivals and won 50+ awards, and was shortlisted at the Oscars & Césars 2022.

LOGLINE

In the bustling streets of Istanbul, a struggling actor's hustle to secure a breakthrough role unravels over a single day, until, in a final act of betrayal, he turns on his rival to get the part, only to confront the true cost of his ambition: his home, his career, and his bond with his daughter.

SYNOPSIS

Sinan (34), a struggling actor in Istanbul, sees his life unravel over a single, chaotic day. After cleaning up his apartment he secretly rents out on Airbnb, as he rushes to a crucial audition, his ex calls: he has to pick up Maya (7) who got expelled from school. He pushes through and finally makes it to the audition, only to discover he's competing with his rival, Kaan (32), for the role, and gives a poor performance. But Sinan's already fragile world collapses when his landlord exposes his illegal subletting and evicts him. Homeless and frantic, he drags Maya through a series of humiliations: a missed ferry, a networking funeral, and a play date in the unlicensed taxi of his sister Emine (37). As his options vanish, Sinan makes a reckless choice – anonymously reporting Kaan to the police for drug possession – hoping to reclaim the role he believes is his. By nightfall, Sinan's schemes leave him hollow. A bittersweet moment with Maya at a bar, where news of Kaan's arrest plays on TV, forces him to confront the cost of his actions. With his apartment locked, his career in limbo, and his daughter returned to her mother, Sinan sits alone in the dark – a man who gambled everything and lost.



Serhat Karaaslan,
Director



Laure Dahout,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors, co-producers, broadcasters, VoD platforms, distributors, sales agents and festival programmers.

FORMAT / RUNTIME

16:9 / 75'

Colour

LANGUAGES

Turkish, Kurdish

LOCATIONS

Istanbul, Turkey

BUDGET /

FINANCING IN PLACE

€ 350.077 /

€ 37.377

MAIN PRODUCTION

COMPANY

Tiresias Films

CO-PRODUCTION

COMPANIES

Karaaslan Film

PARTNERS ATTACHED

BipTV, Camera Mobil

CREATIVE TEAM

Serhat Karaaslan, *Director,*

Writer and Co-producer

Laure Dahout, *Producer*

Tudor Mircea, *DoP*

Meral Aktan, *Set Designer*

Pinar Çök, *Casting*

DELEGATE PRODUCTION

COMPANY

Tiresias Films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

By exploring a 'small' story like Sinan's, we can paint a vivid picture of what it means to live in Turkey today. We also invite viewers to reflect on themes of hope, ambition, & the pursuit of belonging in an ever-changing capitalistic world. I see Istanbul as a main character, a place waiting to be discovered, with different stories hidden in every corner. The tension between modernization and traditional values, economic disparities and social issues will be visually seen. The Bosphorus acts as a separation between reality & fantasy for Sinan - he lives in Kadıköy but dreams of moving to Cihangir where the casting is set. As a Kurdish filmmaker, it is vital for me to depict a modern urban Kurdish character. It is absent in Turkish Cinema, where there must be a dramatic reason for inclusion of Kurdish characters, limited to peasants, political figures, & criminals. Saving the Day combines a wide range of emotions, from dramatic to dark humor elements, sometimes taking on an absurdist tone. The comedic accents unfold naturally from the reality lived by the characters. We'll work with a small crew who share our artistic vision, & maintain a minimalist style and naturalistic approach.

PRODUCTION COMPANY PROFILE

Tiresias Films is a French production company based in the Centre Val de Loire region, led by Laure Dahout. Laure produces auteur-driven films by emerging directors, with a strong focus on writing development and the filmic experience. The company has positioned itself in France & internationally, with credits such as *Those Who Remain* by Ester Sparatore – International Competition at Visions du réel 2019, and *The Criminals* by Serhat Karaaslan – Special Jury Award at Sundance 2021, Oscars & Césars shortlists 2022.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2024** *Red Emma* by Macha Ovtchinnikova
- 2022** *Ma soeur forever* by Florian Richaud
- 2022** *A Quiet Summer* by Sis Gürdal
- 2022** *Rest in Piece* by Antoine Antabi
- 2021** *Les criminels* by Serhat Karaaslan
- 2019** *Celles qui restent* by Ester Sparatore

VIETNAM
SUMMER 1999
MÙA HÈ 1999
 HANG LUONG NGUYEN

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Hang Luong Nguyen is a writer-director from HCMC interested in exploring the Vietnamese female identity in global and familial contexts. She received an MFA in Film Production at the University of Texas at Austin with a Fulbright scholarship, has had work shown at Oscar-qualifying festivals like Palm Springs ShortFest, Nashville FF, and Flickers' Rhode Island IFF. Her thesis *Rooftop Lempicka* received the 2022 Grant for Short Films from the Austin Film Society founded by Richard Linklater. Her feature project *Summer 1999* has been selected for the SEA Film Lab and Biennale College Cinema.

LOGLINE

A teenage female soccer player living in a secluded co-ed training center learns that her best friend and fellow teammate is pregnant. Afraid that they will both get expelled, she embarks on finding out the baby's father's identity and gets involved in a bizarre murder.

SYNOPSIS

In a co-ed U19 soccer training center in 1999 Vietnam, Xuan (16) is interrogated by teammates who suspect she's seeing Vu from the men's team. To prove herself, she cuts off her long hair. That night, her best friend Thao (17) sleepwalks and is assaulted by an unknown person. The next day, Thao returns late, and Xuan scolds her, unaware of what happened. Coach Tam punishes the whole team. Later, Thao claims she's pregnant. Xuan, shocked, vows to find out who the father is. She pressures Vu to spy on his teammates. Thao refuses to name anyone and instead questions Xuan about Vu, raising suspicions. Xuan follows Tam and witnesses him having sex with Vu. Tam catches her spying and threatens to kill her and Thao if she speaks. Xuan and Thao decide to kill him first. They lure him to the field, stab and knock him out, but panic. Thao confesses she was never pregnant, but ashamed and is in love with Xuan. Vu appears and finishes Tam off. Xuan and Thao flee the center, only to find their escape path blocked. They climb over the wall, hitchhike on a pig truck, and recall a violent childhood memory that bonded them. As the truck rolls on, they laugh, then fall silent under a twilight sky.



Hang Luong Nguyen,
 Director and Writer



Minh Trinh Dinh Le,
 Filmmaker
 and Producer



Mai Ka Nguyen,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Seeking co-producers, partners to elevate project through funding, post, sales, and global launch. Interested but not limited to Asia, Europe, USA.

FORMAT / RUNTIME

Digital 4K / 90'

Colour

LANGUAGES

Vietnamese

LOCATIONS

Vietnam

BUDGET /

FINANCING IN PLACE

€ 200.000 /

€ 6.800

MAIN PRODUCTION

COMPANY

Kalei Films

CREATIVE TEAM

Hang Luong Nguyen,

Director and Writer

Trinh Dinh Le Minh,

Nguyen Mai Ka, Producers

DELEGATE PRODUCTION

COMPANY

Kalei Films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

I describe *Summer 1999* as a coming-of-age gone wrong. It plays with classic tropes – best friend love triangles, rooftop rendezvous – but twists them into a dark thriller direction. It follows a teenage female soccer player chasing her dreams, navigating friendship and love, only for everything to spiral into a whodunnit when repression and secrets explode.

Set in a co-ed training center during Vietnam's late-90s reform period, the film reflects a society transitioning from collectivism to individualism.

Growing up in that era, I often felt caught between traditional values and the influx of modern ideas – a tension mirrored by the girls in the story.

Soccer, Vietnam's national obsession, becomes the perfect arena to explore gender hierarchies, conformity, and the suppression of identity. As Y2K approaches and everything bottled up begins to unravel, the characters are forced to decide: do you stay in a broken system, or leap into an uncertain world?

PRODUCTION COMPANY PROFILE

Co-founded by experienced producers Nguyen Mai Ka and Nhi Bui in 2020, Kalei Films is a Ho Chi Minh City-based boutique production company focusing on developing and producing original stories and content for film and TV. We emphasize projects with new, exciting elements showcasing emerging Vietnamese talents and a modern Vietnam less seen in media internationally. Recent notable projects include *Don't Cry, Butterfly* (Dir. Linh Duong, Venice's Critics' Week 2024), and *Viet and Nam* (Dir. Truong Minh Quy, Cannes' Un Certain Regard 2024).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **Don't Cry, Butterfly** by Linh Duong
- 2024** **Viet and Nam** by Truong Minh Quy
- 2024** **Rooftop Lempicka** by Hang Luong Nguyen
- 2022** **After Taste** by Nguyen Thi Xuan Trang
- 2019** **Goodbye Mother** by Trinh Dinh Le Minh

IMMERSIVE PROJECTS

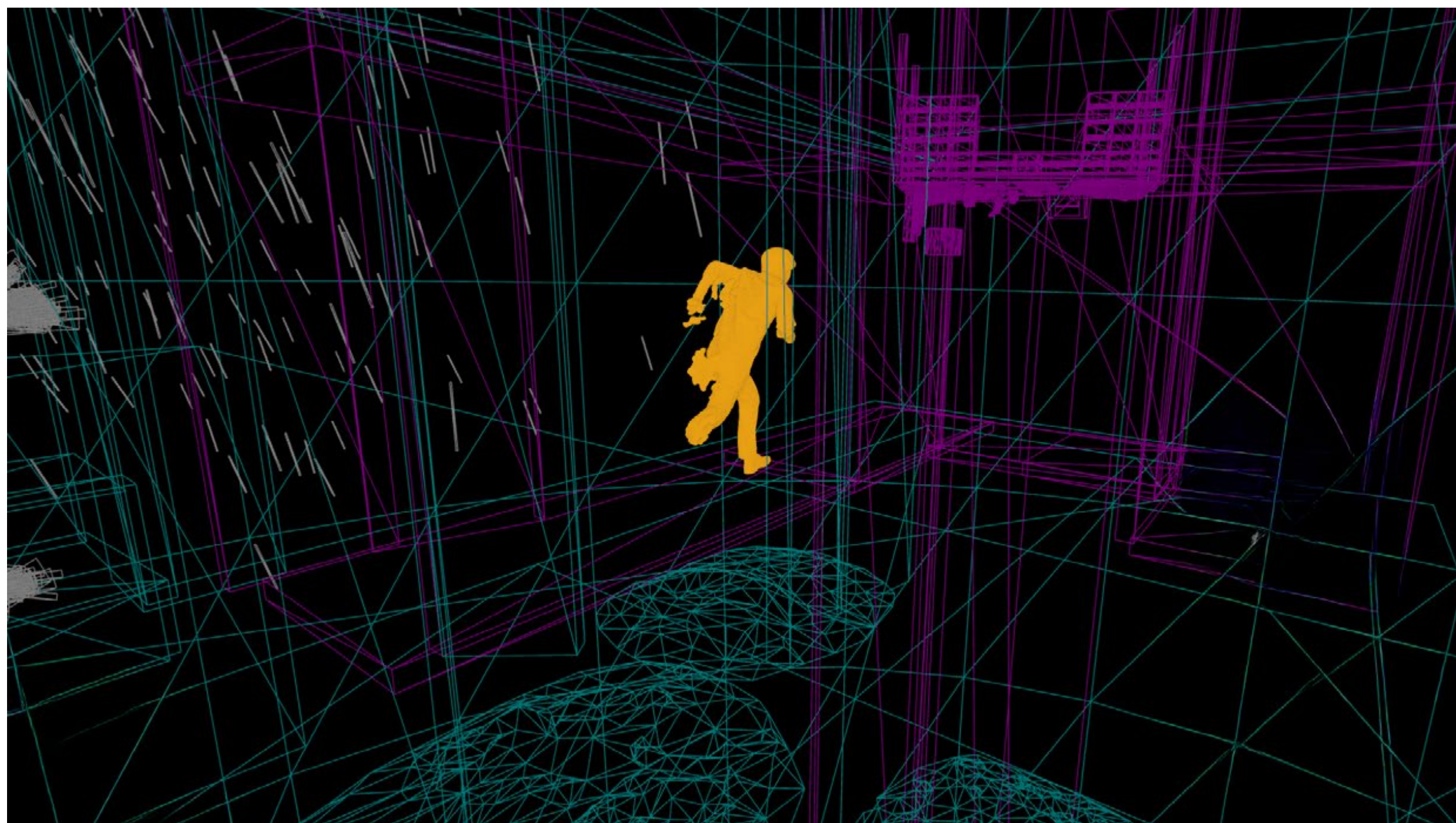
TAIWAN

AFTER BEING SHATTERED INTO DUST

碎為微塵之後

SINGING CHEN

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Singing Chen works across fiction, documentary, and VR, earning acclaim at festivals such as Berlinale, Vancouver, and Busan. Her VR work *The Man Who Couldn't Leave* won Best Experience at Venice Immersive 2022. She also served as Jury President for 2023 Venice Immersive Competition. Her latest VR work, *The Clouds Are Two Thousand Meters Up* was selected for 2023 Venice Gap-Financing Market, and has been nominated for the Venice Immersive Competition at 2025 Venice International Film Festival. Her VR works investigate space, movement, and memory through immersive storytelling.

LOGLINE

In a fictional Eternal Life Experience Camp, a VR intern guides the audience through inner landscapes of the body. As the system unravels, the journey becomes a meditation on eternity, illusion, and the fleeting truth of the present moment.

SYNOPSIS

After Being Shattered into Dust is an immersive VR journey into the philosophy of impermanence, exploring humanity's desire for eternal life. Inspired by the Diamond Sutra, the experience unfolds in an "Eternal Life Experience Camp," where a cheerful intern introduces a system blending Taoist inner alchemy with global myths of immortality. Guided by the Taoist Neijing Tu, viewers travel through a symbolic body-landscape of giants, waterwheels, stars, and daffodils – echoing breath, energy, and spirit. Cracks appear. A backstage engineer challenges the intern on realism, failed scans, and the fading dream of immortality. As visual breakdowns disrupt the illusion, the audience is pulled behind the curtain into a collapsing world of surreal fragments. A mysterious girl asks: If death is inevitable, what do we truly seek to preserve? The intern leads final quests – across memory-scapes and up the River of Life – until the world dissolves into flickering dust. Silence. A door opens. The intern smiles again. The journey restarts. What is real? And why are we still here?



Singing Chen,
Director



Chin Hsuan Sung,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Funds, Co-production, Interactive Design, Animation.

FORMAT / RUNTIME

6DoF / 30'

Colour

LANGUAGES

Mandarin, English

LOCATIONS

Taiwan

BUDGET /

FINANCING IN PLACE

€ 540.000 /

€ 406.000

MAIN PRODUCTION

COMPANY

The Walkers Films

CREATIVE TEAM

Singing Chen, *Director*

Chin Hsuan Sung, *Producer*

Yu Jie Huang,

Lead Programmer

Jamie Hsieh,

Technical Designer

DELEGATE PRODUCTION

COMPANY

The Walkers Films

MAIN CONTACT PERSON

Chin Hsuan Sung

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DIRECTOR'S STATEMENT

In Buddhist teachings, "minute dust" represents the smallest unit of the material world – akin to the atom, but with deeper philosophical weight. The Buddha taught that if all phenomena are broken into smallest parts, they seem real but are ultimately illusory – lacking any fixed, unchanging essence. What appears to exist is empty; what appears empty arises through interdependence. This tension echoes the nature of VR: everything seen and felt is built from data, pixels, and rules – appearing real but instantly collapsible, much like Buddhist illusions. This project transforms that dialectic on existence into an immersive VR journey about the body, technology, and the imagination of eternal life.

This is not a smooth meditation, but a sensory and existential experiment in uncertainty: when the body becomes landscape, when the eternal cannot hold, when all dissolves into a single mote of dust – we invite the audience to re-experience the boundaries of body, soul, and perception. It is an adventure where technological failure becomes fuel for philosophical exploration. Amid collapse, we ask: What is real? What forms the soul? What composes the world? And what does it mean to exist?

PRODUCTION COMPANY PROFILE

The Walkers Films is devoted to developing a cross-disciplinary approach to moving-image creation. The company aims to produce innovative films across multiple formats and genres, including drama, documentary, experimental, and virtual reality. It seeks to connect artists working across mutual fields. It had notable success with its VR film *The Man Who Couldn't Leave* (2022), which won Best Experience at Venice Immersive 2022. Its latest VR project is *The Clouds Are Two Thousand Meters Up* (2025) has been nominated for the Venice Immersive Competition at 2025 Venice International Film Festival.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 **The Clouds Are Two Thousand Meters Up**

by Singing Chen

2022 **The Man Who Couldn't Leave**

by Singing Chen

FRANCE

BETA AQUARII

FRANÇOIS VAUTIER

INTERACTIVE / LIVE PERFORMANCE | PRE-PRODUCTION



François Vautier,
Director

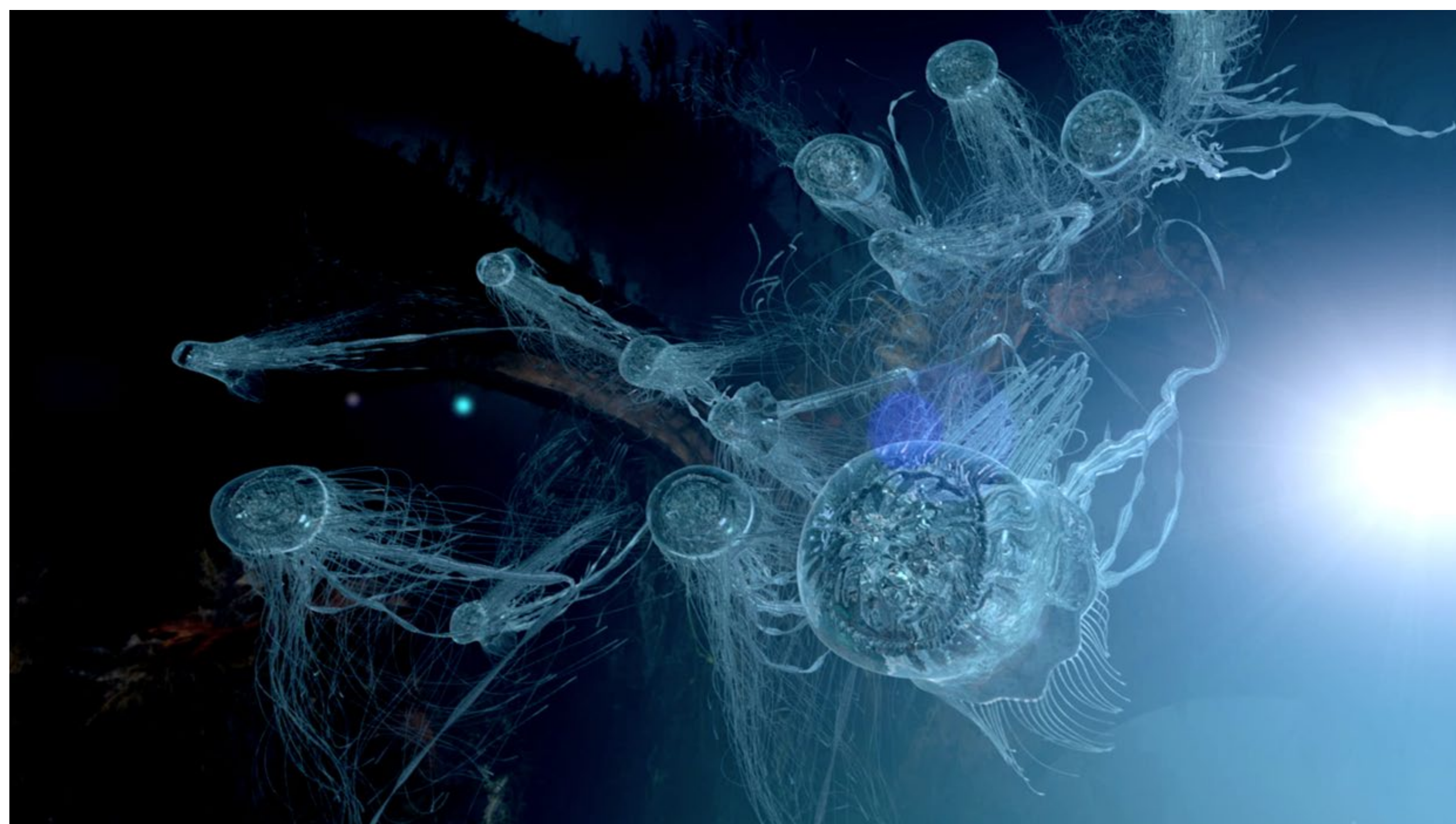


Raphaëlle Sleurs,
Producer



Jeremy Sahel,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Our goal is to build partnerships with international co-producers, distributors, and cultural institutions.



DIRECTOR'S BIOGRAPHY

François Vautier is a multidisciplinary artist who moved from directing and audiovisual design to VR. After two feature films for ARTE, he fully embraced VR with *I Saw The Future*, *Recoding Entropia*, and *Odyssey 1.4.9*, showcased at Venice and SXSW. His work questions the absolute and human future through sensory immersions. He is now developing *Beta Aquarii*, blending VR, storytelling, and innovation.

LOGLINE

Beta Aquarii is an immersion into the infinite and the absolute, beyond human units of measurement. It is an extraordinary journey that takes us from interstellar space to the deepest abyss. Within the heart of the oceans, a marine fauna in mutation will activate the energy inherent to it, testifying to the existence of a moving substance, first organic and then increasingly artificial: the intellect.

SYNOPSIS

An ocean planet is struck by a rain of asteroids that plunge into its deepest abysses. Millions of years later, a jellyfish invites us to witness the emergence of life, the ancient monsters, and the murmuration of aquatic swarms. But this universe – where the tiny and the colossal coexist – now faces an existential threat. After *Recoding Entropia*, immersive artist François Vautier takes us into the heart of a new poetic creation about the marine depths, blending the world of Jules Verne, digital processes, and ecological awareness.

FORMAT / RUNTIME

3DOF VR / Video mapping / 30'

Colour

BUDGET /

FINANCING IN PLACE

€ 778.057 /
€ 253.057

MAIN PRODUCTION

COMPANY
Da Prod

PARTNERS ATTACHED

France TV

CREATIVE TEAM

François Vautier, *Director*
Geoffroy Grison, *Writer*
Jeremy Sahel, *Main Producer*
Pierre-Marie Blind,
Sound and Composer

DELEGATE PRODUCTION

COMPANY
Da Prod

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Beta Aquarii is a fully immersive experience in virtual reality and video mapping, at the crossroads of graphic arts and science. It tells the story of the marine world—its beauty and fragility, its evolution over millions of years, and its resilience in the face of existential threats. It offers a dreamlike, contemplative vision of the ocean, inviting both wonder and awareness.

Beta Aquarii draws on a vast array of environmental data collected from satellite observations, marine sensors, and scientific networks—but their use in the film is reinterpreted and poetically transformed.

Beta Aquarii blends the observation of living organisms and key stages of evolution with imaginary creatures inspired by the world of Jules Verne and purely digital creations. Plastic pollution is evoked in a symbolic manner. The experience is multisensory: a playful interaction with the audience in its video mapping version, and a solitary contemplation in virtual reality—always privileging emotion and fascination.

PRODUCTION COMPANY PROFILE

Jérémy Sahel is the producer, founder and CEO of the production company Da Prod. While Da Prod initially explored the possibilities of YouTube, the company quickly moved toward more narrative-driven formats, developing and producing award-winning short films, web series, and virtual reality films that have been showcased worldwide. Works such as *I Saw The Future* (2017), *Odyssey 1.4.9*, and *Recoding Entropia* have been featured at major festivals including Venice, Annecy, and South by Southwest.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **Champ De Bataille** by François Vautier
- 2023** **Human Violins** by Iona Mischie
- 2020** **Recoding Entropia** by François Vautier
- 2019** **Odyssey 1.4.9** by François Vautier
- 2017** **I Saw The Future** by François Vautier

In Development:

- Beta Aquarii** by François Vautier
- Damned** by Nataliya Velykanova
- BELIEVE ME?** by Benjamin Hoguet and Maxime Girardeau
- I Wonder if peace knows how to fight** by Iona Mischie

CANADA, FRANCE

CARVED IN TIME

RANDALL OKITA

DOCUMENTARY / ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Randall Okita is an award-winning artist and filmmaker whose work spans film, VR, and installation. His projects include *See for Me* (2021, Tribeca, BFI), *The Book of Distance* (2020, Sundance, Venice), and *Transport to Another World* (2023, MMCA Seoul). His work has earned over 20 international awards, including two Canadian Screen Awards and a Webby.

LOGLINE

An immersive journey through iconic UNESCO World Heritage sites, *Carved in Time* explores how architecture preserves memory, inviting audiences into a monumental virtual experience where history, presence, and humanity converge.

SYNOPSIS

Carved in Time is a large-scale, free-roaming virtual reality experience that invites audiences to explore iconic UNESCO World Heritage sites through a poetic and immersive narrative. The project brings monumental architecture to life, revealing how these sites still carry the presence of those who built, worshipped, and lived within them. Participants travel across space and time, encountering the physical and emotional traces of ancient civilizations. Each site becomes an entry point into the shared memory of humankind. The experience combines cinematic storytelling, and high-fidelity 3D environments with intuitive interaction, allowing users to engage with the world and trigger subtle narrative shifts based on their movements and attention. Co-produced by PHI Studio and Atlas V, and directed by Randall Okita, the project is designed for cultural institutions and international touring. It offers a powerful encounter with our collective heritage while raising timely questions about permanence, fragility, and the passage of time.



Randall Okita,
Director



Julie Tremblay,
PHI Studio General Manager

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, co-presenters, cultural partners, tech partners in XR, curators of museums and festivals.

FORMAT / RUNTIME

Photogrametry, 360° films, real-time, video mapping / 45' / 50'

Colour

LANGUAGES

English, French

LOCATIONS

Montreal, Canada / Paris, France

BUDGET /

FINANCING IN PLACE

€ 1.900.000 / € 685.000

MAIN PRODUCTION COMPANY

PHI Studio

CO-PRODUCTION COMPANIES

Atlas V, Iconem

PARTNERS ATTACHED

France TV

CREATIVE TEAM

Randall Okita, *Director*
Emilie Valentin, *Writer*
Coline Delbaere,
Marie-Pier Gauthier (PHI),
Adrien Pftug (Atlas V),
Producers

DELEGATE PRODUCTION COMPANY

PHI Studio

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Carved in Time is born of a fascination with what connects us all. Across cultures, we build; first in search of protection, then elegance, and, in some cases, we reach for something beyond the scope of our own lives. This is a dialogue with those who came before us, through the spaces they created and inhabited. Every etched surface and weathered wall carries the imprint of imagination, labor, and life. I want to explore how these traces can still speak and what they reveal about cycles of human aspiration, creation, and connection. An interactive, embodied experience, it invites participants to move freely through expansive environments, where presence and attention foster a direct, personal connection to place and to the human stories embedded there. Virtual reality lets us revisit these historic sites without harm, engaging them at a human scale. It transforms history from something distant and static into something we can feel. My goal is to create a space where memory, movement, and meaning converge into a living tapestry of human experiences. By engaging with the past as an act of imagination, we open playful, profound ways to understand who we are and who we may become.

PRODUCTION COMPANY PROFILE

Based in Montreal, PHI Studio produces and distributes immersive experiences worldwide. PHI Studio focuses on user-centered creations and the international distribution of its portfolio. Since 2019, we have established a reputation as an incubator for talent and a catalyst for multidisciplinary immersive projects. Recent successes include projects such as *Blur*, *Space Explorers: The Infinite*, *Sex, Desires & Data*, *Lashing Skies*, *Burn From Absence*, *Breathe*, and *Composition*.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *Blur* by Craig Quintero and Phoebe Greenberg
- 2024** *Burn From Absence* by Emeline Courcier
- 2023** *Sex, Desire & Data* by Sandra Rodriguez, Maude Huysmans, Samuel Greffe, and Annabelle Fiset
- 2021** *Space Explorers - The Infinite* by Felix & Paul Studios and PHI Studios

FRANCE

CHRONICA

YANN DEVAL,
BARBARA MYDLAK

AUGMENTED REALITY / VISUAL ARTS LBE ARTWORK | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

Yann Deval is an interactive designer, motion designer and music composer, working for feature films, music videos, documentaries or interactive installations. He directed *Immersio*, a VR show combining live music and digital arts. *Atlas*, his AR experience was presented at Ars Electronica, SXSW, Kaoshiung Film Festival etc. His immersive works question the place of the body in digital space, and the relationship between visitor, artist and work, in multi-user performative experiences. videophonic-studio.com

Barbara Mydlak (1987), PhD in the Arts, currently based in Ghent, Belgium and works internationally. In her practice, various artistic media intertwine with traditional crafts, new technologies, nature and scientific research. She is mainly focused on interdisciplinary installation, incorporating cellulose from discarded plants, combined with experimental film, photography, sound and interaction. Barbara Mydlak has presented her work in dozens of international exhibitions and participated in artistic residencies in France, Taiwan, Italy and Poland. Barbara Mydlak is the recipient of a one-year grant for artistic research from the Flanders Department of Culture and Media in Belgium, starting in July 2024. In 2023, she was a finalist in the international COAL PRIZE / PRIX COAL competition in Paris, where, at the invitation of the competition committee, she also took part in an exhibition and conference at the Musée de la Chasse et de la Nature devoted to research and the future of plants in art and science. barbaramydlak.com

LOGLINE

With *Chronica*, artists Barbara Mydlak and Yann Deval invite us to a ritual of shared resilience - bringing together millennia-old papermaking techniques with contemporary digital augmented reality technologies. Observing our memories to understand our relationship with illness, zooming in on our fragmented memory to try to reconstruct it, blowing over a difficult moment to make it lighter...

SYNOPSIS

Guided through a physical installation made up of a multitude of paper pages representing the artists' autobiographical memories, participants will generate their own memories in the form of virtual tactile pages and explore different visual and sonic interpretations. The graphic vocabulary of the experiment is the page, forming the unique basis of *Chronica's* entire visual universe. Each of these pages represents a frozen moment, a memory, a state of consciousness of the artists during a healing process. Participants interact with virtual pages, which can be manipulated and animated. Thanks to this superimposition, the physical installation becomes an integral part of the experience. *Chronica's* abstract, minimalist universe of organic shapes, virtual touch pages and sounds will allow spectators to express their memories and thoughts, without ever being forced to say them out loud or reveal them to others. Even if it is a collective experience, it must remain an intimate one so that everyone can write their own story.



Yann Deval,
Director



Barbara Mydlak,
Director



Marie Point,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Feedback (concept, audience experience) International distribution / venues coproduction (museums, galleries, digital arts festival, XR festivals)

FORMAT / RUNTIME

AR / 40'

Colour

LANGUAGES

FR (open to translations)

BUDGET /

FINANCING IN PLACE

€ 120.000 /

€ 93.000

MAIN PRODUCTION

COMPANY

Dark Euphoria

CREATIVE TEAM

Yann Deval
and Barbara Mydlak,
Directors and Creators
Barbara Mydlak,
Graphic & Set Design
Yann Deval, *AR development*
& *sound design*
Marie Point, *Producer*

DELEGATE PRODUCTION

COMPANY

Dark Euphoria

MAIN CONTACT PERSON

Marie Point

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DIRECTORS STATEMENT

The theme of illness resonates with each and everyone of us. Who hasn't been ill, and experienced the helplessness, the uncertainty, the changing outlook of loved ones, the traces that illness can leave even after recovery?

During her chronic illness, Barbara started creating one page of paper for each passing day, which she covered with substances related to her medications. They formed catalogs of recovery.

Yann had a similar way of coping with his sickness: he was recording musical notes each day.

Years later, we decided to combine these diaries into one interactive project adding another layers of the audience active engagement, stimulating their personal memories and sharing the process of transformation together.

Having explored the mediums of handmade paper and musical improvisation, augmented reality seemed an obvious way to continue our research of the possibility of seeing, of touching the internal mechanisms that are usually hidden within us. Now, enabled to be found in the space around us. Allowing the spectators to manipulate their personal memories and to visualise them within an artistic installation, with great precision, with a total freedom of movement, activating their spatial memory in an experience that is both communal and intimate.

PRODUCTION COMPANY PROFILE

Dark Euphoria is an artistic production and cultural innovation agency based in Montpellier and Marseille. We produce projects at the crossroads between art and digital technologies: interactive installations, immersive experiences, augmented shows. We explore new artistic languages and technological devices, shared between artists, creative technologists and cultural institutions.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2024** **Girlfriend Experience** by Ugo Arsac (Immersive documentary installation)
- 2023** **No reality now** by Vincent Dupont & Charles Ayats (Contemporary dance + VR hybrid live performance)
- 2023** **Cargo** by Anne de Gafferri et Christian Delécluse (Immersive and interactive sound experience)
- 2022** **The Land of No Curtains** by Lunatics & Poets
- 2022** **Live Immersion** by Verlatour
- 2022** **Le cas de l'hippocampe** by Thierry Coduys

UNITED KINGDOM, ISRAEL, FRANCE

DREAM OF BELONGING

EMI SFARD,
IRENA BAUMAN

DOCUMENTARY / ANIMATION | DEVELOPMENT



Emi Sfard,
Creator
and Co-Director



Irena Bauman,
Creator
and Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We would like to meet potential co-producers, animation studios (if possible from Luxemburg) and curators of major international museums and galleries.



CREATORS BIOGRAPHIES

Emi Sfard is a multidisciplinary artist based in Tel Aviv, working at the intersection of craft and technology making immersive and interactive installations. Sfard holds a BA in Industrial Design from Bezalel Academy and an MFA from the University of Haifa. Her work includes *In the Eyes of the Beholding Goat* (AR) 2025, 99.7% convictions, first prize NEXT Docaviv 2020, *Cinderelas* (2019–ongoing) and *Vessel Tales* 2025. Storytelling through handmade and digital media is central to her practice, addressing ecological and socio-political themes. She is the granddaughter in the story.

Irena Bauman is an award winning architect practising in the UK. She has delivered major capital projects and led large teams of multidisciplinary consultants. Creation of an architectural project and an XR experience utilise her transferable skills. She has collaborated with artists on large scale public realm projects that engaged the users through medium of film, performance, photography and storytelling. In 2022 she secured a grant from UK Jewish Film to write, direct and produce her first short documentary *The Balance Sheet* which premiered at UKJFF in 2023. She is the daughter/aunt in the story.

LOGLINE

Dream of Belonging is a mixed reality experience that connects three generations of women through the intimate, recreated space of an old family home. Join the Granddaughter on her emotional journey as she seeks guidance and solace in her Grandmother's wisdom. Facing distinct political traumas across different times and places, the Grandmother's experience of double emigration sheds light on the Granddaughter's present dilemma- the fear of losing her sense of belonging.

SYNOPSIS

At the heart of this narrative installation stands a two meter tall dollhouse, a detailed replica of a real house in Leeds where Janina, a Polish-born writer and Holocaust survivor, lived most of her life. After enduring the Warsaw Ghetto and being deported from communist Poland, Janina sought refuge first in Israel for three years and eventually in England. In her cozy English home, filled with nostalgic mementos and faded family photographs, her search for belonging continued as she wrote her memoirs *Winter In the Morning* and *Dream of Belonging*. Decades later, her granddaughter Emi, an Israeli artist and mother, confronts her own crisis amid Israel's unravelling society. Haunted by fear, shame, and ethical dilemmas, she contemplates emigration, turning to Janina's memory for guidance. Their imagined dialogue unlocks hidden traumas and silences from the past. The dollhouse becomes the stage for mixed reality experience, where visitors explore its miniature rooms via MR glasses. The story unfolds through granddaughters questions and Janina's answers in an AI-restored voice, guiding the viewer through memory, exile, and reflections on what it means to belong in the world today.

FORMAT / RUNTIME
Volumetry and 3D animation / 15' / 20'
Colour

BASED ON
Janina Bauman's writing and daughters and granddaughter's experiences

LANGUAGES
English, French

LOCATIONS
room scale

BUDGET / FINANCING IN PLACE
€ 563.200 /
€ 70.000 +
70.000 in kind

MAIN PRODUCTION COMPANY
That's How The Light Gets In (THTLGI)

CO-PRODUCTION COMPANIES
Novaya

PARTNERS ATTACHED
Makor Foundation, SIENA Film Foundation, French Institute and the Bauman Estate, In Process with the Claims Conference

CREATIVE TEAM
Emi Sfard, *Creator and Co-director*
Irena Bauman, *Creator and Producer*
Pierre-Alain Giraud, *Consultant*

DELEGATE PRODUCTION COMPANY
That's How The Light Gets In (THTLGI)

MAIN CONTACT PERSON
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CREATORS STATEMENT

We set out to create a project that merges the intimacy of a handcrafted dollhouse with the immersive potential of Mixed Reality. XR allows us to evoke empathy, opening hearts and minds to emotionally charged spaces and stories. The dollhouse awakens the child within, while MR brings magic, creating space for delicate, difficult truths. This work explores Jewish heritage from WWII to present-day Israel through personal, interwoven stories – those of a Holocaust survivor and her granddaughter grappling with today's political trauma. Their parallel searches for belonging reveal the complexity of being both victim and perpetrator, stranger and citizen, home and exile.

At its core is the universal pain of becoming a stranger in one's own country and the challenge of starting anew elsewhere. We hope to illuminate the complexity of Israel's reality – how to criticise without alienating, and how to make others listen without polarisation.

PRODUCTION COMPANY PROFILE

That's How the Light Gets In (THTLGI) Ltd was founded in 2018 as an R&D spin-off from Bauman Lyons Architects, exploring the blend of analogue and digital methods in cultural production. Projects include *Built InCommon*, *Mass Bespoke*, and the award-winning short film *Balance Sheet* (2023). To develop XR expertise, THTLGI partners with Novaya, an award-winning immersive company, Paris based studio with acclaimed works such as *Solastalgia* (Sundance 2020) and *Colored* (Noir)-Cannes 2024 winner, bringing expertise in immersive storytelling and volumetric capture.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2024 *Noire* by Pierre-Alain Giraud (Novaya)
2024 *Balance Sheet* by Irena Bauman (THTLGI)
2020 *Solastalgia* by Pierre-Alain Giraud and Antoine Viviani

UNITED KINGDOM

FEAR CITY PARADISE

DARREN EMERSON

DOCUMENTARY | DEVELOPMENT

FOCUS ON
UNITED
KINGDOM



Darren Emerson,
Director and Creator



Dan Tucker,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are looking for International co-funders, financiers, and potential exhibition distributors.



FORMAT / RUNTIME

VR / 45'

Colour

LANGUAGES

English

LOCATIONS

New York

BUDGET /

FINANCING IN PLACE

€ 1.120 /

€ 100.000

MAIN PRODUCTION

COMPANY

East City Films Ltd

CREATIVE TEAM

Darren Emerson,
Director and Creator
Dan Tucker, Producer
Ashley Cowan, Exec Producer
Micaela Blitz, Producer
Rebecca Mills, Casting
and Producer

DELEGATE PRODUCTION

COMPANY

East City Films Ltd

MAIN CONTACT PERSON

Darren Emerson

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DIRECTOR'S STATEMENT

Fear City Paradise is intended to be a multi-person, collective cinematic documentary VR experience, that reaches audiences internationally. The vision for this project is to take everything we have learned and developed over 10 years of making VR and put it into this project to make something that not only pushes the medium beyond where it is currently, but also reaches numbers of audiences that could be comparable to a traditional cinema release. The form and design of this experience is fundamental to realising that goal. It is a complex undertaking that requires the traditional skillsets associated with documentary narrative film making, combined with a deep understanding game engine mechanics. The importance of interactivity and what that brings to a non-fiction narrative, and the knowledge and skills that we have acquired, means that we can present this work to audiences in a way that will allow them to engage with this narrative landscape in numbers.

PRODUCTION COMPANY PROFILE

Since 2006, East City Films has been pushing the edge of what storytelling can be: blending film, theatre, music, gaming, and immersive tech into experiences that move people – emotionally, physically, viscerally. Virtual reality, cinematic 360°, augmented reality, immersive installations... for us, these aren't just tools. They're the scaffolding for deeply human stories that stay with you long after the credits fade. We work at the intersection of creativity, advocacy, and technology – not for spectacle, but for emotional truth.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2023 **Letters From Drancy** by Darren Emerson

2022 **In Pursuit of Repetitive Beats**
by Darren Emerson

2019 **Common Ground** by Darren Emerson

2016 **Indefinite** by Darren Emerson

2015 **Witness 360: 7/7** by Darren Emerson

DIRECTOR'S BIOGRAPHY

Darren Emerson is a multi-award winning immersive artist and the co-founder of London production company East City Films. Over the last 10 years his pioneering storytelling work in VR has been recognised for its originality, technical excellence and its ability to reach delighted audiences. His dedication to this craft can be seen in the development of his work from early 360 films *Witness 360: 7/7* (2015) and *Indefinite* (2016), onto the multi-award winning room scale documentaries *Common Ground* (2019), *In Pursuit of Repetitive Beats* (2022), and *Letters from Drancy* (2023).

LOGLINE

Fear City Paradise is a new cinematic documentary VR experience that uses multiplayer VR to take audiences on a journey into one intoxicating night in the New York City of 1978, where they will discover the roots of the Disco music revolution.

SYNOPSIS

This is the story of the real Disco scene, a dance music revolution born from the Queer, Black and Latino communities of New York, who at the beginning of the 1970s created their own nightlife in order to be seen, and dance together in safety. Through that desire a new musical culture would be born, where DJs, parties, and dancing would create its own musical genre called Disco, and would break out of the underground and take over the world. This experience celebrates that movement, and takes audiences back to the underground, authentic scene to discover where the music came from: in the loft parties and the all-night sweaty dance clubs where a sense of community and acceptance were more important than velvet ropes and being photographed with a celebrity. From the Stonewall Riots to Studio 54, this immersive and interactive documentary experience celebrates how a diverse, yet marginalised community's obsession with freedom, dancing, and celebrating life, created musical innovations and artistry in the bleakest of decades. A movement that would influence popular dance music forever more.

THE NETHERLANDS

IMPROV MUSIC COLLECTIVE DNA? AND? – A VR MUSIC IMPROVISATION EXPERIENCE

MARK MEEUWENOORD, CORINE MEIJERS

INTERACTIVE / LIVE PERFORMANCE | DEVELOPMENT



CREATORS BIOGRAPHIES

Mark Meeuwenoord is a media artist and musician whose practice ranges from, music and sound design to multisensory and social design and artistic research. His work incorporates critical philosophical thinking as much as everyday hands on and practical solutions facilitating a more than human condition, engaging audiences in embodied ix and creating multi-sensory strategies for story and experience design. *Future Botanica* (Polymorf): AR experience and installation, *Symbiosis* (Polymorf): multiuser multi-sensory VR experience, *Famous Deaths* (Polymorf & F. Duerinck), scent and sound interactive installation.

As founder and creative producer at Studio Biarritz & Podium Biarritz, Corine Meijers released numerous award-winning projects (see filmography producer). The VR Music Improvisation Experience that we present in Venice today is one of the 1st projects that was initiated and directed from scratch by Corine Meijers. The VR music improvisation experience is a co-creation between the team of Studio Biarritz and the band *DNA? AND? so what?* and additional partners.

LOGLINE

An immersive 3 song live performance / VR music album, comprised of special needs children and a revolving cast of adult musicians. *DNA? AND?*'s infectious exchange between carefree improvisation and stark repetition elicits some of the most original music ever produced, impulsive, unfiltered and free.

SYNOPSIS

The experience will be an immersive 3 songs live performance / VR music album, developed in close collaboration & co creation with the members of *DNA? AND? So What?*. Who are they as a band? How do they work together? What do they find important as a group, what does music and playing together, improvising... mean to them, What makes them unique? And what about their connection with their audiences? In addition, it's interesting to hear or show their individual stories. What are their dreams, passions and ambitions? How do they feel when they play music together? What are their dreams for the future? The goal is not only to spread the music of this band to the world, but also to share their unique way of creating music. VR gives us the opportunity to spread the 'experience' of the band to any location we can theoretically think of. Due to the immersiveness of the medium and the visual possibilities we can try to take it a step further. We can create a whole visual experience around the music and the band members, to be able to reach the emotion of the music and their performance even deeper.



Mark Meeuwenoord,
*Creative Lead
and Sound
Technologist*



Corine Meijers,
*Creative lead
and Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Co-production, distribution, sales and cultural venues. Impact partners (innovation, education, care, creative - music). From Europe and worldwide.

FORMAT / RUNTIME

Volumetric video / 30'
Colour

LANGUAGES

improvisational music, visual, singing and body language

LOCATIONS

studio, concert hall, cafe, theater, cultural centre

BUDGET / FINANCING IN PLACE
€ 350.000 / € 74.532

MAIN PRODUCTION COMPANY

Studio Biarritz

CO-PRODUCTION COMPANIES

Podium Biarritz

PARTNERS ATTACHED

We are working as a collective, together with an in Oslo based music improvisation band *DNA? AND?* (consisting of youngsters with special needs), and several creative people from NL (sound technicians, visual artists, creative technologist) and the in Paris based French Touch Factory. We are partners with the music festival *Le Guess Who?* from Utrecht (NL). Financially supported by the Creative Industries Fund NL and Film Fund NL.

CREATIVE TEAM

The band "*DNA? AND? so what?*", *Performers*
Corine Meijers, *Creative lead and Producer*
Mark Meeuwenoord, *Director and XR sound technologist*
Glenn Wustlich, *Creative Technologist and Developer*
French Touch Factory, *Volumetric video capturing and post production*
Peejee, *DoP camera and 360 VR recording*
Dajo Brinkman, *DoP camera and 360 VR consultant*
Frank Bosma, *Lead Developer*
Iris van der Meule, *Visual Artist*
Frans Schilte, *sound recording on set*

DELEGATE PRODUCTION COMPANY

Studio Biarritz

MAIN CONTACT PERSON

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CREATORS STATEMENT

My longstanding engagement with expressive and experimental music has always been driven by a fascination with its ability to balance both communicative clarity and a sense of precariousness. As a musician and composer, I've often found myself navigating the tension between structured musical form and the emotional freedom of personal expression. Experiencing the *DNA AND* performances reshaped my understanding of this dynamic, showing me how precariousness is not just something to manage, but a powerful space where identity, vulnerability, and risk come together. These performances revealed how these special artists can move beyond individual expression to create a shared, embodied presence, that embraces musical instability as an essential force within the act of performance. This experience also highlighted the importance of capturing these moments not just sonically, but visually through immersive VR, which allows us to engage with both the visual and sonic elements of precariousness in a way that amplifies the emotional and embodied dimensions of the performers.

Mark Meeuwenoord

PRODUCTION COMPANY PROFILE

Studio Biarritz is a production house that specializes in audiovisual projects that cross borders. Studio Biarritz develops its own projects, but we also love collaborating with filmmakers, artists and partners from all over the world to produce stories with a lot of heart that are relevant for our trying times. We cross borders in 1) form, technology and subject matter, in 2) collaboration with filmmakers, artists & partners and 3) in audience reach, distributed on multiple platforms. Closely connected to Podium Biarritz Foundation (NL), launched by Corine Meijers in the beginning of 2025.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** *Lacuna* (VR doc) by Maartje Wegdam & Nienke Huitenga
- 2024** *Future Botanica* (AR, fiction) by Polymorf
- 2024** *Home* (short fiction) by Floortje Pols
- 2023** *Floating with Spirits* (cinematic hybrid VR) by Juanita Onzaga
- 2023** *The Imaginary Friend* (Interactive VR live action & animation) by Steye Hallema
- 2022** *I Am a Bastard* (linear documentary) by Ahmet Polat
- 2021** *Symbiosis* (multi-user, multi-sensory VR Installation) by Polymorf

THE NETHERLANDS

LADY LAZARUS

WILLEMIEK KLUIJFHOUT

DOCUMENTARY / VIRTUAL REALITY | PRE-PRODUCTION



Willemiek Kluijfhout,
Director



Nienke Huitenga Broeren,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We want to meet co-production partners with a strong virtual/visual signature that believe in our ambition to demystify grieving after sudden loss.



DIRECTOR'S BIOGRAPHY

Willemiek Kluijfhout (1971) has directed highly acclaimed documentaries, shorts and video installations. The malleability of life runs through her work as a main theme. Her first feature-length film, *Mussels in Love*, opened the Culinary Cinema at the Berlinale in 2013. *Sergio Herman Fucking Perfect* received the Crystal Award in the Netherlands and Best Director at Seattle International Filmfestival in 2015. *The Taste of Desire* (2021), premiered at Hot Docs. This spring the docuseries *De Opvolging* aired on Dutch television, about star chef Jonnie Boer, his family and restaurant De Librije. In *October Sonogi the Woman in Blue* is her latest video installation that premiered in Tokyo, Japan.

LOGLINE

Lady Lazarus places you in an apartment in which Willemiek's friend decided to end her life. With every room you explore, you hear her friends. Your unique route through her home, leads you towards the inevitable question: Why? But with every step you take, parts of the apartment disappear. Can a coherent story be found after sudden loss?

SYNOPSIS

Lady Lazarus is a 15 minute virtual reality documentary, in which the audience is invited into the apartment of Willemiek's friend, who committed suicide in 2011. Users can move through five rooms and touch various objects there. Her death by her own hand turns every picture, book and room into a potential clue in the quest for the answer that arises after every suicide: Why? The VR aims to lay bare how grieving after a sudden loss works differently. The shock after suicide creates a mental process where guilt and powerlessness become more pertinent, than other cases of loss. Psychological research has proven that the why question is pivotal to this particular grieving process. Unfortunately, it is often experienced with shame and loneliness. In *Lady Lazarus* touching an objects evokes stories from friends who each have their own possible answer, giving the audience an insight into how they grieve and make sense of the death of their friend. Every room has its own atmosphere and every object its own story. However, there is limited time. There are more stories than you can explore. You will not get all perspectives, just like in real life. A finished life is not a finished story.

FORMAT / RUNTIME

6DOF / 20'

Colour

LANGUAGES

Dutch and English

BUDGET /

FINANCING IN PLACE

€ 350.000/

€ 175.000

MAIN PRODUCTION

COMPANY

Studio ZZZAP

CREATIVE TEAM

Willemiek Kluijfhout,

Director

Nienke Huitenga Broeren,

Producer

Harm van de Ven,

Sjoerd van Acker,

VR development

Demian Albers, VR designer

Anas Qadamani, Music

Kylian Weijers, Editing

interviews & research

DELEGATE PRODUCTION

COMPANY

Studio ZZZAP

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

After my best friend took her own life, the executor of her will allowed me (director Willemiek Kluijfhout) to spend an hour in her apartment. An hour to take a few things that were meaningful to me and to say goodbye to her last residence, a place where her ghost perhaps still wandered, filled with her books, music, paintings and knicknacks that were once so important. Did they contain clues to what she would do? Everything was put into a new light by her final act. Every photograph I picked up, the book on her nightstand, some scribbles in a notebook. Friends and family were allowed to take a few things, and after that, her belongings would be inventoried and sold; it would be gone. But everything felt important to understand what had happened, so I filmed and photographed it all. But in the following years, I never looked at that material again, and lost touch with most of her other friends and family. Both the recordings and the stories about her were left unopened. Now, more than ten years later, I want to open them with this VR documentary.

PRODUCTION COMPANY PROFILE

Studio ZZZAP productions stem from a love for how interactive technology challenges our sense of presence in art and sharpens our feeling of being human. Our first VR, *Rozsypne* (2019), tells the story of the MH17 downing and the onset of war in Eastern-Ukraine. We experiment with different immersive media dramaturgies: exploring an open world audio experience about the future of the Netherlands in *Drift* (2024), a virtual performative lecture *Off the Record* (2023) and algorithmic debate experience *Winwin* (2020) to de-polarise conversations around controversial realities.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *Lacuna* by Nienke Huitenga Broeren and Maartje Wegdam
- 2024** *Drift* by Nienke Huitenga Broeren, Hay Kranen and Lieven Heeremans
- 2023** *Off the Record* by Nirit Peled
- 2020** *Winwin* by Nienke Huitenga Broeren and James Bryan Graves
- 2019** *Rozsypne* by Lisa Weeda and Nienke Huitenga Broeren

CZECH REPUBLIC

MELODIES OF RESILIENCE

MEŁODIE NEKLIDU

ONDŘEJ MORAVEC

INTERACTIVE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Ondřej Moravec is a director, screenwriter, and producer. His VR debut *Darkening* premiered at Venice 2022 and was Czech Lion-nominated. *Fresh Memories: The Look* followed in 2023 at SXSW. His latest, *Fragile Home*, premiered at Venice 2024, screened at IDFA, Tribeca, Annecy – and won the Cristal for Best VR Work at Annecy. In 2023, he founded Art*VR, the first VR art festival in Central and Eastern Europe. He curates VR for Czech festivals and advises the Ministry of Culture. A FAMU grad, he also studied journalism at Charles University.

LOGLINE

Melodies of Resilience is a poetic VR coming-of-age tale about a bird-boy Adam who can't sing in a world where music defines identity. Through the piano, he discovers a new way to express himself – and begins a quiet rebellion against fear and expectation. With interactive gameplay, emotional storytelling, and a unique visual world, this immersive experience speaks to anyone who has ever felt voiceless. A story for young hearts and anxious minds, told with music, memory, and hope.

SYNOPSIS

In a world of bird-human beings where music defines identity, young Adam Nightingale is born into a prestigious family of singers – but cannot find his voice. Weakened by performance anxiety and burdened by his father's rigid expectations, Adam struggles to fit into a society that reveres vocal talent. His life changes when he discovers an old piano and begins to express himself through keys, not songs. Guided by the nurturing Mrs. Squirrel, and supported by vibrant drummer Alice and tender-hearted David, Adam begins to forge a path of self-expression, resilience, and quiet rebellion. His journey unfolds as a series of dreamlike memories and interactive piano sessions, immersing the viewer in Adam's emotional evolution. From painful rejection and familial conflict to fame, burnout, and grief, Adam learns that true strength lies not in perfection, but in authenticity. *Melodies of Resilience* is a deeply immersive VR coming-of-age experience blending fantasy, music, and emotion into a poetic tale of identity, vulnerability, and self-acceptance.



Ondřej Moravec,
Director



Pavla Klimešová,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We seek XR-savvy distributors, festivals, exhibitors, funders, and impact partners to help bring *Melodies of Resilience* to life globally.

FORMAT / RUNTIME

VR / 20'

Colour

LANGUAGES

Czech

BUDGET / FINANCING IN PLACE

€ 388.000 /
€ 168.000

MAIN PRODUCTION COMPANY

Helium Film

CO-PRODUCTION COMPANIES

BrainZ Immersive

PARTNERS ATTACHED

Studio Beep

CREATIVE TEAM

Ondřej Moravec, *Director*
Pavla Klimešová, *Producer*
Markéta Magidová, *Visual Artist*

DELEGATE PRODUCTION COMPANY

Helium Film

MAIN CONTACT PERSON

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heliumfilm.cz

DIRECTOR'S STATEMENT

The roots of *Melodies of Resilience* lie in my personal story. My great uncle, Ivan Moravec, was one of the world's greatest pianists – yet also painfully shy, often unable to perform due to overwhelming anxiety. Years after his death, I saw the same pattern in my life partner, a professional violinist. I realized how common, yet unspoken, this struggle is. As a director who has dealt with depression and performance anxiety myself, I wanted to create something that reflects this invisible weight – especially for young people. *Melodies of Resilience* is a modern fable, using anthropomorphic characters and the immersive power of VR to tell a story not just about music, but about fear, expectations, and the courage to be imperfect. VR is central to the experience – it allows users to play a virtual piano with their own hands, and feel Adam's emotional journey from the inside. We combine interactive gameplay with poetic visuals and spatial sound to evoke anxiety, but also hope. I believe *Melodies of Resilience* can open up space for healing and self-acceptance. It's a story for anyone who has ever felt not enough – and a gentle invitation to find strength in being yourself.

PRODUCTION COMPANY PROFILE

Helium Film is a bold, all-female production company based in Prague, founded by FAMU grads and longtime friends Pavla Klimešová and Mária Môtovská. With roots in docs and animation, they now dive into fiction and immersive stories. Their hit *Caught in the Net* jump started a slate of 10 dynamic projects, including *Virtual Girlfriends*, a sharp doc on digital intimacy. With global co-pros and a strong creative edge, Helium Film is part of the future of European cinema.

MAIN FILMOGRAPHY

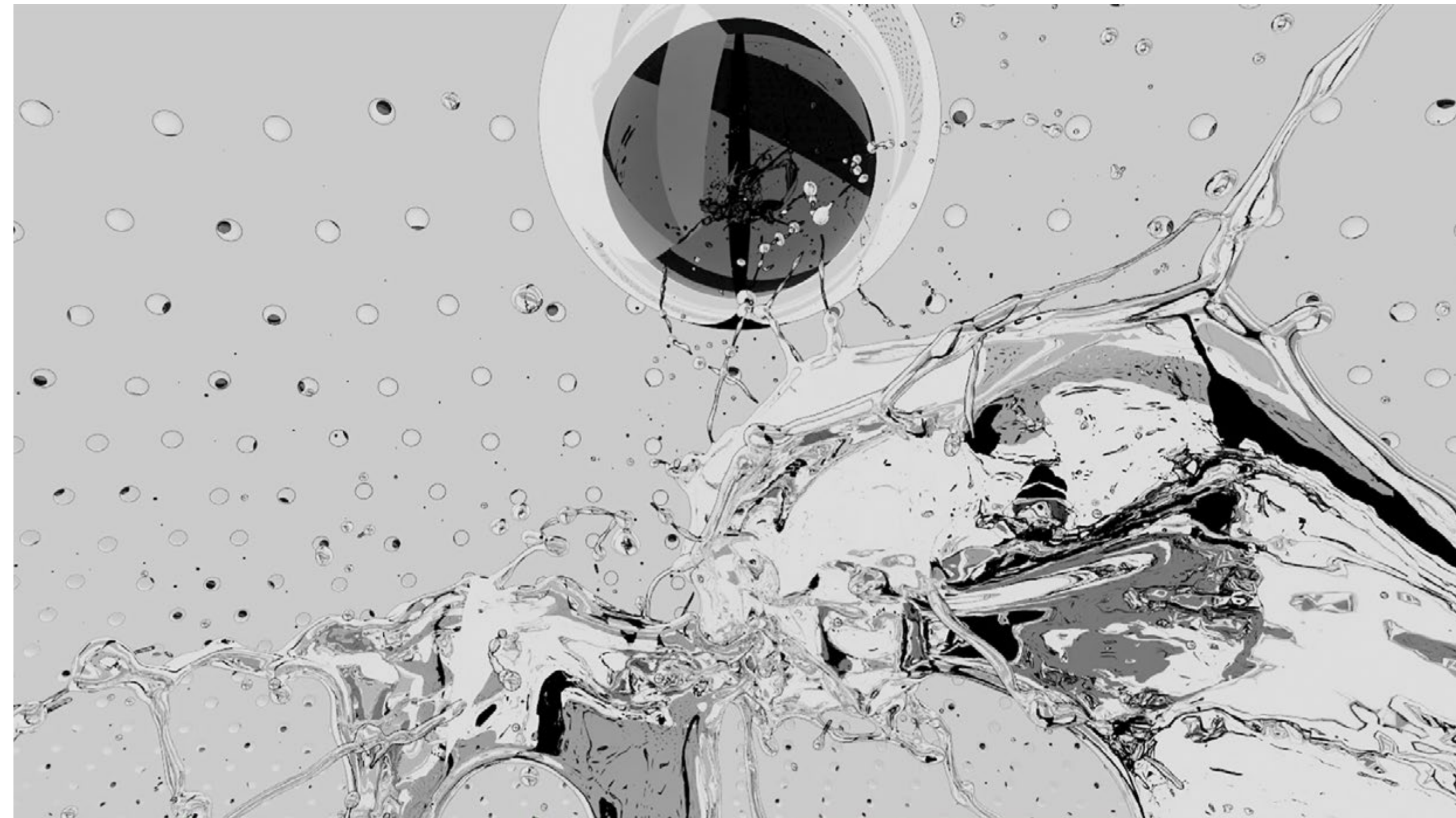
OF PRODUCTION COMPANY

- 2025** *Virtual Girlfriends* by Barbora Chalupová
- 2023** *The Great Nothing* by Vít Klusák and Marika Pecháčková
- 2021** *The Law of Love* by Barbora Chalupová
- 2021** *One Second Forever* by Vít Klusák
- 2020** *Caught in the Net* by Vít Klusák and Barbora Chalupová

FRANCE, THE NETHERLANDS

O ADRIAAN LOKMAN

INTERACTIVE / LIVE PERFORMANCE | DEVELOPMENT



Adriaan Lokman,
Director and Writer



Alexandrine Stehelin,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We hope to secure partners and funding for the interactive VR experience. We also plan to create a dome version, and will produce a 360° film (budget secured).

FORMAT / RUNTIME

3D real time animation (VR) / 15'

Colour

LANGUAGES

English, French, Dutch and fragments in other languages. The work can be apprehended without understanding dialogues.

BUDGET / FINANCING IN PLACE

€ 379.350 / € 179.350

MAIN PRODUCTION COMPANY

Lucid Realities

CO-PRODUCTION COMPANIES

Valk Productions

SALES ATTACHED

Alexandre Roux (Unframed Collection)

PARTNERS ATTACHED

Région Auvergne-Rhône-Alpes, Netherlands Film fund and Creative industries fund

CREATIVE TEAM

Adriaan Lokman, Director and Writer
Alexandrine Stehelin, Producer
Richard Valk, Co-producer
Erik Stok, Rutger Zuydervelt, Composers
Côme Jalibert, Sound Design
Timothée Marnat, 3D real-time animation Creative Lead
Julien Daniel-Moliner, Lead Developer
Emma Genet, Production Manager

DELEGATE PRODUCTION COMPANY

Lucid Realities

MAIN CONTACT PERSON

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DIRECTOR'S BIOGRAPHY

Adriaan Lokman, born in 1960 in Haarlem, Netherlands, graduated from the Willem de Kooning Art Academy in 1985. He founded his own studio in 1993 and released his first independent film, *Barcode*, in 2002, winning the Grand Prix at Annecy. Known for blending experimentation with accessibility, he invites viewers into abstract yet immersive worlds. His VR experience *Flow* was awarded the Special Jury Prize in Venice. He is now developing *O*, taking the shape of a short film, a 360° film and a VR interactive experience, and installations, combining 3D printing and video mapping.

LOGLINE

Coincidence is everywhere, everything is coincidence. Immerse yourself into the swirling choreography of moving water and rolling marbles set up to the soundtrack of the original sound recordings of moving, shocking or memorable events, to experiment the role of chance and coincidence in our lives.

SYNOPSIS

Almost everything that happens in our life is a result of chance. *O* makes this palpable through two metaphors: the race of thousands of marbles, rolling and bouncing along a track strewn with obstacles is reflected in the movements of water, against the current, from the sea, along the rivers, streams and waterfalls, through locks and canals, to a small puddle on the top of a mountain. The obstacles, encountered by the marbles on the way, represent in an abstract way events engraved in our memory, that we still remember where we were when we first heard of them. Events, witnessed from a distance, that show what might have happened to us in another life if fortune had taken us there. They will be mirrored and contrasted with ordinary events that we all have experienced once in our lives. The VR experience *O* invites you to embrace a marble's point of view to live these events in different ways. The same historic event can be experienced as a witness or as a stakeholder. Our actions also impact the order in which we experience everyday events. Depending on our choices and the obstacles we encounter, like a red traffic light changing the course of an entire life, the experience is never the same.

DIRECTOR'S STATEMENT

Where I live, the sky is free from light pollution, you can see galaxies with the naked eye. Lying in the grass, looking at the dizzying array of stars, I realize how endlessly insignificant we are and that what seem big things to us, like a tsunami, a terrorist attack, or the birth of a child, are not even a ripple in that infinite time and space, but also what a coincidence it is to be and lie there. The VR experience literally plunges you into a whirlpool of water and marbles, exploring the role chance and coincidence play in our lives, highlighting the fact that our existence is a miracle while creating a visually poetic and powerful show. Its interactive dimension lets you feel how your choices might influence the route you take to a greater or lesser extent, or sometimes not at all. It invites you to physically experience the way in which you can move through life against the current, or riding on the wave of good fortune. On the border between abstract and figurative, my work is often described as experimental: I want to demonstrate again that it is possible to reach a large audience with an innovative concept embodied in a sensitive accessible visual language.

PRODUCTION COMPANY PROFILE

Lucid Realities is a Paris-based production and distribution company, dedicated to immersive and interactive experiences founded in 2018 by Chloé Jarry and François Bertrand. For us, XR is more than a technology, it's the opportunity to create a new kind of experiences that harnesses the emotional power of virtual reality for authors wishing to make an impact or simply to take us into their stories. Our teams also create innovative distribution models.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2025** *Insider-Outsider* by Philippe Cohen Solal
- 2025** *Outrenoir* by Gordon
- 2025** *Dance dance dance* by Agnès Molia and Gordon
- 2024** *Ceci est mon cœur* by Nicolas Blies and Stéphane Hueber-Blies
- 2023** *Flow* by Adriaan Lokman
- 2022** *Alienarium* by Dominique Gonzalez-Foerster

UNITED KINGDOM, TAIWAN
POETICS OF SOIL
 MARSHMALLOW
 LASER FEAST

ANIMATION | PRE-PRODUCTION



Ersin Han Ersin,
 Director



Alexandra Rowse,
 Head of Business Development

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Seeking investment to realise the full-scale production from financiers, co-producers, venues and distributors.



<p>FORMAT / RUNTIME VR, 360° video, LiDAR scanning, CT scans / 40' Colour</p> <p>LANGUAGES English</p> <p>LOCATIONS Multiple global forests including Alishan National Forest (Taiwan), Colombian Amazon, and North American sequoia forests.</p> <p>BUDGET / FINANCING IN PLACE € 1,700.500 / € 534.900</p>	<p>MAIN PRODUCTION COMPANY Marshmallow Laser Feast</p> <p>CO-PRODUCTION COMPANIES Vive Arts, TAIC</p> <p>PARTNERS ATTACHED Naia Trust</p> <p>CREATIVE TEAM Ersin Han Ersin, Barnaby Steel, Robin McNicholas, <i>Directors</i> Carolina Vallejo, Eleanor (Nell) Whitley, Mike Jones, <i>Executive Producers</i> This Moment Lab, <i>Producer (Taiwan)</i> Wu Tsan-Cheng, <i>Sound Artist (Taiwan)</i> Chin-Lun Kao, <i>Spatial Audio Engineer (Taiwan)</i> Adam Child, <i>Technical Director</i> Nico Le Dren, Quentin Corker Marin, Lewis Saunders, <i>Technical Artists</i> Dr Merlin Sheldrake, Professor Ching-Yi Chen, Dr Che- Chin Chen, <i>Research Advisors</i></p>	<p>DELEGATE PRODUCTION COMPANY Marshmallow Laser Feast</p> <p>MAIN CONTACT PERSON Alexandra Rowse</p> <p>ADDRESS Unit 0012 Schwartz Wharf London E9 5GU, United Kingdom</p>	<p>EMAIL alexrowse@marshmallowlaserfeast.com</p> <p>PHONE / MOBILE PHONE +44 7515437693</p> <p>marshmallowlaserfeast.com</p>
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DIRECTOR'S BIOGRAPHY

Marshmallow Laser Feast (MLF) is an experiential artist collective. We believe in the power of stories to tickle senses and shift perceptions. Our work takes people on a multisensory journey to where imagination and information collide. We tell stories that untangle, entangle and flavour our reality, blurring the lines between art, immersive experiences, XR and film.

LOGLINE

Poetics of Soil is an immersive VR journey into nature's living internet. As you transform from human to mycelium, you experience how trees worldwide communicate through vast fungal networks. A multisensory revelation of our planet's hidden intelligence beneath the forest floor.

SYNOPSIS

Poetics of Soil invites participants to experience the interconnected intelligence beneath forest floors across the globe. The journey begins as a human lying on the forest floor, witnessing your body unspooling as you descend into the soil. Through this transformation, you experience death becoming life, extending into a new fungal body that connects with tree roots spanning diverse forests – from Taiwan's ancient cypresses to Amazonian rainforest giants to North American sequoias.

This 40-minute VR experience follows four key story beats: descending into soil, transformation, extending into a network body, and finally becoming part of the mushroom organism. Scientifically grounded yet mystical, the piece reveals the hidden intelligence of fungal networks that have sustained forests worldwide for over half a billion years.

Co-produced with Vive Arts and TAIC, the project combines VR technology with LiDAR-scanned trees from multiple global ecosystems. Spatial audio creates a fully immersive sonic environment of soil communication across different forest types.

DIRECTOR'S STATEMENT

We believe in stories that shift perceptions. For half a billion years, fungi have played the role of nature's recycler, yet remain largely invisible to human understanding. This project emerges from our collective experiences traversing forests worldwide- from Taiwan's misty cypress mountains to the humid complexity of the Amazon- communing with trees, and learning to deeply listen to the wisdom of diverse ecosystems. At this moment of climate catastrophe, it's critical to understand our interconnectedness with the natural world. By embodying fungi as a network of beings, we dispel the myth of human separation and explore what it means to be more-than-human. *Poetics of Soil* visualises how trees care for their young, exchange news about insects and drought, and form a complex communication system comparable to the human brain. The project creates a dialogue between different forest types across continents. Each ecosystem- Taiwanese cypress forests, Amazonian rainforests, and North American sequoia groves-reveals different aspects of the mycelial network. These aren't separate stories but facets of a global phenomenon: the wood wide web that unites forests worldwide.

PRODUCTION COMPANY PROFILE

Marshmallow Laser Feast have exhibited internationally at institutions including; ACMI, Barbican Centre, YCAM, DDB Seoul, Sundance Film Festival, Factory International, SXSW, Phi Centre and Lisbon Architecture Triennale. We bring together cutting edge technology, gorgeous real-time animation, accessible audience interaction, multi-sensory XR, music and sound design. We work with research & subject experts, to find the richest and most rewarding routes into knowledge for diverse audiences.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2022** **Evolver** by Marshmallow Laser Feast
- 2019** **Sweet Dreams** by Marshmallow Laser Feast
- 2018** **We Live in An Ocean of Air** by Marshmallow Laser Feast
- 2016** **Treehugger** by Marshmallow Laser Feast
- 2015** **In The Eyes of the Animal** by Marshmallow Laser Feast

FRANCE, TAIWAN

THE AMAZON GOLD L'OR D'AMAZON

PIERRE-ALAIN GIRAUD

DOCUMENTARY / IMMERSIVE INSTALLATION LBE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Artistic director, producer, director, writer
Co-founder of Novaya, engineer from Arts et Métiers, and a graduate of the London Film School. In 2021, he was awarded the CNC Author's Program. He co-directed and co-produced the immersive experiences *Noire* (Tribeca 2023) and *Solastalgia* (Sundance 2020). For over 15 years, he has collaborated with artist Gabriela Fridriksdóttir, including directing the *Victimhood* music video for Björk. He has also worked with Sigur Rós, Anna Thorvaldsdóttir, Arthur Nauzyciel, Damien Jalet, and Valérie Mréjen, among others.

LOGLINE

A poetic and political journey into a gigantic Amazon distribution centre, echoing Wagner's *Rhinegold* where, from the depths of the earth, slaves fashion the gold that will soon be robbed by the gods.

SYNOPSIS

The Amazon Gold is a powerful and immersive documentary experience that transforms a modern Amazon distribution center into a mythic stage where capitalism meets opera. Inspired by Wagner's *Rhinegold*, the project draws poetic and political parallels between the gods of old and the tech giants of today. Through intimate interviews with real warehouse workers, mythical archetypes are reimagined: HR managers become Valkyries, trade unions rise as Giants, and a Bezos-like Votan spirals in his lust for control. Staged within a custom-built, 250–400 m² set, the experience uses augmented reality, video mapping, spatial audio, and dynamic set elements to plunge up to 30 participants at a time into a hauntingly theatrical reimagining of labor, power, and resistance in the digital age.



Pierre-Alain Giraud,
Director



Emanuela Righi,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
VGFM Goals: Find co-producers, secure venues for XR opera project. Developed at Atelier Grand Nord. Seeking XR partners to consolidate progress made.

FORMAT / RUNTIME
Volumetric Capture / 40'
Colour

LANGUAGES
French, English

BUDGET / FINANCING IN PLACE
€1.000.000 /
€100.000

MAIN PRODUCTION COMPANY
Novaya

CO-PRODUCTION COMPANIES
Flash Forward Ent.

CREATIVE TEAM
Pierre-Alain Giraud, *Director*
Laurence Fontaine, *Set Designer*
Damien Jallet, *Choreographer*
Nicolas Becker, Valgeir Sigurdsson, *Sound Designers*
Philippe Berthomé, *Light Designer*
Louis Moreau, *3d Artist and Consultant*
Emanuela Righi (Novaya, France), Patrick Mao Huang (Flash Forward Entertainment, Taiwan), *Producers*

DELEGATE PRODUCTION COMPANY
Novaya

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novaya.io

DIRECTOR'S STATEMENT

It feels necessary to share the path that led me to this project, to clarify its political and artistic stakes, deeply resonant with today's world. Growing up without TV, I fell in love with silent 16mm projections of Chaplin and Keaton, accompanying them on bass clarinet. I became an engineer, like my father, but one who dreamed of cinema and literature, like my mother. After Arts et Métiers, I worked at the French Embassy in Iceland, studied filmmaking at the London Film School, completed a PhD on invisibility in cinema. This project was born from my collaboration with Louis, a young 3D artist forced to work nights at Amazon. His nightly audio diaries captured exhaustion, repetition, and the oppressive hum of machines. Through him, I met others: warehouse workers, cleaners, HR, and even the engineer behind the algorithm deciding who stays or goes. Blending myth and reality, *The Amazon Gold* draws from Wagner's *Ring*, a revolutionary work born in 1848a year that also birthed Marx's *Communist Manifesto*. It aims to be a total artwork in Wagner's sense: merging music, politics, theatre, and new technologies to explore capitalism's machinery through one of its most potent symbols – Amazon.

PRODUCTION COMPANY PROFILE

Novaya is a production company specializing in immersive artistic experiences using augmented reality. By bringing together artists, engineers, and film producers, Novaya handles the full creative and technical pipeline – from storytelling to real-time development and custom hardware. Based at Le Centquatre–Paris and a member of PXN and Cap Digital, Novaya has collaborated with the Centre Pompidou (*Noire*, Tribeca 2023) and created works like *Solastalgia* (Sundance 2020) and *Victimhood* for Björk (2023).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **The Amazon Gold** by Pierre-Alain Giraud (Novaya)
- 2025** **MyLand, My Strenght** by Paulo Carneiro (Providences)
- 2023** **Noire** by Pierre-Alain Giraud, Stéphane Foenkinos (Novaya)
- 2020** **Solastalgia** by Pierre-Alain Giraud, Antoine Viviani (Providences)

FRANCE, UNITED STATES OF AMERICA

THE FOOTAGE

ETHAN SHAFTEL

VR GAME | DEVELOPMENT



Ethan Shaftel,
Director and Writer



Adrien Pftug,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We seek partners in traditional film and immersive industries, plus investors, distributors, technical talent, and high-profile casting opportunities.



DIRECTOR'S BIOGRAPHY

Ethan Shaftel is an award-winning filmmaker whose work bridges cinema, games, and immersive media. His recent interactive comedy *Gargoyle Doyle*, starring Jason Isaacs and Haley Joel Osment, premiered at Venice, won Best VR at Annecy, a Webby for Best Narrative, and Experience of the Year at the XR Awards in 2024. Before VR, Ethan created dozens of films and interactive projects, including a room-sized 3D video installation for Nike, animated parade floats for Disneyland Tokyo, trivia games for Hasbro and Fox, and music videos and tour content for artists such as Rihanna, Beyoncé, and Jay Z.

LOGLINE

Exposes the dark secrets of a massacre at an old summer camp by recovering footage from cameras discarded at the crime scene.

SYNOPSIS

The Footage is a seated VR narrative game where you play as the video tech on a two-person mobile news crew at the site of a bloody massacre. As your reporter partner, Anne, explores the crime scene – a wedding held at an old summer camp and now littered with discarded cameras, phones, and recording devices – you remain in the news van. From your editing workstation you will *explore* the camp via Anne's live feed, *collect* disturbing footage filmed by victims in their final moments, and *build* your video timeline to find clues and protect yourself and Anne from danger.

FORMAT / RUNTIME

VR application mixing real-time 3D and live-action footage / 240'/360'

Colour

LANGUAGES

English, French

BUDGET /

FINANCING IN PLACE

€ 950.000 /
€ 285.000

MAIN PRODUCTION

COMPANIES

Atlas V,
easyAction

PARTNERS ATTACHED

France Télévisions

CREATIVE TEAM

Ethan Shaftel,
Director and Writer
Adrien Pftug, Producer

DELEGATE PRODUCTION

COMPANIES

Atlas V,
easyAction

MAIN CONTACT PERSON

Ethan Shaftel

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DIRECTOR'S STATEMENT

Found footage movies have a simple premise: what you're watching isn't a movie – it's an artifact, recorded in the same world where you, the viewer, exist. In *The Footage*, we take that concept a step further, creating an immersive space filled with recorded artifacts for the player to discover.

In our tale, there are characters with cameras and characters with secrets – and most have both. Max is a teen movie buff hired to film his cousin's wedding video. Elle is a shy kid working a shitty summer job, chronicling her attempts at friendship in a video diary. Anne is a TV reporter, called out of bed by a tip that something terrible has happened at an abandoned summer camp. Each of them inhabits the same space – the camp – but at different times. All they leave behind are the consequences of their choices, and the footage they record. It's up to you to piece together how these fragments connect – and to uncover your own relationship to the events as they unfold in real time. *The Footage* explores how the past is inextricably woven into the present, how video serves as both a witness and a manipulator of human experience, and that recorded moments – like ghosts – haunt us all.

PRODUCTION COMPANIES PROFILES

Founded in 2017, Atlas V was created at the crossroads of the entertainment industry, technological innovation and traditional audiovisual production. We specialize in the production of immersive & interactive experiences, from immersive VR and AR experiences to installations and video games.

easyAction is an award-winning studio at the intersection of cinema, interactive design, and immersive media, based in Los Angeles.

MAIN FILMOGRAPHY OF PRODUCTION COMPANIES

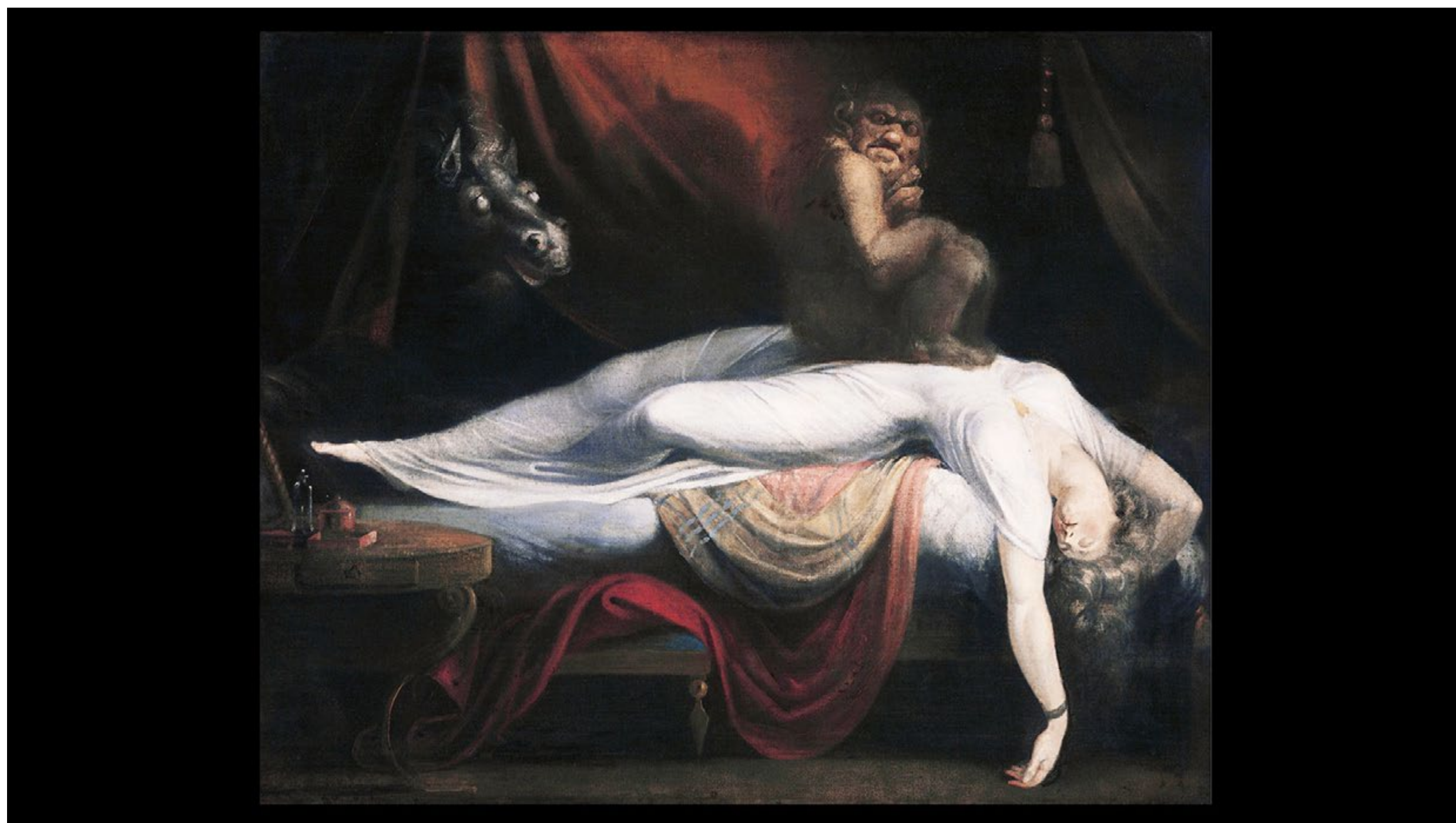
- 2019** **Gloomy Eyes** by Fernando Maldonado, Jorge Tereso
- 2019** **Spheres** by Eliza McNitt
- 2019** **Battlescar** by Martin Allais and Nico Casavecchia
- 2023** **Emperor** by Marion Burger & Ilan Cohen
- 2024** **Mobile Suit Gundam: Silver Phantom** by Kenichi Suzuki
- 2025** **The sad Story of the Little Mouse Who Wanted To Become Somebody** by Nicolas Bourniquel

THE NETHERLANDS, BELGIUM

THE OPPOSITE OF BEING

CELINE DAEMEN

INTERACTIVE / LIVE PERFORMANCE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Celine Daemen is a director of transdisciplinary art, at the intersection of theatre, visual art, and immersive media. By combining new music and XR, she creates all-embracing-art-works, that invite the audience on contemplative journeys in sounds and images. After premiering at Venice Immersive 2022, her VR opera *Eurydice* was awarded Best Immersive Experience at GIFF in Geneva, and a Silver Yusr at RSIFF in Jeddah. Her latest VR opera *Songs for a Passerby* premiered at the Venice International Film Festival 2023, winning the Venice Immersive Grand Prize. Since then, it has toured prestigious cultural venues worldwide.

LOGLINE

The Opposite of Being is a location-based VR dream-pop opera that can be experienced by ten visitors simultaneously. As they walk, the visitors embark on a 40-minute journey, roaming a dreamscape of virtual spaces, encountering vignettes of lonely characters along the way. Their seemingly opposite lives are revealed to be metaphysically connected through dreams and unexplainable links. The audience presence turns out to be part of this magical entanglement as well, when their previously 3D-video-captured movements appear in staged fictional scenes.

SYNOPSIS

The Opposite of Being is a multi-audience VR opera. The artistic concept and scenario will originate from the inspiring, transdisciplinary collaboration between the creators of the award winning *Songs for a Passerby* (2023) – director Celine Daemen, VR art director Aron Fels, sound and music composer Asa Horvitz and writer Olivier Herter – weaving together their poetic imagery, storylines, technologies and melodies. As the participants walk in circles on a 10mx10m play area, the virtual journey leads them through a labyrinth tableau, discovering a magically entangled, interactive storyline. They meet a game developer who wakes from a vivid dream, unsure whether he is himself or the person he inhabited during his sleep, setting off a disorienting unraveling of identity. As his sense of self fractures, the narrative becomes a layered, recursive meditation on the boundaries between body and mind, creator and creation – a haunting exploration of perception, reality, and the mirrors we need to make sense of who we are. Both the characters and the audience become increasingly entangled with each other, when live 3D captured videos of the participants become part of the narrative.



Celine Daemen,
Director



Sophie Simenel,
Executive Director

GOALS AND PARTNERSHIPS SOUGHT IN VENICE To meet with co-producers, financiers, funds, festivals, cultural venues (performing arts institutions and museums) and LBE-distributors.

FORMAT / RUNTIME

volumetric video and photogrammetry scanning / 40'

Colour

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 610.000 / € 215.000

MAIN PRODUCTION COMPANY

Studio Nergens

CO-PRODUCTION COMPANIES

Silbersee, Muziekgebouw Productiehuis in Amsterdam, and International Arts Center De Singel in Antwerp

CREATIVE TEAM

Celine Daemen, *Director*
Sophie Simenel, *Executive Director*
Aron Fels, *Art Director and Technical Director*
Asa Horvitz, *Composer*
Olivier Herter, *Writer*
Wouter Snoei, *Spatial Sound Engineer*
Sjoerd van Acker, *Programmer*
Martin Dremmer, *Volumetric Video Specialist*
Sophie Simenel, *Executive Director*
Nicky Groot, *Producer*

DELEGATE PRODUCTION COMPANY

Studio Nergens

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

The Opposite of Being is inspired by Zhuangzi's Butterfly dream, describing the confusion of philosopher Zhuangzi when he wakes up from a vivid dream in which he was a butterfly. The fragile boundaries between reality and illusion that it describes fascinate me endlessly. My curiosity in these themes is rooted in my family background in which loved ones, due to psychiatric vulnerabilities, had access to other realities. I was invited to look with an open mind at how these alternative experiences teach us something fundamental: that what we consider 'reality' is not a given fact and that the boundaries between what is 'true' and what is 'constructed' are more fragile than we think. This personal background has also fuelled my interest in decolonial and feminist philosophy, where the dominant Western separation between mind and matter is questioned. In *The Opposite of Being*, I want to make the impossibility of that rigid separation tangible. Leaving behind the participants confused, yet comforted, in the idea that, although we might seem lonely, underneath all of that, our lives are interconnected and entangled with each other and the world surrounding us.

PRODUCTION COMPANY PROFILE

Studio Nergens is a production company, based in Amsterdam, creating and distributing immersive experiences, at the intersection of performing arts and immersive media. The studio has garnered significant international attention with award winning VR-operas *Songs for a Passerby* (2023) and *Eurydice* (2022). Studio Nergens receives a structural, yearly subsidy of the Performing Arts fund NL. For both creation and distribution we partner up with our transdisciplinary network of performing arts institutions, film festivals, museums and artists from all over the world.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2023 *Songs for a Passerby* by Celine Daemen
2022 *Eurydice. A Descent into Infinity* by Celine Daemen

**BIENNALE
COLLEGE
CINEMA**

**IMMERSIVE
PROJECTS**

ITALY

ALCHEMICAL RECLAMATION

SARA BONAVENTURA

ANIMATION / EXPERIMENTAL DOCUMENTARY | PRE-PRODUCTION

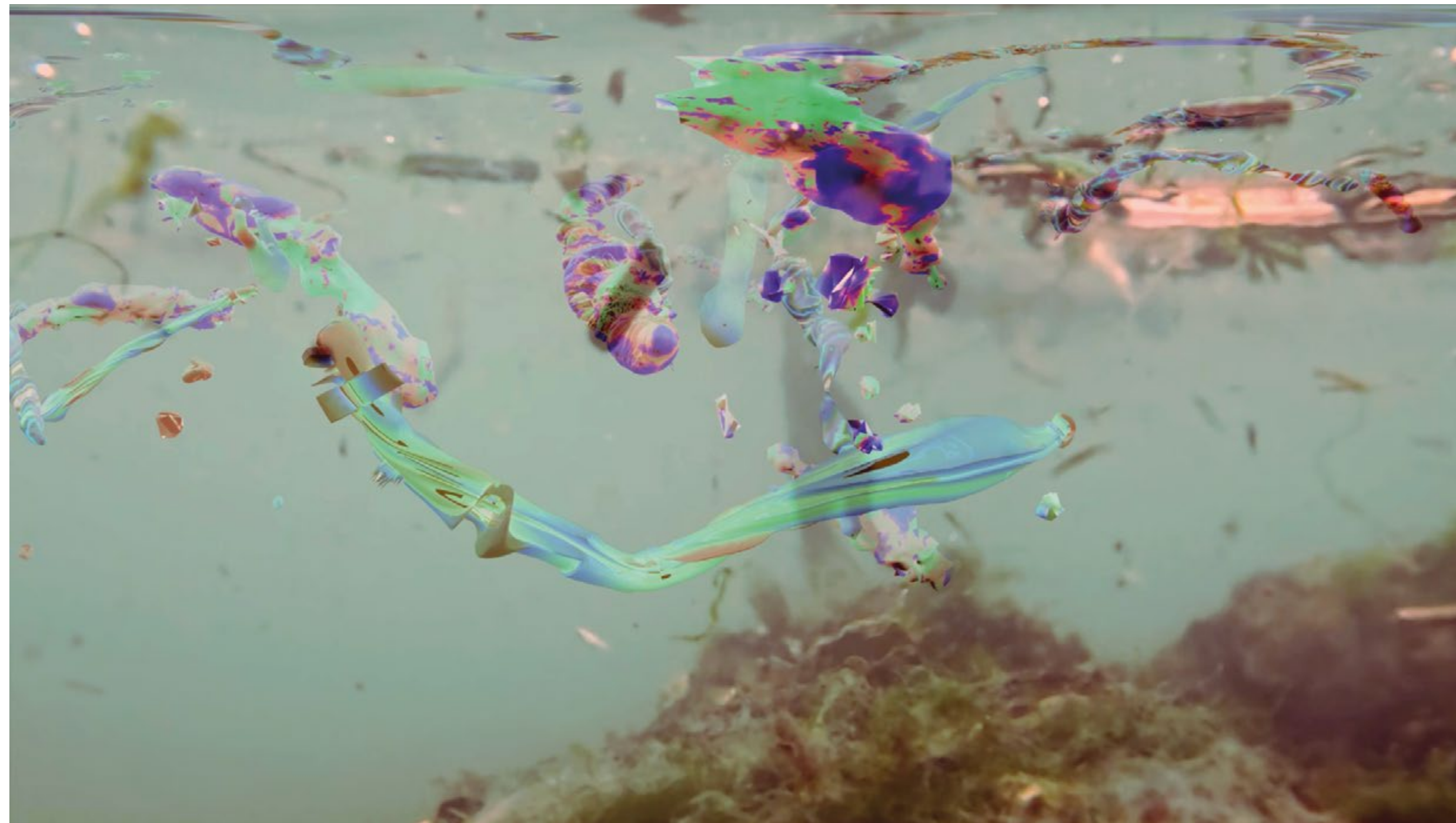


Sara Bonaventura,
Director



Giorgia Tronconi,
*Artistic Director
and Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, Museums, Distributors, Institutions and NGOs, EU Mission Ocean / UN Ocean Decade relatable, LBE-distributors.



FORMAT / RUNTIME
Immersive 360 video / 8'
Colour

LANGUAGES
English

LOCATIONS
Venice Lagoon

BUDGET / FINANCING IN PLACE
€ 60.000 /
€ 15.000

MAIN PRODUCTION COMPANY
Adiacenze

PARTNERS ATTACHED
Casadorofungher
Comunicazione

CREATIVE TEAM
Sara Bonaventura, *Director*
Giorgia Tronconi,
Artistic Director and Producer
Donald Dunbar, *3D Artist*
Anja Dimitrijević, *Performer*
Amerigo Mariotti,
Executive Producer

DELEGATE PRODUCTION COMPANY
Adiacenze

MAIN CONTACT PERSON
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DIRECTOR'S BIOGRAPHY

Sara Bonaventura is an Italian multimedia artist. Her works have been screened worldwide: at the NYC Anthology Film Archives, the Ann Arbor Film Festival, the Athens Digital Arts Festival, the Amsterdam FIBER festival, the San Francisco Independent Short Film Festival, at Rome MACRO, at Matadero in Madrid, the Cinemateca do MAM in Rio, at the MOMus in Thessaloniki, at ISEA in Gwangju, RoBOt festival, the Boston CyberArts Gallery etc. Her debut feature documentary, *Forest Hymn for Little Girls*, was screened at the Thessaloniki Documentary Festival and the Ortigia Film Festival among others.

LOGLINE

Embark on a journey of healing. Dive into the haunting depths of the lagoon teeming with more than human debris and witness the forgotten industrial metropolis transformed into an otherworldly landscape.

SYNOPSIS

This immersive project aims to raise awareness around the transition of post-industrial areas through magical realism, investigating g/local issues of eco-social crisis, through a speculative journey bridging different porous dimensions - from the landscape down to under our skin. As above, so below: How do pollutants contaminate our body of water? How do they permeate our own bodies? What if we dive deeper into this complex entanglement to envision new ways of caring? Venice seems to derive from 'wenu' which in Akkadian, the East Semitic language spoken in ancient Mesopotamia, meant source, canal or river. The derived Latin noun 'vena' - vein - has the complementary meaning of both blood vessel and waterway. The transcorporeal etymology of Venice is very linked to the ghostly evidence of the toxics, but also a fertile lab to reimagine this prolific entanglement through wonder and care. This immersive experience unfolds as a speculative journey where this duality becomes a guiding metaphor, leading the participants through forbidden waters and unexpected encounters, understanding we're not isolated beings. "We're all bodies of water" (Astrida Neimanis).

DIRECTOR'S STATEMENT

The personal motivation driving this research stems from my belonging to the Venice Lagoon, the place where I was born and to which I always return. Growing up, I often gazed out of my window at the flames and smoke rising from the petrochemical towers of the lagoon. These sights etched themselves into my imagination, and I sometimes envision the abandoned port infrastructure as a realm haunted by nocturnal ghosts, echoing a broader global narrative of human impact on the environment. My great-grandfather worked at Porto Marghera and, like many others in the area, died of cancer. The causes of this are often overlooked, buried beneath the water, silently hidden yet still contaminating the lagoon. As a visual artist, my work has centered on making the invisible visible. A poetic approach is my way of confronting and giving form to intricate issues, like the long-term damage of pollution. I'm aiming for a choreography of the senses, a dance in which the body and mind intersect, attuning to this body of water.

PRODUCTION COMPANY PROFILE

Adiacenze is a curatorial space dedicated to the experimentation, production and dissemination of contemporary art. Established in Bologna in 2010, its mission is to foster the development of artistic research through innovative, site-specific projects. Adiacenze has been producing and showcasing the works of emerging and mid-career artists from both national and international spheres. Adiacenze's diverse range of activities includes an exhibition program and a series of public events in its space in Bologna and in partnership with renowned national and international institutions.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **Until We Became Fire and Fire Us** by Basel Abbas & Ruanne Abou- Rahme
- 2025** **Children of Infinity** by Lesia Vasylychenko
- 2024** **Record** by Francesca Grilli
- 2022** **Zhouwei Network** by Emilia Tapprest

CHINA

BEYOND THE WINDOW

营造徽因

DAMING ZHANG, LING MAO

FICTION / LBE VR | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

Daming Zhang is an XR creator and research-based artist. Holding a Ph.D. in Scenography from the Central Academy of Drama, she's an expert at the Shanghai Key Lab of Virtual Performing Arts.

Since 2018, Daming translates performing arts methods into unique XR narratives, earning international acclaim. Her latest work, *Beyond the Window*, was selected for Venice Biennale College Cinema (Immersive). Past VR works include *Or Bit* (FIFA International Art Film Festival, Cinedans Festival) and *SHH* (Hong Kong Arts Festival commission, sole Chinese entry at Animafest Zagreb).

Ling Mao is an experienced XR creative producer, and an International Liaison Consultant for the Shanghai Key Laboratory of Virtual Performing Arts. She brings vast experience in international arts, collaboration, and project management. Ling previously served as Acting Head of Program Exchange at the China Shanghai International Arts Festival, where she managed international collaborations and curated XR showcases. At Theatre YOUNG, she curated innovative projects like the *UK-China Online XR Talk Series*. Ling collaborates with Daming Zhang on works including *Or Bit*, *SHH*, *Where Are We Now*, and *Beyond the Window*. She holds degrees from Shanghai International Studies University and King's College London.

LOGLINE

Step into an immersive VR biopic audition, where a modern celebrity's battle with labels reveals the unacknowledged strength and lasting impact of Lin Huiyin, China's first female architect.

SYNOPSIS

A biographical film about Lin Huiyin is in the works. You're invited behind the scenes, stepping onto the bustling set to assist the director with an audition. A popular celebrity is vying for the lead role, raising the question: can she truly embody the nuanced spirit of Lin Huiyin? As "ACTION!" rings out, your experience shifts. You'll seamlessly transition between the tangible reality of the film set and the immersive historical contexts of Lin Huiyin's world. Witnessing the celebrity's own public struggles with labels and perception will deepen your understanding of Lin Huiyin's similar battles against the prejudices of her era, gradually revealing the powerful spirit and expansive vision that defined Lin Huiyin.



Daming Zhang,
Director



Ling Mao,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with financiers, curators of festivals, museums and key stakeholders.

FORMAT / RUNTIME

LBE VR / 30'

Colour

LANGUAGES

Chinese with English subtitles

BUDGET /

FINANCING IN PLACE

€ 480.000 /

€ 160.000

MAIN PRODUCTION

COMPANY

FELTTIME

PARTNERS ATTACHED

Sunrise Immersive

CREATIVE TEAM

Daming Zhang, *Director*

Ling Mao, *Producer*

Silone, Daming Zhang, Ling

Mao, *Writers*

IntoGames, *VR Production*

Xiaojiao Dong, *Sound*

and *Composer*

DELEGATE PRODUCTION

COMPANY

FELTTIME

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

While many immersive VR experiences in China focus on historical sites, I believe true resonance and lasting impact come from character-driven narratives and emotional journeys. This conviction drove me to create a piece centered on an individual.

Why Lin Huiyin? While she's publicly known, often for her appearance and personal rumors, the true depth and breadth of her achievements remain widely unseen. Diving into her biographies, I discovered in her an expansive vision and an unyielding spirit - qualities I find essential in today's fast-paced society. Crucially, the overlooked challenges she faced as a woman in her time resonate powerfully even now.

I aim to portray Lin Huiyin's eventful life through the unique lens of an actress's audition. This "play within a play" structure allows us to weave together pivotal moments from her youth, mid-life, and later years, transforming a linear biography into a dynamic and deeply engaging experience. This approach not only connects Lin Huiyin's past with our present but also enriches the overall experience for the audience.

PRODUCTION COMPANY PROFILE

A game of make believe. FELTTIME creates profound spatial experiences, rich with emotion. We cover XR creation, curation, and immersive space design.

Our VR works include: *Beyond the Window* (in progress), *Confucius: An Odyssey Through Time* (in progress), *Unfold Pingyao* (in progress), *SHH* (2022), and *Or Bit* (2019).

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2022 VR narrative *SHH* by Daming Zhang

2019 VR dance film *Or Bit* by Daming Zhang

POLAND
CHANNELERS
JAKUB WRÓBLEWSKI

INTERACTIVE | PRE-PRODUCTION



Jakub Wróblewski,
Director



Anna Szylar,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Our main goal is to meet with potential co-producers or sponsors in the field of XR.



DIRECTOR'S BIOGRAPHY

Interdisciplinary artist, director, and cinematographer who explores audiovisual narrative, its graphic structures, and immersive experiences. His research spans multiple directions, with a strategy focused on examining and expanding the boundaries of his current medium. Since 2017, his interests have gravitated toward MR, VR, AI, game engines, and 3D technology experiments – particularly issues of embodiment and aesthetics. An Associate Professor at the Academy of Fine Arts in Warsaw, he leads the innovative 3D and Virtual Occurrences Studio II (MA.) at the Faculty of Media Art.

LOGLINE

Set in a 1970s brutalist building, *Channelers* offers a unique VR experience where non-human guides help you escape oppressive reality and lead you from concrete prison to spiritual freedom. An electrifying blend of supernatural with anthropological.

SYNOPSIS

An immersive, 25-minute VR experience, set in Poland during the Soviet era, in which users embody a resident trapped in a brutalist apartment complex with seemingly no escape. Guided by a mysterious non-human intelligence through voice narration, users navigate through the building's maze-like corridors where concrete walls transform into portals to supernatural phenomena. Each floor presents increasingly surreal conditions as reality begins to shift. The mundane Soviet architecture dissolves into dreamlike encounters as users ascend through the building. Entities from another dimension appear, offering hope and guidance toward freedom. Set within a dreamcore landscape, blending the supernatural with anthropological approach and personal testimonies, *Channelers* invites you to escape reality in a transformative experience. Similarly to how the residents of the oppressive Polish People's Republic system sought their escape from the grey reality in mysticism.

FORMAT / RUNTIME

VR / 30'

Colour

BASED ON

Inspired by Bronisław Rzepecki's book *UFO over Poland*

LANGUAGES

English, Polish

LOCATIONS

Poland

BUDGET /

FINANCING IN PLACE

€ 160 000 /

€ 0

MAIN PRODUCTION

COMPANY

Monster Mind Studio

CREATIVE TEAM

Jakub Wróblewski, *Director*

Anna Szylar, *Producer*

Mateusz Kijewski, *Historian*

and *Researcher*

Andrei Chodera–Isakau,

VR Supervisor

Stefan Węglowski, *Composer*

DELEGATE PRODUCTION

COMPANY

Monster Mind Studio

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Channelers is an immersive VR experience based on Polish UFO observations from the 1970s, set within the aesthetic of the Polish People's Republic (PRL). However, this is not another story about aliens – the aim is to explore human fear of the unknown and how cognitive limitations define the concept of otherness. It utilizes the work of Polish researcher Bronisław Rzepecki to demonstrate the difference in perception of UFO encounters between the West and Eastern European countries. The PRL aesthetic is not merely a stylistic device, but a key to building an authentic atmosphere. The project poses fundamental questions: Can curiosity overcome fear? Is humanity ready for an encounter with the unknown? In times of growing interest in UAP following Pentagon disclosures, it offers a European perspective on these issues, not providing ready answers but inviting exploration of questions about humanity's place in the universe.

PRODUCTION COMPANY PROFILE

Monster Mind Studio, led by Anna Szylar, is an experienced production company specializing in innovative art, culture, and tech projects. The founder has a strong track record in producing impactful VR experiences, including her involvement in the production of the award-winning *Gymnasia* (2019) and *Cricoterie* (2018). Its comprehensive production services span from concept to execution, securing funding, and international team coordination. Monster Mind Studio explores future narratives, focusing on XR & AI, and champions Polish digital art globally.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2018 *Cricoterie* by Auriea Harvey and Michaël Samyn (VR 6doF)

2019 *Gymnasia* by Chris Lavis and Maciek Szczerbowski (video 360)

THE NETHERLANDS

CHURCH OF GLASS

DE GLAZEN KERK

MATTHIJS VUIJK

DOCUMENTARY / ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Matthijs Vuijk (1995) is a director, artist, and cinematographer with a diverse background in photography, film, and virtual reality. Through various media, he explores the emotional influence of time, politics, and socio-cultural changes by depicting the subjective experience. In his attempt to understand how large societal change processes slowly trickle down to smaller, more isolated communities. Matthijs' collaborative graduation film, *Sikelela Tapes* (2020), was selected for IDFA.

LOGLINE

Church of Glass is a poetic VR essay that explores 900 years of transformation: spiritual, social, physical, and geographic – through the eyes of a sentient medieval church. As a living witness to time, the building guides us through its memories: of land reclaimed and reshaped by water; structural changes to its body; the declining role of faith; and a future without clear purpose.

SYNOPSIS

900 years ago, a church was born from the water. People were searching for something to hold on to: hope, faith, a place to gather. They sang, they prayed, and the church listened. Five times it flooded, embraced by the sea. Now, the building hears different sounds. It is being repurposed as a commercial retreat, complete with a bar, restaurant, and apartments, adapting to the pressures of a neoliberal era. Through the eyes, ears, and consciousness of this sentient structure, we revisit fragments of its memory: the laying of its first stone, the floods that reshaped the landscape, the rise and fall of its religious community. From the building's perspective, today's transformations are merely the latest in a long continuum. It has always worn the "coats of the time," adapting to whatever form of spirituality dominates the era. As a silent observer of history, what can the building tell us about the ideologies we live in and the futures we are building?



Matthijs Vuijk,
Director, Creator
and Writer



Mateo Vega,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are looking to connect with programmers, distributors, an art director, and a possible co-producer.

FORMAT / RUNTIME

Interactive, 3D / 15'

Colour

LANGUAGES

English, Dutch

LOCATIONS

Kortgene, Zeeland, The Netherlands

BUDGET /

FINANCING IN PLACE

€ 130.000 /

€ 40.000

MAIN PRODUCTION

COMPANY

Mateo Vega

PARTNERS ATTACHED

Mondriaan Fund,
Province of Zeeland,
Heritage Zeeland

CREATIVE TEAM

Matthijs Vuijk, *Director,
Creator and Writer*
Mateo Vega, *Main Producer*
Sjoerd van Acker (NoFish),
Lead Technologist
Thomas Azier, *Composer*

DELEGATE PRODUCTION

COMPANY

Mateo Vega

MAIN CONTACT PERSON

Matthijs Vuijk

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DIRECTOR'S STATEMENT

When my grandmother's small church in Kortgene went bankrupt, I felt an urgent need to capture what could disappear. This 900-year-old church, central to her life, was sold to Ruben van Zwieten, an Amsterdam preacher-entrepreneur. He gave it a new life as a retreat with a bar and apartments. This transformation reflects a bigger shift I see around me: from traditional religious communities to individualistic, market-driven forms of spirituality. For me, rural Zeeland and urban Amsterdam collided in that old church. To understand how big changes reach small, remote villages, I started filming my grandmother's community. But as I spent time inside the church, I realised the building itself should speak. I commissioned a 3D scan to preserve its presence before renovation. In *Church of Glass*, this scan lets us explore the church's perspective: salt stains from floods, echoes of sermons and silence, centuries of faith and doubt. The VR experience lets you feel time, erosion, and spiritual change through the eyes of stone and glass.

PRODUCTION COMPANY PROFILE

Mateo Vega (1994) is a Peruvian-born, Amsterdam-raised filmmaker and artist with a background from the Sandberg Instituut, Amsterdam University College, and The New School. With a practice rooted in the politics and poetics of space, Mateo produces moving image projects that explore the layered histories and speculative futures embedded in urban landscapes, architecture, and infrastructure. Their work has been presented internationally at leading institutions and festivals including MoMA, Film at Lincoln Center (US), IFFR (NL), DMZ Docs (KR), and Festival du Nouveau Cinéma (CA), among others.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

- 2027 **Church of Glass** by Matthijs Vuijk
- 2027 **Panamericana Transatlantica** by Mateo Vega
- 2026 **Constellations** by Geo Barcan and Edwin Mingard
- 2026 **Kontrewers** by Zuza Banasińska
- 2024 **Luci** by Mateo Vega and Mathieu Wijdeven
- 2023 **Center, Ring, Mall** by Mateo Vega
- 2021 **Er is een geest van mij** by Mateo Vega

UNITED KINGDOM, FRANCE
GUT INSTINCT
 ADAM LIEBER

ANIMATION / INTERACTIVE / FANTASTICAL NONFICTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Adam Lieber is a multidisciplinary creative director, filmmaker, and immersive storyteller working across film, XR, music, and experiential media. His immersive projects (*Bliss in the Ear of the Storm* in competition Venice Film Festival, 2021 and *Strangeways VFF*, 2024) blend narrative with playful sensory exploration, inviting audiences into rich, affective worlds. With a background in sculpture, sound and music direction, Adam brings an auditory depth to his visual language. He consults on XR and immersive experiences, expanding the ways stories are crafted, felt, and lived.

LOGLINE

A surreal VR adventure through the gut, where you become a piece of food, get shrunk down, eaten, and embark on an odyssey of enzymes, acids, and squelchy decisions that may just change how you eat forever.

SYNOPSIS

A journey through the human digestive system, where you are a piece of food teamed with a cast of other edibles (some ultra-processed and some whole foods) and you're swallowed by a giant child. Navigating this hidden world of gut flora, enzymes, and eccentric organs, you witness how food is broken down, transformed, nutrients are absorbed, and, yes, ultimately passed, emerging as a proud poop. Along the way, the experience blends riotous storytelling with gut science to deliver a narrative that kids, families, and immersive enthusiasts won't forget. This multiuser VR location-based experience is designed to reconnect audiences with their food and the systems behind it. As ultra-processed foods dominate our diets and microbiomes, this edutainment adventure aims to spark awareness and enable better choices, both personally and planetarily. At its core, it's about joy, discovery, and digesting big ideas, literally.



Adam Lieber,
Director



Anna Firbank,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 To meet with co-producers, financiers, key stakeholders, impact partners, animation studios, distribution and exhibition partners across immersive platforms, museums, and festivals.

FORMAT / RUNTIME VR / 30' Colour	MAIN PRODUCTION COMPANY Shtik	DELEGATE PRODUCTION COMPANY Shtik	EMAIL adam@shtik.tv
LANGUAGES English	CO-PRODUCTION COMPANY Floreal	MAIN CONTACT PERSON Adam Lieber	PHONE / MOBILE PHONE +44 07949990597
BUDGET / FINANCING IN PLACE € 640.000 / € 70.000	CREATIVE TEAM Adam Lieber, <i>Director</i> Anna Firbank, <i>Producer</i>	ADDRESS Studio 12 10 Martello Terrace, London E8 3PG, United Kingdom	shtik.xyz

DIRECTOR'S STATEMENT

Gut Instinct was born from personal urgency; my father's ongoing battles with diet-related illness; obesity and type 2 diabetes, and my passion for food education. During years teaching fermentation and hands-on food workshops, I witnessed how sensory learning can unlock curiosity, demystify complex systems, and spark real change. That fuelled my drive to close the gap between what we eat and what we know about it, and to make food education visceral, funny, scalable, and unforgettable. We live with our digestive system every day, yet most of us have no idea of the extraordinary biological theatre within. Our disconnection from food systems has led to global health crises, yet facts alone rarely inspire action. Change needs feeling, play, surprise and story. This 6DOF fantastical non-fiction shrinks audiences down to the scale of food and microbes, transforming nutritional and biological ideas into playful, embodied encounters. Empowering our audience to rethink food, not just to change personal habits, but to question the systems shaping their choices. Our goal is to delight—and in doing so, inspire lasting change with a high quality broad appeal VR experience.

PRODUCTION COMPANY PROFILE

Shtik is a London-based studio crafting immersive storytelling across film, XR, music, and experiential media, with a healthy disregard for the ordinary. Founded by creative director Adam Lieber, the company is devoted to building new narrative architectures (some strange, all sticky), where humor, joy, and sensory play are part of the structural integrity. Our practice draws on sound, space and movement to design experiences that tickle the brain, tug the heart, and occasionally raise an eyebrow. We're here for stories that aren't just told, but tasted, felt, and remembered in the gut.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **SoulPaint** by Sarah Ticho & Niki Smit
- 2023** **Story Trails VR**; StoryFutures, Unboxed
- 2018** **We Live in an Ocean of Air** by Marshmallow Laser Feast

SOUTH AFRICA

OWL HOUSE IN VR

JASON MOLLINK

INTERACTIVE/ LIVE PERFORMANCE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Jason Mollink is a writer and artist working at the intersection of film, immersive media and video-games. His experimental films have premiered internationally. His work in academia explores the overwhelming presence of images and light in our modern world. He is passionate about immersive tech and South African storytelling, he seeks to foster new kinds of audiences, with critical, curious, and participatory experiences to bring about new kinds of conversation and connection in the face of digital alienation.

LOGLINE

The Owl House in Virtual Reality is a VR experience that transports audiences to a small South African town in the 1970s, where they explore a magical house and witness the defiant artistic collaboration between Helen Martins and Koos Malgas, two artists who transcended the racial tensions of Apartheid to create a unique pilgrimage site.

SYNOPSIS

The Owl House in VR offers users an interactive live museum tour and performance, transporting them to the Owl House in Nieu-Bethesda, South Africa. You'll step directly into a compelling story based on the lives of Helen Martins and Koos Malgas, extraordinary artists who defied 1970s Apartheid's rigid norms and racial tensions to create a magical pilgrimage site. As a ghost, users uncover a narrative that's both playful and tragic, witnessing Helen and Koos's idiosyncratic relationship and the profound tragedy of Helen's suicide. This story unfolds via virtual Koos and Helen acting out scenes, and through interactive letters, books, and poetry Helen left behind.

Presented as a living archive and virtual tour, Koos's granddaughter, Julia Malgas, guides you, recounting childhood memories and prompting exploration for hidden items. This artistic rendition breathes life into the Owl House, restoring Helen, Koos, and their sculptures. Users witness sculptures coming to life, beginning their journey towards Mecca and enlightenment.



Jason Mollink,
Director



Lebo Leitch,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE To meet co-producers, museums and financiers.

FORMAT / RUNTIME

VR CGI / 30' / 45'

Colour

BASED ON

The lives of artists Helen Martins and Koos Malgas

LANGUAGES

South African English

BUDGET / FINANCING IN PLACE

€ 97.000 /

€ 40.000

MAIN PRODUCTION COMPANY

SodaWorld

CO-PRODUCTION COMPANIES

XR Native

CREATIVE TEAM

Jason Mollink, *Director*
Ree Treweek, *Artistic Director*
Lebo Leitch, *Producer*

DELEGATE PRODUCTION COMPANY

SodaWorld

MAIN CONTACT PERSON

Lebo Leitch

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DIRECTOR'S STATEMENT

Helen and Koos's relationship is endlessly fascinating to me. They blur the boundaries between artist and assistant, collaborator and friend. Their relationship reveals deeper complexity about relationships in South Africa during apartheid at the time and after its continued legacy. Tragedy comes to Helen and Koos in different ways. The circumstances of Helen's alienation from the wider town she lives in which drives her to suicide because of her unconventional artistic practice, is of a different ilk to the alienation Koos is subjected to by the racism of the segregated white town he works in. Yet the two find each other and they have alienation in common. Getting to know Koos through his granddaughter Julia has been very meaningful to my understanding of this story. My hope is that this experience breaks new ground for emotional narratives for underrepresented voices, both Helen and Koos's, as well as in the mixing of immersive film with archival practice. My aim is for this experience to weave together museum exploration with the novelty and excitement of video game exploration, bringing this narrative out of the depths of South African history and into the new light of new media.

PRODUCTION COMPANY PROFILE

SodaWorld is a South African immersive studio pioneering African storytelling through virtual and mixed reality. Founded by Mic Balkind during the pandemic, it has produced over 50 virtual experiences from its cutting-edge Johannesburg studio. With work featured at the Venice Film Festival and collaborations with cultural institutions like the Centre for the Less Good Idea, SodaWorld blends tech and storytelling to deliver bold, culturally rich narratives that resonate globally.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2025 **Tresor des Poubelles Ai + film**

by Nhlanhla Dhlamini

2024 **Dichipi** by Siyabonga Mkhize

2023 **Blue Whale AR Encounter**

2023 **Nature in Motion series** for Meta Horizons

UNITED KINGDOM
PERSONA
 FELICITY CHEN

INTERACTIVE / LIVE PERFORMANCE | PRODUCTION



Felicity Chen,
 Director
 and Producer



Hejunchao Li,
 Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
 With a prototype and secured story, we are looking for funding to start production, production companies, co-production and technologists.

FORMAT / RUNTIME

360, Unity / 20' / 25'

Colour

BASED ON

interviews and real stories

LANGUAGES

English

BUDGET /

FINANCING IN PLACE

€ 95.000 /

€ 20.000

MAIN PRODUCTION

COMPANY

Neon Fiction

CREATIVE TEAM

Felicity Chen,

Director and Producer

Hejunchao Li, Producer

Nova Lu, Creative

Technologist

VoxelKei, VRChat

Tech Consultant

DELEGATE PRODUCTION

COMPANY

Neon Fiction

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

As a queer woman born in China, I grew up in an environment where it was difficult to find reflections of myself in the cultural and creative spaces around me. Media restrictions and societal expectations shaped how I encountered art, often limiting both what I could access and what I felt safe to express. In my early creative explorations, I instinctively learned to navigate silence, ambiguity, and self-restraint, long before I understood why.

These formative experiences continue to inform the heart of my artistic practice, which delves into questions of self-liberation, performativity, and how technology brings people closer. I'm particularly drawn to how virtual spaces allow individuals to reimagine identity and connection beyond the constraints of their immediate realities. Through these spaces, I've seen how art and technology can quietly nurture community and resilience.

Persona is a reflection of this journey, an exploration of what it means to find voice and selfhood in places where both are often unspoken, a meta-VR documentary that connects my past and speaks to our collective future.

PRODUCTION COMPANY PROFILE

Neon Fiction is an emerging production studio based in London. Founded in 2025 with its debut project *Persona* in-development, the studio explores the intersection of digital identity, social marginalisation, and experimental storytelling through XR, games, interactive media, audio stories and innovative cinematic forms. We aim to amplify underrepresented voices while pushing the boundaries of storytelling. Neon Fiction is open to co-production, partnerships, and international collaboration.

DIRECTOR'S BIOGRAPHY

Felicity Chen is a filmmaker exploring stories at the in-between spaces of fiction and reality. With a degree in Drama and Film and a Master's in Immersive Factual Storytelling, her filmmaking journey began in China, was nurtured in the UK, and then ventured into the realms of virtual imagination. Her work delves into female experiences, queerness and shared spaces, blending the embodiment of games with intimate audio storytelling. She directed and wrote *Persona*, an XR documentary exploring self-liberation in virtual spaces, and was selected as an XR Forum Artist at Sheffield DocFest 2025

LOGLINE

Based on lived experiences from VRChat: Two young individuals grew up under rigid gender norms in China and Russia, living as imposters; an autistic woman in the Netherlands, overwhelmed by a world her mind processes differently, three lives confined by invisible walls, until they discover the transformative potential of virtual bodies and social spaces within VR. What if they can become anything they want with no real consequences?

SYNOPSIS

In a 25-minute VR+MR journey, three marginalized individuals find freedom, identity, and connection in virtual worlds, inviting users to question who they are, who they've been told to be, and who they might yet become.

1. An autistic participant finds genuine connection and personal agency through the open-ended freedom of VRChat. In a world where social norms often exclude, they carve out a space that feels safe, responsive, and uniquely theirs.
2. Hollow Brain, a trans man from Russia, grew up in an environment where queerness was equated with extremism. Online, he chooses a furry avatar, a soft, fantastical form that shelters his true self. Through this identity, he creates distance from a hostile world, while nurturing the version of himself that could not thrive elsewhere.
3. Ramona: Lives online as a girl, using a female avatar and a voice changer to express her true personality, a shy and sensitive soul not allowed to reside in a male body by patriarchal societal expectations in China. As users embody these lives, inhabiting different bodies, voices, and social contexts, they are invited to reflect on the fluid boundaries of identity. What parts of themselves have been hidden, silenced, or surrendered to meet expectation? What alternate selves might have existed, if given space to emerge?

Persona is not a story of escape, but of becoming. It is about the quiet, subversive power of tasting freedom when it's not allowed, and the connection that arises when we step inside someone else's truth we secretly share.

CANADA

THE SOUND OF ONE EYE CLOSING

LOGAN WILKINSON, ASAD AFTAB

LIVE ACTION | DEVELOPMENT



DIRECTORS BIOGRAPHIES

Logan Wilkinson is an artist-researcher and filmmaker based in Vancouver, Canada. Her practice bridges scientific inquiry and artistic experimentation, drawing on a background in cognitive science and interaction design research to inform emotionally resonant, conceptually rigorous work. Logan's multimedia installation *Smaller, Again* was exhibited internationally at the NYU Music Graduate Conference. Logan's directorial and scriptwriting debut, *The Sound of One Eye Closing*, is selected for the 2025 Venice Biennale College Cinema – Immersive program.

Asad Aftab is an award-winning media artist, filmmaker and designer based in Vancouver, whose work explores the intersection of spatial storytelling and emerging technologies. Asad brings a systems-level understanding of form, space, and user experience to his creative practice. Asad has created a number of VR experiences & short films that have been presented in Vancouver as part of his solo artistic practice on platforms like VIFF AMP & PXR Conference. He is currently a Sessional Faculty member at Emily Carr University and an XR Researcher at the Basically Good Media Lab. He is also a part of the Meta Horizon Creator Program

LOGLINE

The Sound of One Eye Closing is a film that uses immersive storytelling to explore break-ups and breaks in perception. The separation of two young women leads to a literal separation of the 360 environment, reflecting how grief distorts reality and fragments identity. In the process of mending her broken world, our protagonist finds solace in faith and ritual. The film meditates on mourning, asking how spiritual practices can offer healing in a secular world.

SYNOPSIS

The Sound of One Eye Closing is a breakup story between two women, Cory and Indigo. After their breakup, the 360-degree virtual reality environment fractures into two 180-degree perspectives. If the viewer turns one way, they see Cory, who is heartbroken and grief-stricken. If they turn the other way, they see Indigo – or rather, Cory's imagination of what Indigo might be doing. The viewer becomes caught in Cory's perceptual loop, experiencing both her real-time suffering and the stories she creates in her mind out of fear and longing. *The Sound of One Eye Closing* represents the fracturing of identity experienced through breakups by literally splitting the audience's universe. As the story unfolds, Cory begins to discover that small, almost spiritual rituals, like lighting candles, offer brief moments of solace. These moments soften her grief and weaken the intensity of her imagined Indigo. Eventually, she comes to a revelation that it is her surrender to the unknown that gives these rituals their quiet power. It is through this realization that Cory's world mends, returning to a full 360-degree frame of only her story, symbolizing her healing.



Logan Wilkinson,
Director, Writer
and Artistic Director



Asad Aftab,
Producer, Technical Director,
DoP and XR Designer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Our goal is to meet financiers, co-producers, and festival curators to gauge the film's future potential. This project is currently in its R&D stage.

FORMAT / RUNTIME

360 video / 30'

Colour

LANGUAGES

English

LOCATIONS

British Columbia, Canada

BUDGET /

FINANCING IN PLACE

€ 100.000 /

€ 0

MAIN PRODUCTION

COMPANY

Logan Wilkinson,

Asad Aftab

PARTNERS ATTACHED

Canon Canada - Camera Equipment, Basically Good Media Lab - Research support & production space access

CREATIVE TEAM

Logan Wilkinson, *Director, Writer and Artistic Director*
Asad Aftab, *Producer, Technical Director, DoP and XR Designer*

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

A key inspiration for *The Sound of One Eye Closing* was Godard's *Goodbye to Language*, his only 3D film. In one brief scene, after an argument, two characters walk away from each other, and the screen becomes blurry. If you close one eye, you see one character's perspective, and if you close the other eye, you see the perspective of the other. This literal splitting of the visual field to depict a relational break felt profoundly compelling, and was translated into my conceptualization of *The Sound of One Eye Closing*. This project marks my debut as a director, but it is also the natural extension of a creative trajectory. Beyond being a technical feat that has never been done before (made possible through my collaboration with VR guru Asad Aftab), the film is an exploration of how loss can fragment one's sense of reality. My background in cognitive science and philosophy, along with my personal experiences of grief, have also driven me to explore the role of spirituality in secular societies. *The Sound of One Eye Closing* is a meditation on how even without a connection to religion, concepts of faith and ritual can be foundational to coping with emotional hardship.

DENMARK

WE DO NOT BELIEVE IN A GOD WHO CANNOT DANCE

GUILAIN (GOMBO) DE AGUIAR

ANIMATION DOCUMENTARY BASED FICTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Gombo, a Franco-Congolese-Angolan-Brazilian artist, blends painting, animation, and textiles to explore Afro-descendant identity. Drawing inspiration from the colonial history of textiles, he questions the representation of the Black body in European art. In 2023, he created *The Private Portrait*, a trilogy of virtual reality animated films about Afro-European history, showcased in Nantes (as part of the Manifest exhibition) and in Guadeloupe. He is currently developing *Family Roots*, an animated series supported by the CNC.

LOGLINE

We do not believe in a god who cannot dance offers an immersive journey through the eyes of Armando, an anthropologist returning to Angola after over two decades of exile to bury his father. As his inner voice, the viewer accompanies him in his search for balance between a Christian faith inherited from the West and ancestral African spiritual traditions. This introspective voyage – woven from memory, belief, and transmission – explores mourning as a path toward inner peace and reconciliation with a plural identity. Can dance and music become tools for healing, where words and prayers fall short?

SYNOPSIS

Armando, an anthropologist exiled for over twenty years, returns to Angola after the end of the war to bury his father – a pastor with a troubled past. In his memoirs, the deceased mentions a powerful object capable of challenging the authority of the Protestant Church in the region.

Through Armando's eyes – where humans appear as rag dolls manipulated by the gods – unfolds a world of sacred symbolism and textile-inspired aesthetics. Step into a haunting investigation where church secrets, occult forces, and forgotten legacies intertwine. Between family archives, unsettling visions, and forbidden revelations, Armando must decipher the clues left by his father to uncover the mystery surrounding this enigmatic object.

On this journey at the crossroads of belief systems and spiritual realms, Armando confronts not only dark forces but also the ghosts of his own past. In search of reconciliation between his faith and his mixed heritage, he must reconnect with the ancestral Kongo tradition to forge a new path.

Will he have the courage to cross the threshold into the world of the ancestors, uncover a long-buried truth, and transform the guilt that consumes him into an act of self-forgiveness?



Gulain De Aguiar Gombo, *Director, Artistic director and Writer*



Maria Høeberg, *Producer and Production designer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To connect with museums, financiers, curators and co-producers.

FORMAT / RUNTIME

animation / 15'
Colour

BASED ON

true story

LANGUAGES

English, Portuguese

LOCATIONS

France, Denmark

BUDGET /

FINANCING IN PLACE

€ 110.000 /
€ 0

MAIN PRODUCTION

COMPANY
Khora XR

CREATIVE TEAM

Gulain De Aguiar Gombo, *Director, Artistic Director and Writer*
Armando Coxe, *Writer*
Emma Pi, *Creative lead*
Maria Høeberg, *Producer and Production designer*
Daniel Skaale, *Editing*
Anders Bjørn Rørbæk, *Sound*
Laurent Pernice, *Composer*

DELEGATE PRODUCTION

COMPANY
Khora

MAIN CONTACT PERSON

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[gombo-artist.com/
project-manifest](http://gombo-artist.com/project-manifest)

DIRECTOR'S STATEMENT

WDNB is an installation that transforms the VR headset into a sacred object, echoing the Nkisi statues of the precolonial Kongo Kingdom. It becomes a gateway to the world of the ancestors. The viewer takes part in a funerary ritual where technology becomes a medium for memory, mourning, and transcendence.

The story unfolds through the eyes of Armando, the son of an Angolan pastor who secretly carries the legacy of animist tradition. As an intangible presence, we become his inner voice, sharing his identity quest shaped by the tension between spiritual heritages divided by colonial history. The experience blends family archives and animation, weaving a dreamlike narrative that is both personal and universal, rooted in African textile aesthetics.

Though Armando is the protagonist, he doesn't fully control this voice – just as we don't fully control his gestures. We journey with him, from a guilt-ridden son to a man reconciling with his roots. His path becomes one of healing, where African traditions and Western religion intertwine through music, dance, and remembrance.

PRODUCTION COMPANY PROFILE

Khora XR, based in Copenhagen, is a pioneering Scandinavian studio specializing in immersive technologies like VR, AR, and MR. Since 2015, Khora has created innovative experiences blending art, education, and storytelling. Their multidisciplinary team collaborates with museums, cultural institutions, and artists worldwide, showcasing projects at major festivals. With a focus on Nordic design and ethical tech, Khora fosters meaningful interactions through XR and operates a public showroom for experimentation and community engagement.

MAIN FILMOGRAPHY

OF PRODUCTION COMPANY

2024 **Garden Alchemy** by Tindrum

2024 **The Forest that Breathes Us**
by Jennifer Abbott

2024 **Optimize**, collaboration between healthcare researchers in Sweden and Denmark

GERMANY

WHAT THE FOX

SINA ATEIAN DENA

DOCUMENTARY / ANIMATION | PRE-PRODUCTION

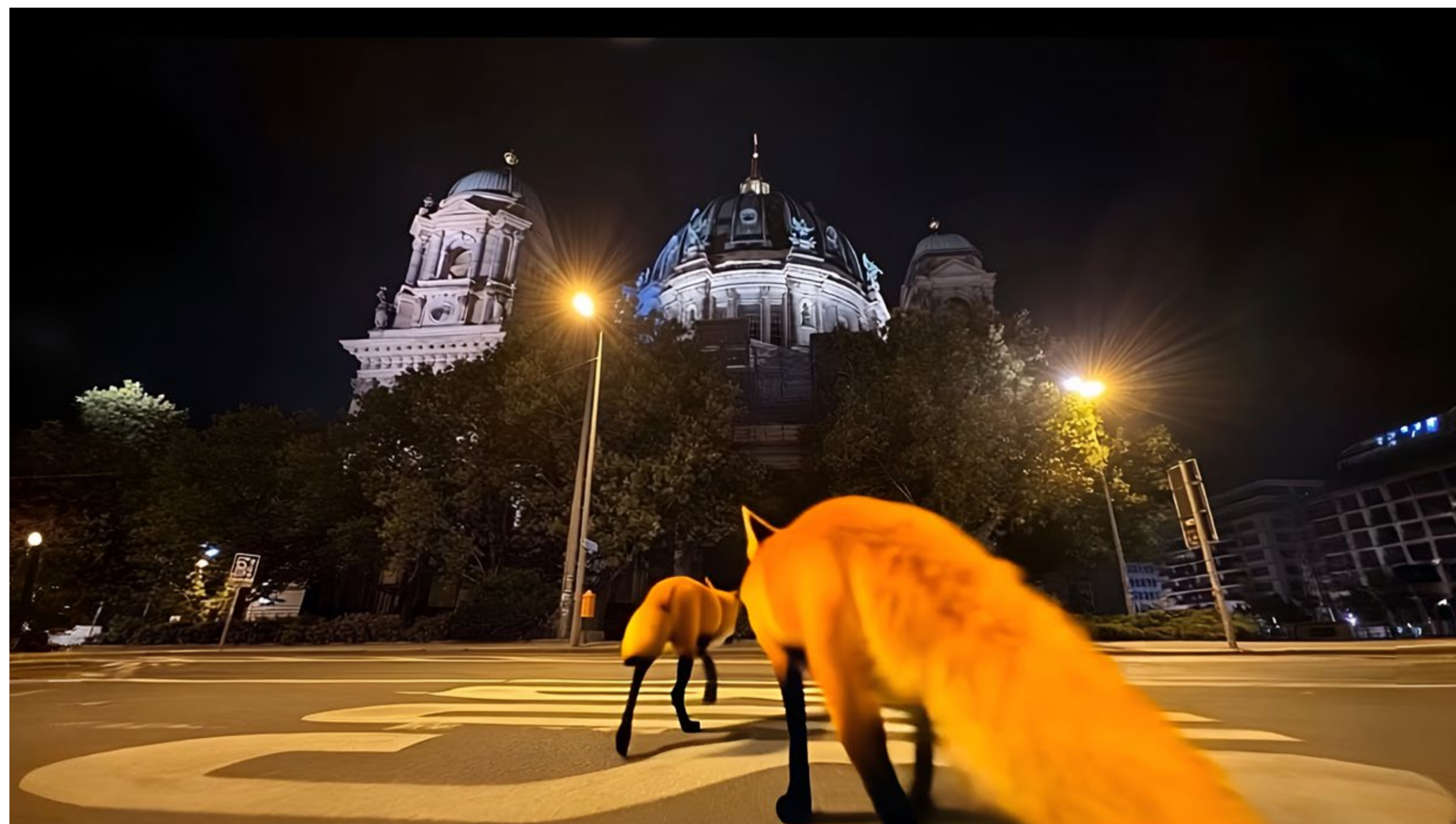


Sina Ataeian Dena,
Director and Writer



Anke Petersen,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Meet potential co-producers, financiers, curators of festivals and publishers.



DIRECTOR'S BIOGRAPHY

Sina Ataeian Dena is a Persian artist and filmmaker living in Berlin. His debut film *Paradise*, 2015, was nominated for the Golden Leopard among many other awards and nominations. Sina teaches at renowned universities such as the Berlin University of the Arts. His last two films as producer and dramaturgical consultant *Critical Zone* and *Seven Winters in Tehran* won the Golden Leopard 2023 at the Locarno Film Festival and the Lola for Best Documentary 2024 respectively.

LOGLINE

Red foxes are one of the most fascinating wild animals you can meet in a city like Berlin. In *What the Fox*, players wander through the city as a red fox and face challenges such as weather, traffic and people, as well as everyday tasks such as foraging for food.

SYNOPSIS

Step into the paws of a fox. The city is a maze of noise, light, and hidden paths. You must navigate its alleyways, and secret corners to find food for your hungry kits. But danger lurks everywhere – humans, traps, strange machines. One wrong move, and everything could change. And then it does. On your journey, your partner disappears without a trace. Now, you're not only searching for scraps to survive, but for the one who's always had your back. The city holds answers, but it won't give them up easily. The city is full of surprises. What will you discover? This virtual reality experience allows users to experience a perspective they would otherwise not have access to. Stepping into the foxes paws brings us closer to the reality of animals in an urban environment, challenging our anthropocentric thinking. Here you can mingle with other foxes in the same group and play with them - situations that we would never get to experience as a human. At the same time, you will also experience humans as the ultimate danger. When a car passes by unexpectedly, or a group of drunken human teenagers approaches, users can sense how threatening people and man-made things are for our environment.

FORMAT / RUNTIME

3D distance based Gaussian Splatting / 5' / 15'

Colour

LANGUAGES

voice-over in multiple languages and voice-to-fox-language processing within the experience

LOCATIONS

Berlin, Germany

BUDGET / FINANCING IN PLACE

€ 191.395 / € 129.000

MAIN PRODUCTION COMPANY

Jyoti Film GmbH

PARTNERS ATTACHED

Khora, Copenhagen, Grün Berlin GmbH, Medienboard Berlin-Brandenburg, Stiftung Naturschutz Berlin

CREATIVE TEAM

Sina Ataeian Dena, Director and Writer
Lea Luttenberger, Writer
Anke Petersen, Producer
Daniel Skaale, Technical Artist
Kia Ataeian Dena, 3d Animation
Alec Barth, Animatic
Vera Paulmann, Project management

DELEGATE PRODUCTION COMPANY

Jyoti Film GmbH

MAIN CONTACT PERSON

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jyotifilm.de/

DIRECTOR'S STATEMENT

We are thrilled to present a groundbreaking virtual reality experience designed to immerse users in the hidden world of red foxes navigating the urban jungle of Berlin. In a city where human dominance and the natural world intersect, the red fox stands out as a remarkable testament to nature's resilience and adaptability. The project offers a unique and immersive perspective on the lives of these urban survivors. Through VR technology, we transport users into the paws of a red fox, allowing them to experience firsthand challenges and triumphs as they traverse the bustling cityscape. *What the Fox* not only highlights the inherent dangers posed by human environments but also reveals the often-overlooked beauty and agility of foxes. The goal is to challenge anthropocentric viewpoints and foster a deeper understanding of how urbanization impacts wildlife. *What the Fox* aims to bridge the gap between human and animal perspectives, encouraging empathy and a reevaluation of our interactions with nature. We believe this will stimulate meaningful conversations about coexistence and conservation, enabling us to harness the power of VR to inspire and educate.

PRODUCTION COMPANY PROFILE

Founded in 2013 by Anke Petersen, JYOTI Film is a Hamburg- and Berlin- based production company specializing in international documentary co-productions. Over the years, it has expanded into fiction films, documentary series, and digital projects. The name JYOTI, meaning "light" in Hindi, reflects the company's mission: to shed light on untold stories and offer new perspectives on globally relevant topics. They are a team of experienced professionals committed to international collaboration, diversity, cross-media storytelling, and sustainable production.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 *Niñxs* by Kani Lapuerta
2024 *Abo Zabaal 89* by Bassem Mortada
2024 *My Stolen Planet* by Farahnaz Sharifi
2021 *Les enfants terribles* by Ahmet Necdet Çupur
2020 *Lift like a Girl* by Mayye Zayed

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2025

VENICE

PRODUCTION

BRIDGE