



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

VENICE GAP-FINANCING MARKET

VENICE
PRODUCTION
BRIDGE

VENICE
4—6.09.2026

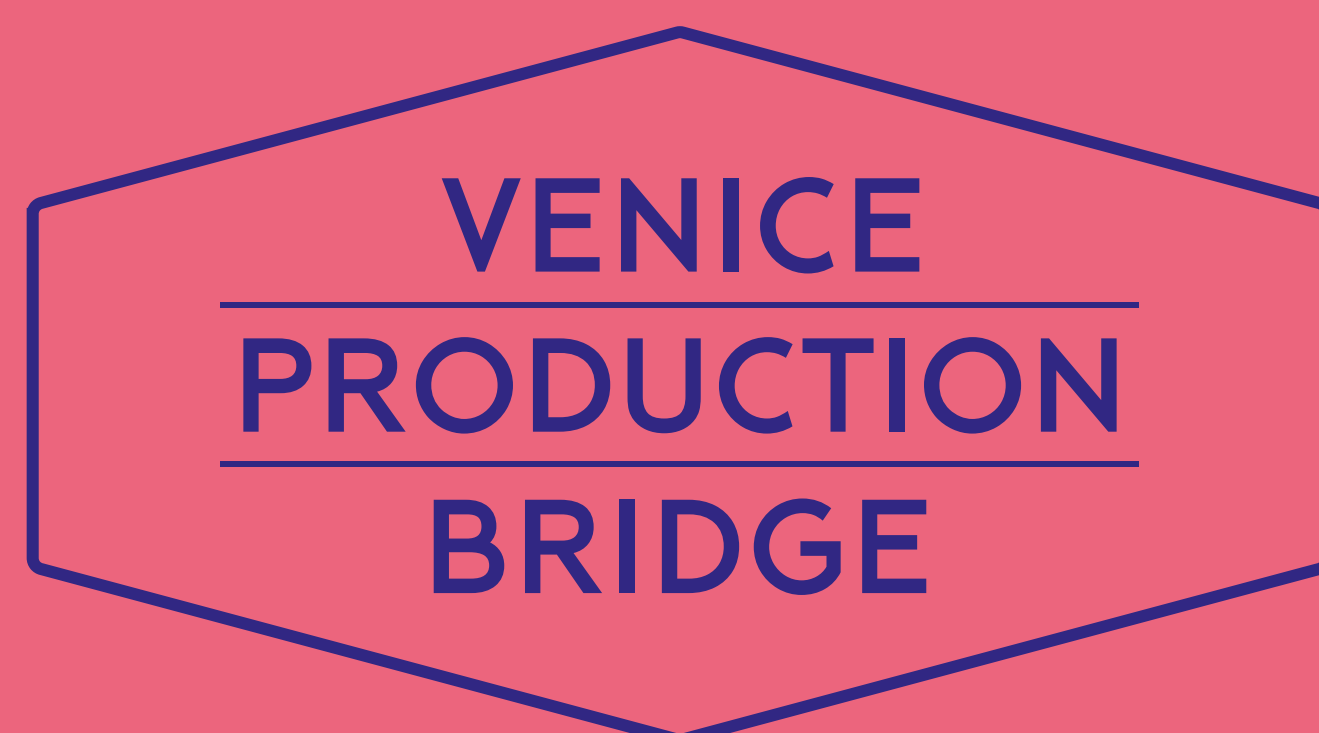


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VENICE GAP-FINANCING MARKET

VENICE, 4—6.09.2026

[LABIENNALE.ORG](https://labiennale.org)
[VENICEPRODUCTIONBRIDGE.ORG](https://veniceproductionbridge.org)



La Biennale di Venezia
Director General
Andrea Del Mercato

Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
Pascal Diot
Savina Neirotti

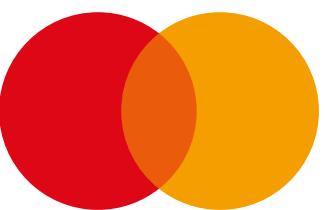
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Venice Gap-Financing Market
Fiction and Documentary Feature
Films and Immersive
Projects

Consultants
Doede Holtkamp
Eva Morsch Kihn
Lucas Rosant
Michel Reilhac
Liz Rosenthal

Collaborators
Violeta Bava
Paolo Bertolin
Francesco Giai Via
Elena Pollacchi

La Biennale di Venezia
and its collaborators for
Venice Gap-Financing Market
Allegra Bell
Vanessa Cometto
Noelani Falkiner
Ulises Giacomuzo
Erika Giorgianni
Marianna Lavano
Mariachiara Mancì
Chiara Marin
Alessandro Mezzalana
Nikolas Montaldi
Laura Pinto
Viola Townsend Nicotra



Main Broadcaster



Thanks to
MAMMUTMEDIA

Venice Gap-Financing Market for 2026 has been edited using the information assembled by July 22nd, 2026.
The Venice Production Bridge may not be held responsible for possible errors.

THE VENICE PRODUCTION BRIDGE WARMLY WELCOMES THE 65 PROJECT TEAMS TAKING PART IN THIS YEAR'S VENICE GAP-FINANCING MARKET, AN ANNUAL CELEBRATION OF FILMMAKING FROM AROUND THE WORLD

In 2026, we are proud to present **37 Fiction and Documentary** projects and **14 Immersive projects**, carefully selected from a record-breaking 370+ submissions received. In addition and in collaboration with the **Festival** and **La Biennale di Venezia's** training initiatives – **Biennale College Cinema** and **Biennale College Cinema Immersive** – we are pleased to present **11 Immersive projects** from the **10th edition of Biennale College Cinema Immersive** and **3 Fiction projects** from the **14th edition of Biennale College Cinema**.

This year, the **Venice Production Bridge Focuses** are **Greece**, supported by the **Hellenic Film and Audiovisual Centre (EKKOMED)**, and **Switzerland**, supported by **Swiss Films**. A selection of additional feature film and Immersive projects from these Focus countries has been included in this year's Venice Gap-Financing Market and is highlighted throughout this brochure.

Since its inception in 2014, the **Venice Gap-Financing Market** has been committed to fostering inclusivity, embracing projects across all genres, budget ranges, and formats while championing diverse voices – from emerging filmmakers to internationally acclaimed artists. This edition brings together new **Fiction, Animation, and Documentary** projects from distinguished filmmakers including, but not limited to, **Jessica Hausner, Lav Diaz, Arturo and Roy Ambriz Rendón, Stéphanie Argerich, Carola Fuentes, Asmae El Moudir, Wissam Charaf, Ursula Meier, Michale Boganim, Ismaël El Iraki, Dmytro Sukholytkyy-Sobchuk, Rita Baghdadi, Alessandro Cassigoli and Casey Kauffman, Morzaniel Iramari, Thanasis Trouboukis, and Fernando Guzzoni**.

The **Immersive selection** features exciting new works by acclaimed creators including **Jorge Tereso and Fernando Maldonado, Hsin Hsuan Yeh, DARKFIELD, Barnaby Steel, Ersin Han Ersin and Robin McNicholas, Alex Verhaest, Amir Admoni and Fabito Rychter, and Samantha Gorman and Scarlett Kim**, among many more.

From the harvest of recently completed and previously supported films by the Venice Production Bridge, we are delighted to welcome back to Venice, **FROM INSIDE OUT – THE ARCHITECTURE OF PETER ZUMTHOR** by **Wim Wenders**, which will premiere in the prestigious *Open – Out of Competition* slot of the main festival selection and was first presented to decision makers at the VGFM in 2021.

Premiering at **Locarno Film Festival** this August is **DONKEY PRINCESS** by **Cristóbal León** and **Joaquín Cociña** (VGFM 2021), while earlier this spring, several previously supported projects premiered at the **Cannes Film Festival**. Among them, **ELEPHANTS IN THE FOG** by **Abinash Bikram Shah** (VGFM 2023) premiered in *Un Certain Regard*, where it received the **Jury Award**. **THE STATION** by **Sara Ishaq** (VGFM 2024) premiered in *La Semaine de la Critique*, while **DEATH HAS NO MASTER** by **Jorge Thielen Armand** (VGFM 2024) celebrated its world premiere in the *Quinzaine des Cinéastes*. At the **Berlinale 2026**, several projects previously selected for the Venice Gap-Financing Market also had their world premieres. Most notably, **NO GOOD MEN** by **Shahrbano Sadat** (VGFM 2024) was the festival's *Opening Film*. In *Competition*, **DUST** by **Anke Blondé** (VGFM 2024) premiered, while **THE BLOOD COUNTESS** by **Ulrike Ottinger** (VGFM 2024), starring **Isabelle Huppert**, had its premiere as a *Berlinale Special Gala*.

We would also like to acknowledge the outstanding international festival journey of **PALESTINE 36** by **Annemarie Jacir** (VGFM 2024). Following its world premiere at the **Toronto International Film Festival** in September 2025, the film has been released and screened at festivals around the world in more than 50 countries.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

PROJECTS IN ORDER OF SECTION

	FICTION AND DOCUMENTARY PROJECTS		BIENNALE COLLEGE CINEMA FICTION PROJECTS
12	A YEAR WITHOUT SUMMER	88	BARNACLES
14	AFRICAN GREY	90	PIGGY BABY
16	ALL CLEAR	92	TITHES & OFFERING
18	AN ENTRY INTO THE SADNESS OF A PORTUGUESE WOMAN		IMMERSIVE PROJECTS
20	BALLAD OF THE PHOENIX	96	A FUNERAL FOR THE INTERNET
22	CÁBULA	98	AFTER THE FLOOD
24	CHOCOLAT AMER	100	ANIMAL BEING
26	DON'T LET THE SUN GO UP ON ME	102	GLOOMY EYES & THE LAST STANDING
28	HOLIDAY	104	HIDE AND SEEK
30	THE HORSEMEN OF THE APOCALYPSE	106	MARTA BECKET'S DEATH VALLEY
32	KURINJI	108	MONTMARTRE, LA NUIT
34	KYUSHU MOON	110	OPI AND THE QUIET ONES
36	LA MANCHE	112	PILGRIMS
38	LAND OF THE SAVAGES	114	RACE AGAINST
40	LIGHT BOXES	116	THE BERLIN WALL
42	LIONFISH	118	THE MYSTERIES
44	MAGNUM OPUS	120	THE RIVER WITHIN YOU
46	NEWS FROM LOD: A LETTER TO CHANTAL AKERMAN	122	WOLF – OF HIDE AND FLESH
48	PATRIMONIAL FEARS AND OTHER ILLUSIONS		BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS
50	PRIMO VIAGGIO	126	DAMNED
52	QUIET LAND	128	ISABELLA, MAD WITH LOVE
54	SALUT ROBERT	130	MYSTIS
56	SHITBALLS	132	OUBLIETTE
58	SOMETHING STRANGE HAPPENED TO ME	134	PELLE
60	STALLIONS	136	PRIMER PLANO
62	THE AMATEURS	138	SĀMOA OCEAN ODYSSEY
64	THE FUNERAL	140	THE MOTHER TREE
66	THE LANFANG REPUBLIC	142	UNSTILL STILLNESS
68	THE ROPE	144	VISITOR
70	THE SMUGGLER	146	WALKING WITH GHOSTS
72	THEY BURN IN THE SAME WAY		
74	TOXIC		
76	UNTITLED WATER DOCUMENTARY		
78	URIHI – THE FOREST-LAND		
80	WAKE		
82	WOLFMOTHER		
84	YA & NIKI		

PROJECTS IN ORDER OF THEIR CURRENT STATUS			
PAGES	PROJECTS	PAGES	PROJECTS
62	FICTION AND DOCUMENTARY PROJECTS	88	BIENNALE COLLEGE CINEMA FICTION PROJECTS
	DEVELOPMENT		DEVELOPMENT
	THE AMATEURS	92	BARNACLES
			TITHES & OFFERING
	FINANCING		FINANCING
12	A YEAR WITHOUT SUMMER	90	PIGGY BABY
14	AFRICAN GREY		
16	ALL CLEAR		
24	CHOCOLAT AMER		
28	HOLIDAY		
32	KURINJI		IMMERSIVE PROJECTS
38	LAND OF THE SAVAGES		DEVELOPMENT
42	LIONFISH	96	A FUNERAL FOR THE INTERNET
52	QUIET LAND	100	ANIMAL BEING
70	THE SMUGGLER	110	OPI AND THE QUIET ONES
72	THEY BURN IN THE SAME WAY	118	THE MYSTERIES
74	TOXIC	122	WOLF – OF HIDE AND FLESH
84	YA & NIKI		
			PRE-PRODUCTION
	PRE-PRODUCTION	102	GLOOMY EYES & THE LAST STANDING
34	KYUSHU MOON	104	HIDE AND SEEK
36	LA MANCHE	108	MONTMARTRE, LA NUIT
40	LIGHT BOXES	112	PILGRIMS
44	MAGNUM OPUS	116	THE BERLIN WALL
48	PATRIMONIAL FEARS AND OTHER ILLUSIONS	120	THE RIVER WITHIN YOU
56	SHITBALLS		PRODUCTION
66	THE LANFANG REPUBLIC	98	AFTER THE FLOOD
78	URIHI – THE FOREST-LAND	106	MARTA BECKET’S DEATH VALLEY
80	WAKE	114	RACE AGAINST
82	WOLFMOTHER		
	PRODUCTION		
20	BALLAD OF THE PHOENIX		BIENNALE COLLEGE CINEMA
26	DON’T LET THE SUN GO UP ON ME		IMMERSIVE PROJECTS
44	NEWS FROM LOD:		DEVELOPMENT
	A LETTER TO	128	ISABELLA, MAD WITH LOVE
	CHANTAL AKERMAN	130	MYSTIS
58	SOMETHING STRANGE	134	PELLE
	HAPPENED TO ME	136	PRIMER PLANO
64	THE FUNERAL	138	SĀMOA OCEAN ODYSSEY
76	UNTITLED WATER DOCUMENTARY	142	UNSTILL STILLNESS
		144	VISITOR
		146	WALKING WITH GHOSTS
	POST-PRODUCTION		PRE-PRODUCTION
18	AN ENTRY INTO THE SADNESS OF A PORTUGUESE WOMAN		OUBLIETTE
22	CÁBULA	132	THE MOTHER TREE
30	THE HORSEMEN OF THE APOCALYPSE	140	
50	PRIMO VIAGGIO		
54	SALUT ROBERT		PRODUCTION
60	STALLIONS	126	DAMNED
68	THE ROPE		

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FICTION AND DOCUMENTARY PROJECTS

SWITZERLAND, GERMANY

A YEAR WITHOUT SUMMER

EIN JAHR OHNE SOMMER

FLURIN GIGER

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Flurin Giger, born in 1995, is a Swiss writer-director. He grew up in the Swiss mountains as part of a big family, being one of seven siblings. At the age of 16, he studied to become an actor and starred in several films. After finishing his degree, he began to work as a writer and director. In 2016, his first short film *Ruah* celebrated its world premiere in the Orizzonti Short Films Competition at the Venice International Film Festival. In 2018, his second short *Schächer*, premiered in the Critics’ Week at the Cannes Film Festival 2018.

LOGLINE

In 1815, a volcano erupts in Indonesia. Its ash covers the sun and with it, a little Ice Age sets in, causing the last big hunger crisis in Europe. A young farmer’s daughter and her family fight for their day-to-day survival.

SYNOPSIS

1815 – The Indonesian volcano Tambora erupts. The ejected ashes create an invisible veil that covers the sun. One year later. Somewhere in Europe lives Anna (15), the oldest daughter of a large peasant family. Like every spring, completely unaware of the catastrophe, hard work in the fields begins. When the mother dies unexpectedly during childbirth, the responsibility falls on Anna. Along with the mother’s passing, the effects of the volcanic eruption start to manifest themselves. Nature begins to change. Temperatures plummet, causing snowfall in the midst of summer. The farmers try tirelessly to salvage their harvest. Anna bravely holds up the fort. Autumn brings no solace. The beloved cow stops producing milk, the harvest is ruined, the cost of food soars. There’s talk of doomsday. Is this God’s punishment? A harsh, dark winter awaits them. The pantries are bare, people are starving, losing their minds. For Anna and her family, a struggle for survival begins. But then, one day, the sun returns. Nature blossoms in all its renewed glory. There’s a promise of a new spring. Anna’s confirmation is approaching. But can the circle really be brought to a close so easily?

FOCUS ON
SWITZERLAND

SWISS FILMS



Flurin Giger,
Writer and Director



Cécile Tollu-
Polonowski,
Producer



Aline Schmid,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To connect with sales agents, distributors, and potential co-financiers.

FORMAT / RUNTIME 4K / 100’ Colour BASED ON original screenplay by Flurin Giger LANGUAGES Rhaeto-romanian LOCATIONS Switzerland and Germany BUDGET / FINANCING IN PLACE € 3.322.462 / € 2.526.505	MAIN PRODUCTION COMPANY Beauvoir Films CO-PRODUCTION COMPANIES Heimatfilm PARTNERS ATTACHED OFC, Graubünden, Kanton Aargau, Cinéforom, Media Desk, Suissimage CREATIVE TEAM Flurin Giger, <i>Writer and Director</i> Aline Schmid and Cécile Tollu-Polonowski, <i>Producers</i> Bettina Brokemper, Karlotta Krüger, <i>Coproducers</i> Silvan Giger, <i>DoP</i> Kaya Inan, <i>Editor</i> Levi Giger, <i>Sound Design</i>	DELEGATE PRODUCTION COMPANY Beauvoir Films MAIN CONTACT PERSON Cécile Tollu-Polonowski ADDRESS Rue des Cèdres 14 1203 Geneva Switzerland	EMAIL info@beauvoirfilms.ch PHONE / MOBILE PHONE +41 782042732 +49 17665271088 beauvoirfilms.ch
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DIRECTOR’S STATEMENT

In 1816, people were unaware of Tambora’s eruption. It was described as an act of divine punishment or a sign of impending doomsday. Most information was just hearsay. This oblivion is essential to our film’s narrative: telling a story from the point of view of those who were affected, but had no explanation for what was happening. To tell of a large historical event from a reduced, local perspective, from within a large farming family, opens up a different view on a global incident. Facts become experiences, historic events become personal destinies. Drawing comparisons between this crisis and the present day yields fascinating constellations and questions. Climate change, hunger, displacement, faith, death – are not just 19th-century topics. They are contemporary, constantly present in the stream of images and news on our mobile phones. I want to make this film because I am convinced that looking at the past gives us a sharper view of the present. Using modern cinematic techniques, new images and forms, I want to open up a space for experience, reflection and debate.

PRODUCTION COMPANY PROFILE

BEAUVOIR FILMS produces documentary and fiction features for theatrical & festival releases, as well as for TV. We collaborate with directors with a unique visual and narrative style, striving to push the boundaries of storytelling. *The Girl And The Spider* by Ramon & Silvan Zürcher received two awards at Berlinale 2021. In 2023, *Marguerite’s Theorem* by Anna Novion premiered in Official Selection in Cannes, while *The Landscape and the Fury* by Nicole Vögele won Visions du Réel Grand Prix.

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2025 | Colostrum by Sayaka Mizuno |
| 2024 | The Landscape and the Fury
by Nicole Vögele |
| 2023 | Les histoires d’amour de Liv S.
by Anna Luif |
| 2023 | Marguerite’s Theorem by Anna Novion |
| 2023 | Rivière by Hugues Hariche |
| 2021 | The Girl and the Spider by Ramon Zürcher,
Silvan Zürcher |

GREECE, BULGARIA

AFRICAN GREY

ΓΚΡΙΖΟΣ ΑΦΡΙΚΑΝΙΚΟΣ

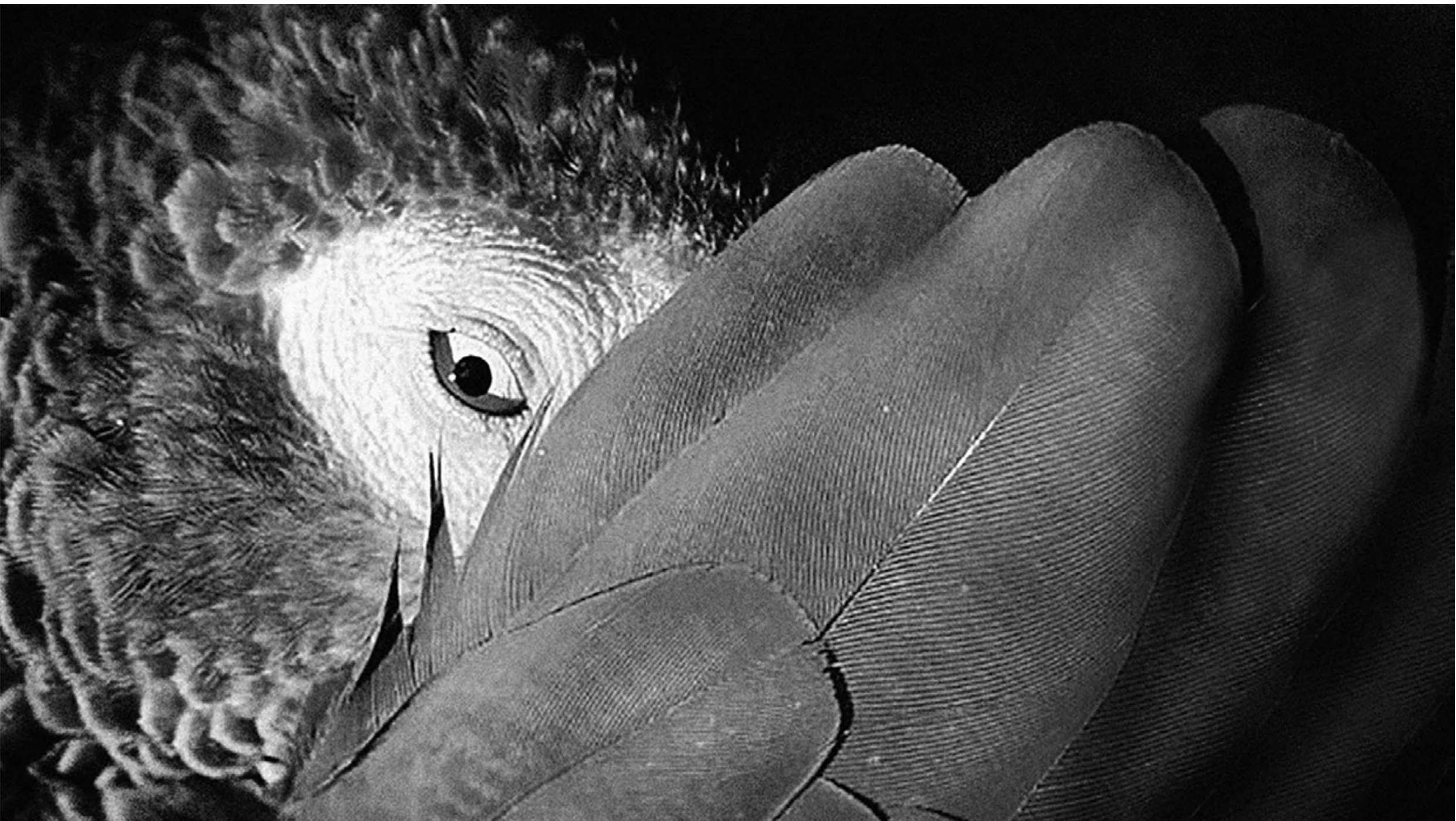
YORGOS GOUSSIS

FICTION FEATURE | FINANCING

FOCUS ON
GREECE

EKKOMEDA

HELLENIC FILM & AUDIOVISUAL CENTER



DIRECTOR’S BIOGRAPHY

Yorgos Goussis is a director and comic book artist. His work has been published in major Greek magazines and newspapers, and he is the co-creator of the award-winning graphic novel *Erotokritos* (2016). His debut feature *Magnetic Fields* (2021) was Greece’s Oscar submission and won the Golden Alexander at the Thessaloniki IFF, along with multiple Hellenic Film Academy Awards. He also directed the feature documentary *Arm Wrestler* (2022), which won multiple awards at the Thessaloniki IDF.

LOGLINE

A locksmith, driven by obsession over a missing parrot, accidentally solves a murder case.

SYNOPSIS

A solitary locksmith, still mourning the death of his beloved African grey parrot, is called to open a safe in an elderly man’s flat. The man, who owns an identical parrot, plans to hide a valuable brooch inside. Soon after, he is found dead, while the jewel and the parrot vanish.

Intent on finding the bird, the locksmith is drawn into the case as suspicion falls on Vangelis, the partner of the victim’s daughter, Elena. Gina, a pregnant cleaner, is also pulled into the mystery.

Following the trail, the locksmith discovers Vangelis and Gina’s involvement in a long-running scheme to exploit vulnerable people, operating across casinos, nursing homes, and bathhouses. He also discovers that Gina has the parrot.

As the truth emerges, a violent confrontation leaves Gina in premature labour, while Elena, shaken by what she witnesses, walks away toward a sealed-off mud pool.

The locksmith recovers the parrot but is ambushed by rival locksmiths, who smash the cage and free the bird. He returns home empty-handed and finds the missing brooch inside the cage. After news reports announce a disappearance near the mud pool, the locksmith abandons the brooch and returns to his solitary routine.



Yorgos Goussis,
Director and Writer



Konstantinos
Koukoulis, Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To connect with co-producers, financiers and festival programers who can support the film’s production, positioning, and distribution.

FORMAT / RUNTIME
Digital 4:3 / 100’
B/W

LANGUAGES
Greek, English, Italian

LOCATIONS
Athens and Edipsos in Greece, unconfirmed locations in third co-production country

BUDGET / FINANCING IN PLACE
€ 1.595.000 /
€ 1.285.000

MAIN PRODUCTION COMPANY
PLANKTON Films

CO-PRODUCTION COMPANIES
Portokal Films

PARTNERS ATTACHED
Media Creative Europe, Oxbelly, EKKOMED, ERT, Onassis Stegi, Cinobo, Heretic Sales

CREATIVE TEAM
Yorgos Goussis, *Director and Writer*
Vasilis Danellis, *Writer*
Konstantinos Koukoulis, Elias Katsoufis, *Main Producers*
Franco Nero, Antonis Tsiotsiopoulos, Dafni Lambrogianni, *Main Cast*
Yorgos Koutsaliaris, *DoP*
Haris Neilas, *Composer*

DELEGATE PRODUCTION COMPANY
PLANKTON Films

MAIN CONTACT PERSON
Konstantinos Koukoulis

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Vatousa
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DIRECTOR’S STATEMENT

The idea for *African Grey* was born from an unsettling incident: an elderly neighbor was found dead days after disappearing, unnoticed by everyone.

Bureaucracy prevented forced entry and a locksmith had to open her door. This noir-like experience of isolation led me to explore the locksmith as a noir figure. Research revealed a profession rich in cinematic potential.

The film’s emotional core emerged from a video of an elderly man reunited with his parrot, a tender and absurd moment where human loneliness is reflected in a bird that only repeats human words. From this, I developed a solitary locksmith whose only companion is a parrot that echoes his own voice. With co-writer Vasilis Danellis, we built the story around the *African grey*, chosen for its intelligence and muted color, which aligns with the film’s atmosphere.

Shot in black and white, the film draws on classic noir while avoiding neo-noir clichés. Athens becomes a character shaped by alienation and isolation. At its core, *African Grey* is about loneliness and loss: a man who enters others’ lives but cannot enter his own, and a relationship that briefly opens the possibility of connection before returning him to solitude.

PRODUCTION COMPANY PROFILE

Founded by EAVE-awarded producer Konstantinos Koukoulis, PLANKTON is a Greek boutique production company bringing bold stories to life across all formats, from live-action and animation to VR and beyond. PLANKTON’s films have screened at major international festivals, reflecting a commitment to director-driven projects with global reach. Focusing on sustainability and inclusivity, the company combines strong production expertise with artistic integrity to tell stories that resonate.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 **Beachcomber** by Aristotelis Maragkos
2023 **The Invisible Fight** by Rainer Sarter

UKRAINE, GERMANY, LUXEMBOURG

ALL CLEAR

ВІДБІЙ ПОВІТРЯНОЇ ТРИВОГИ

CHRISTINA TYNKEVYCH

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Christina Tynkevych is a Ukrainian writer/director from Kyiv and a member of the European Film Academy and the Ukrainian Film Academy. She studied film at the University of the Arts London and the University of Westminster. Berlinale Talents, Midpoint, MFI, Oxbelly, LIM and other international development programmes. Christina directed the feature drama *How Is Katia?* (2022), which premiered in the Concorso Cineasti del Presente competition at the 75th Locarno Film Festival, where it won the Special Jury Prize Cine+ and Best Actress for Anastasia Karpenko.

LOGLINE

Set in 2022 during the first 3 months of Russia’s invasion in Ukraine, *All Clear* is a story about the home front that follows Tina and Yuri, a young couple in Kyiv, who struggle with the new reality around them, and the choices they need to make: flee to safety or stay and help.

SYNOPSIS

February 2022. As the Russian invasion of Ukraine intensifies, Tina and Yuri, a couple in their mid-30s from Kyiv, find their plans to move to Berlin shattered.

Tina, an anthropologist, and Yuri, an architect, are stranded in an increasingly deserted Kyiv, with Yuri at risk of being drafted. Tina immerses herself in volunteer work, providing aid and support, while Yuri becomes paralyzed with indecision, questioning his place in the war. The choices of their friends, such as Kostia joining the army, deepen Yuri’s conflict, pushing him to consider illegal escape routes. Meanwhile, Tina’s commitment grows stronger. She begins to doubt her desire to leave, haunted by her past of fleeing Luhansk, now occupied, and the guilt of abandoning her city ten years ago.

As their responses to the crisis diverge, their bond frays. When a chance to escape emerges, their love and convictions will be put to the ultimate test.



Christina Tynkevych,
Director and Writer



Olha Matat,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find equity investors, broadcasters, festival programmers, and international co-producers preferably from countries with low spending obligations, followed by sales agents and distributors.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY Evos Film, FICTION PARK	DELEGATE PRODUCTION COMPANY Evos Film	EMAIL omatat@evos.kiev.ua
LANGUAGES Ukrainian, English	CO-PRODUCTION COMPANIES Samsa	MAIN CONTACT PERSON Olha Matat	PHONE / MOBILE PHONE +380 675011187 +49 17623490695
LOCATIONS Ukraine	PARTNERS ATTACHED Film-und Medienstiftung NRW, ZDF Das Kleine Fernsehspiel/ARTE, Cineworld Film Fund Luxembourg	ADDRESS Dovzhenko Film Studio Peremohy Avenue 44 03057 Kyiv Ukraine	evosfilm.com
BUDGET / FINANCING IN PLACE € 1.397.305 / € 807.305	CREATIVE TEAM Christina Tynkevych, <i>Director and Writer</i> Olha Matat, Markus Halberschmidt, Maria Tsigka, Bernard Michaux, <i>Producers</i> Vladislav Voronin, <i>DoP</i> Vladyslav Dudko, <i>Production Designer</i> Stasia Monastyrska, <i>Costume Designer</i> Yana Bernadska, <i>Casting Director</i>		

DIRECTOR’S STATEMENT

When the war began on February 24th, 2022, I was in Kyiv. Unlike most, I chose to stay—not out of patriotism or necessity, but instinct. Having lived abroad for much of my life, I could have easily resettled elsewhere, but I stayed because it felt right. Many others made the same choice without fully understanding why. This film is my attempt to explore these complex motivations.

Throughout my career, I’ve examined themes of patriotism, identity, and belonging.

The recent events in Ukraine have brought these questions into sharp focus. Tina and Yuri, the protagonists, represent a common dilemma: to leave or stay, where leaving is often seen as cowardice or betrayal, especially for men.

I aim to challenge this narrow view, asserting the right to choose one’s path. The film explores how personal and national identities are shaped in conflict and what “home” truly means in a world where neutrality is no longer an option.

PRODUCTION COMPANY PROFILE

Evos Film is an independent Ukrainian production company founded in 2018 by producer Olha Matat. The company develops and produces auteur fiction films with international co-production potential, focusing on distinctive voices from Ukraine. Its productions include *How Is Katia?* (Locarno 2022, two awards) and the Azerbaijan–Ukraine co-production *My Magical World* (2025). Evos Film is currently developing several international co-productions with partners in Germany, Luxembourg and Cyprus

FICTION PARK is a Düsseldorf-based production company founded by producers Markus Halberschmidt and Maria Tsigka, believing entertainment is not a bad word, and trusting storytelling’s power to heal and inspire. Their most recent production is Tilman Singer’s CUCKOO (World Premiere Berlinale Special Gala 2024, US Premiere SXSW | Hunter Schafer nominated for the 40th Film Independent Spirit Awards Best Lead Performance).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- Evos Film**
2025 **My Magical World** by Elvin Adigozel
2022 **How Is Katia?** by Christina Tynkevych

- FICTION PARK**
2024 **CUCKOO** by Tilman Singer
2023 **The Man From Rome** by Jaap van Heusden
2022 **Behind The Haystacks** by Asimina Proedrou

FRANCE, PHILIPPINES, PORTUGAL

AN ENTRY INTO THE SADNESS OF A PORTUGUESE WOMAN

ISANG PAGTAHAK SA KALUNGKUTAN NG BABAENG PORTUGUESE

LAV DIAZ

FICTION FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Lav Diaz is known for his films being governed by space and nature. He has won numerous awards in major festivals, including the Golden Lion in Venice. In 2019, he reunited with actor John Lloyd Cruz to work on a trilogy following Lieutenant Hermes Papauran, directing *When the Waves Are Gone* (Venice 2022), *Essential Truths of the Lake* (Locarno 2023) and he is now working on the final chapter *An Entry into the Sadness of a Portuguese Woman*. Lav Diaz premiered *Magellan* at the Cannes Film Festival 2025.

LOGLINE

In Lisbon, Lieutenant Ines Horta, one of the finest detectives in the city, investigates a mystery with Sergeant Mariana Moura. Hoping for information from Filippino Lieutenant Hermes Papauran that doesn’t come, she decides to leave Mariana to deal with the case putting her life in danger.

SYNOPSIS

In Lisbon, Lieutenant Ines Horta, one of the finest detectives in the city, investigates a mystery with the help of Sergeant Mariana Moura. After 7 years, Ines gets tired. She will officially put the case to rest when she is told that Filipino Lieutenant Hermes Papauran is supposed to attend the International Convention on Crime Investigation to give her information. However, when he does not exit the aircraft, Ines is done and leaves Mariana to deal with the case herself. But when the young and impulsive Mariana puts her life in danger, Ines must put her feelings aside to help her. *An Entry into the Sadness of a Portuguese Woman* is the third installment of Lav Diaz’s “Hermes Trilogy”.



Lav Diaz,
Director and Writer



Jean-Christophe
Simon, Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find equity partners and post-production funds to cover the gap in financing.

FORMAT / RUNTIME Digital / 160’-180’ B/W	MAIN PRODUCTION COMPANY Films Boutique	DELEGATE PRODUCTION COMPANY Films Boutique	EMAIL talía@filmsboutique.com
LANGUAGES Portuguese, Tagalog	CO-PRODUCTION COMPANIES Epic Media, Rosa Filmes	MAIN CONTACT PERSON Talía Kalem	PHONE / MOBILE PHONE +33 777365988
LOCATIONS Portugal	PARTNERS ATTACHED ARTE, Bord Cadre, Sovereign Films	ADDRESS La Ciergerie 33 quai Arloing 69009 Lyon France	filmsboutique.com
BUDGET / FINANCING IN PLACE € 896.597 / € 816.597	SALES AGENT Films Boutique		
	CREATIVE TEAM Lav Diaz, <i>Director and Writer</i> Jean-Christophe Simon, <i>Producer</i> Monica Calle, Ana Vilela Da Costa, John Lloyd Cruz, <i>Main Cast</i> Larry Manda, <i>DoP</i> Allen Alzola, <i>Production Designer</i> Ahmed Maulana, <i>Costume</i> Hugo Leitao, <i>Sound</i>		

DIRECTOR’S STATEMENT

Man is first and foremost an animal, then he becomes human. Or rather, he becomes human by learning about himself, then laboriously attempts to define his existence, and may achieve transcendence, otherwise he will revert to being an animal. It is the dialectic of *An Entry into a Portuguese Woman’s Sadness*. Bringing us through the eyes of a detective in Lisboa working on a complex case, where the lines between her professional and personal lives are blurred. She is told that Lt. Hermes Papauran, a great detective in the Philippines, is coming to offer her information.

Great investigators are obsessive visionaries but human. In the universe of great investigators, acknowledgment is one imperative attribute, a unique and seminal openness to details, to nuances, to jazz, to poetry, to melodrama, to philosophy, to truth.

PRODUCTION COMPANY PROFILE

Jean-Christophe Simon is the founder of Films Boutique and of the Academy award and Bafta-nominated production company Parallel45. Based in Lyon and Berlin, he specializes in innovative international feature films by filmmakers from all continents. Jean-Christophe produced or coproduced films such as *The Seed The Sacred Fig* by Mohammad Rasoulof (Special Jury Prize Cannes 2024), *Birds Of Passage* by Ciro Guerra and Cristina Gallego, among others.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **The Seed of the Sacred Fig** by Mohammad Rasoulof
- 2023** **The Monk and the Gun** by Pawo Choyning Dorji
- 2022** **When the Waves Are Gone** by Lav Diaz
- 2018** **Birds of Passage** by Cristina Gallego, Ciro Guerra

MEXICO

BALLAD OF THE PHOENIX

LA BALADA DEL FÉNIX

ARTURO AMBRIZ,

RODOLFO AMBRIZ

ANIMATION FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

Rodolfo and Arturo Ambriz are Mexican film animation directors that specialize in stop motion. They graduated from Centro Diseño, Cine y Televisión with degrees in Film and Television, and both hold master’s degrees in Screenwriting. They cofounded Cinema Fantasma, production company of *Revoltoso* (2016), selected in 50+ festivals, *Frankelda’s Book of Spooks* (2021) a series by HBO MAX, and *Women Wearing Shoulder Pads* (2025) for Adult Swim. Their debut feature, *I Am Frankelda* (2025), earned an Annie Award nomination and became the third highest-grossing Mexican film of the year.

LOGLINE

Virian, a fire-wielding princess, flees after learning her father steals souls to live forever. Guided by the Phoenix, she seeks truth through alchemy, while the king hunts them to preserve his power.

SYNOPSIS

Centuries ago, in a fantastical realm, Phoenix, leader of the Sun Squires, safeguarded the balance of life and death. The Sun entrusted the sacred White Fire to Fyriana, while Terrowyn was tasked with maintaining order. They fell in love and had a daughter, Virian, but Terrowyn corrupted Fyriana’s gift and the kingdom. After Fyriana’s death, he imprisoned Virian, believing her inherited power could grant him immortality, promised by the sorceress Morcegala. Years later, Virian accidentally awakens the White Fire and escapes, discovering the suffering caused by her father’s reign. Along the way, she rescues a mysterious bird who reveals himself as Phoenix and helps her to restore balance. As rebellion spreads, Virian finds allies and embraces her destiny, but Morcegala strips her of her power and Phoenix sacrifices himself to save her. In the Underworld, Virian embraces the duality of life and death. Terrowyn becomes an immortal force manipulated by Morcegala. In the final battle, Virian reignites the White Fire and and restores balance. Though unable to save her father’s life, she redeems his soul and becomes queen, realizing that true immortality is found in serving others.



Arturo Ambriz,
Director and Writer

Rodolfo Ambriz,
Director and Writer

Andrea Toca,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-producers, investors, sales agents and distributors experienced in animation and stop-motion for financing and global distribution.

FORMAT / RUNTIME Digital / 109’ Colour	MAIN PRODUCTION COMPANY Woo Films, Cinema Fantasma	DELEGATE PRODUCTION COMPANY Woo Films, Cinema Fantasma	EMAIL andrea@mrwoo.tv
LANGUAGES Spanish	CREATIVE TEAM Arturo Ambriz, Rodolfo Ambriz, <i>Directors and Writers</i> Andrea Toca, <i>Main Producer</i> Rafael Ley, Mario Savino, <i>Producers</i> Irene Melis Machado, <i>DoP</i> Ana Coronilla, <i>Art Director</i>	MAIN CONTACT PERSON Andrea Toca	PHONE / MOBILE PHONE +52 5539333836
LOCATIONS The film will be produced at Cinema Fantasma Studios in Mexico City. The movie it’s set in fantastical worlds that blend medieval aesthetics with Mexican traditions and the history of ancient communities.		ADDRESS Medellín 31, Roma Norte 06700 Mexico City Mexico	woofilms.tv/inicio.php cinemafantasma.com
BUDGET / FINANCING IN PLACE €1.830.702 / €1.342.897			

DIRECTOR’S STATEMENT

The Ballad of the Phoenix is a stop-motion fantasy about transformation as a path to purpose. Inspired by epic sagas, we aim to create a distinctly Mexican cinematic universe that speaks primarily to children, while resonating with wider audiences through its emotional and philosophical depth. For over six years—and, in many ways, since childhood—we have been building this world: one rich with myth, symbolism, and imagination, yet deeply connected to the questions and contradictions of our own society. We are driven by the desire to craft universes filled with systems, beliefs, and communities that reflect who we are, while inviting audiences into a space of wonder and introspection. Through Virian, we explore responsibility, grief, the passage of time, and the emotional complexity of family bonds. She is not a traditional epic hero, but a reflection of the quiet strength required to transform oneself. Her ability to summon the Sun’s white fire becomes a metaphor for mastering one’s inner world. This film explores the need to transcend fear and ego, proposing that true purpose lies in empathy, service, and inner peace, an idea we hope resonates long after the story ends.

PRODUCTION COMPANY PROFILE

Woo Films is a leading Mexican independent production company with offices in Mexico City, Madrid and Los Angeles. For nearly 20 years, it has produced acclaimed films and series that have premiered at major festivals and reached audiences worldwide through theaters and streaming, combining bold storytelling with international reach.

Cinema Fantasma is a Mexico City, based animation studio founded in 2011 by the Ambriz Brothers. Specializing in stop-motion and fantasy, it gained international recognition with *I Am Frankelda*, the first Mexican stop-motion feature film.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
Woo Films	
2026	Ñusta by Christian Rojas España
2025	I Am Frankelda by Rodolfo Ambriz, Arturo Ambriz
2024	Pedro Paramo by Rodrigo Prieto
2023	Eureka by Lisandro Alonso
2018	The Good Girls by Alejandra Márquez Abella

Cinema Fantasma	
2025	I Am Frankelda by Rodolfo Ambriz, Arturo Ambriz
2025	Women Wearing Shoulder Pads by Gonzalo Córdova
2021	Frankelda’s Book of Spooks by Rodolfo Ambriz, Arturo Ambriz
2016	Revoltoso by Rodolfo Ambriz, Arturo Ambriz

MEXICO, SPAIN

CÁBULA

LILA AVILÉS

FICTION FEATURE | EDITING



DIRECTOR’S BIOGRAPHY

Mexican film director, screenwriter and producer. Her first feature film, *The Chambermaid*, premiered at the 2018 Toronto International Film Festival, where it won the Ariel First Feature Film Award. The film also won the Best Mexican Film at the Morelia International Film Festival. In 2019, the Mexican Academy chose *The Chambermaid* as Mexico’s representative for the Goya and Oscar Awards. Her most recent film, *Totem*, won Best Film at the Berlin International Film Festival 2023 and Best Feature Film at the Morelia International Film Festival, and represented Mexico at the 96th Oscar Awards.

LOGLINE

In Mexicalpan, Toña, a rural multigrade teacher, nurtures her students’ creativity. An invitation takes them to the capital to represent their community, where they encounter absurd, extractive elites. Amid contrasts, tenderness, and betrayal, Toña reaffirms her calling and the transformative power of education.

SYNOPSIS

In Mexicalpan, a rural community, teacher Toña nurtures her students’ creativity, valuing each child’s uniqueness, while recording her thoughts and experiences in a red notebook. Change arrives when Parisina, the school principal, receives an invitation to a capital event. Along comes Santiago, a Spanish anthropologist determined to appropriate the town’s practices, only to be challenged by its complexity. Meanwhile, in a surreal, futuristic capital, eccentric entrepreneurs Jackie and Gabs plan to exploit Mexicalpan’s ingenuity through Santiago. While Toña visits the city to buy materials for the presentation and see her boyfriend Lupe, Parisina imposes a rigid teaching style back home. The children resist her conservative methods until Toña returns. The group travels to the capital for the presentation. The children shine, and Toña delivers a moving speech about a creative education free from appropriation, leaving the entrepreneurs bewildered. Back in Mexicalpan, Toña finds her notebook destroyed. Heartbroken but comforted by a student’s hopeful words, she proudly reaffirms her calling.



Lila Avilés, *Director and Screenwriter*



Nicolás Celis, *Main Producer*



María Zamora, *Co-Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet potenciales sales agents, investors and co-producers. We are interested, but no limited to, partners from Europe, North & South America.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY Cuadernos de Cine	DELEGATE PRODUCTION COMPANY Cuadernos de Cine	EMAIL andrea@pimientafilms.com
LANGUAGES Spanish	CO-PRODUCTION COMPANIES Elastica Films	MAIN CONTACT PERSON Nicolás Celis	PHONE / MOBILE PHONE +52 5556153925 +52 5548603753
LOCATIONS Mexico City, Hidalgo, Mexico.	CREATIVE TEAM Lila Avilés, <i>Director and Screenwriter</i> Miguel Vasallo, <i>Screenwriter</i> Nicolás Celis, <i>Main Producer</i> María Zamora, <i>Co-Producer</i> Teresita Sánchez, Gabriela Cartol y Montserrat Marañón, <i>Main Cast</i> Kenji Katori, <i>DoP</i> Omar Guzmán, <i>Editor</i> Felipe Mendoza, <i>Production Designer</i> Ana Velia, <i>Costume Design</i> Christian Giraud, <i>Sound Mix</i>	ADDRESS Luz Saviñón 1757, Interior 2 03020 Mexico City Mexico	pimientafilms.com
BUDGET / FINANCING IN PLACE €1.797.340 / €1.345.619			

DIRECTOR’S STATEMENT

Born from a childhood of playful imagination, *Cábula* uses comedy as resistance against a cruel, dehumanizing world. The film explores humor as an escape valve and a collective mirror to question power, rebuilding the social fabric through vulnerability, tenderness, and irreverence. At its heart is a tribute to education. In a country of minimal budgets, underpaid teachers become anonymous heroes. Toña, a multi-grade teacher played by Teresita Sánchez, embodies this daily resistance. Her quiet, nurturing presence serves as an intimate moral counterweight to the surrounding chaos. This unfolds in Mexicalpan, a setting that boldly embraces the absurd, turning scarcity into dignified, proud creativity. Avoiding the exoticization of poverty, its spaces highlight a stubborn vitality where irony blooms from concrete, contrasting rural precarity with futuristic, baroque urban environments. Mixing seasoned professional actors with fresh local voices. Moving between sharp satire and deep, healing silence, *Cábula* is an irreverent process of discovery. As Celia Cruz once sung: “La vida es un carnaval, más vale vivir cantando...”

PRODUCTION COMPANY PROFILE

Based in Mexico City and founded in 2008 by Nicolás Celis, Cuadernos de Cine, sister company to Pimienta Films is one of the most important independent production companies in Mexico and Latin America. With over 18 years of experience, it produces critically acclaimed fiction and documentary features defined by a strong auteur perspective. Renowned for promoting new national talent, the company also collaborates with celebrated global directors such as Alfonso Cuarón, Amat Escalante, Tatiana Huezo, Jonás Cuarón, Ciro Guerra and Cristina Gallego.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **Forever Your Maternal Animal** by Valentina Maurel
- 2026** **The Gringo Champion** by Jonás Cuarón
- 2024** **Sujo** by Astrid Rondero, Fernanda Valadez
- 2023** **The Great Seduction** by Celso García
- 2023** **Lost in the Night** by Amat Escalante
- 2021** **Prayers for the Stolen** by Tatiana Huezo

SWITZERLAND, GERMANY

CHOCOLAT AMER

VALENTIN MERZ

FICTION FEATURE | FINANCING

FOCUS ON
SWITZERLAND

SWISS FILMS



DIRECTOR’S BIOGRAPHY

Valentin Merz, born in Zurich, is a Swiss filmmaker with Turkish roots. After working as a typographer in Mexico City and in film and theatre in Berlin, he graduated from HEAD Geneva. His shorts have screened at internationally renowned festivals. His first feature, *De noche los gatos son pardos*, premiered in competition at Locarno in 2022, receiving a Special Mention for Best First Feature, and screened at festivals such as Rotterdam, Thessaloniki, Seville and São Paulo. He co-founded Andrea Film and appears as an actor, most recently in *Unrest* by Cyril Schäublin. His short *Les bouches* screened at Locarno in 2024.

LOGLINE

Sadek, a young Tunisian in Zurich, becomes the lover of a chocolate heir while the world’s cacao is dying. The closer he comes to the Perret family and their synthetic chocolate, the more he transforms – until his body and his sense of self begin to slip away from him.

SYNOPSIS

Sadek, a young Tunisian in Zurich, works as a delivery driver for the Perret chocolate factory and regularly tries his luck at the casino. At the factory, he is drawn into the slippery world of Jean-Charles, the son of factory owner Sophie Perret. As a destructive fungus threatens cacao cultivation worldwide and the Perrets begin developing a synthetic chocolate, Sadek’s dedication and sense of taste soon draw their attention. He becomes Jean-Charles’ lover. The deeper Sadek enters the intimacy of Jean-Charles and his family, the closer he comes to the nerve centre of the factory. What first appears as a chance for advancement turns into a troubling process of dependency and alienation. His body and his identity transform to the point of deformation, while the cacao trees die standing.



Valentin Merz,
Director and Writer



Michela Pini,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find coproducers, world sales, distributors, broadcasters and creative and financing partner.

FORMAT / RUNTIME Digital / 90' Colour	MAIN PRODUCTION COMPANY Cinédokké	DELEGATE PRODUCTION COMPANY Cinédokké	EMAIL michela@cinedokke.ch
LANGUAGES French, Swiss German, Arabic	CO-PRODUCTION COMPANIES Andrea Film, Unafilm	MAIN CONTACT PERSON Michela Pini	PHONE / MOBILE PHONE +41 795434017
LOCATIONS Zürich	CREATIVE TEAM Valentin Merz, Director and Writer Michela Pini, Main Producer Marie Lanne-Chesnot, Titus Kreyenberg, Co-Producers Sadek Kaffel, Jean-Charles de Quillacq, Vera Gemma, Main Cast Antoine Pirotte, DoP	ADDRESS Via Sole 2 6942 Savosa Switzerland	cinedokke.ch andreafilm.com unafilm.de
BUDGET / FINANCING IN PLACE € 2.850.000 / € 2.000.000			

DIRECTOR’S STATEMENT

With *Chocolat Amer*, I tell an autobiographically inspired story in which the desire for belonging meets class difference. My mother comes from Turkey; as children, we were forbidden to mention it. I am gay and hid it throughout my adolescence. Today I understand this as the expression of a Swiss climate in which otherness is quickly read as a flaw and one learns to stand out as little as possible. This logic of adaptation and shame is the starting point of the film.

Sadek believes he has to earn his place in the world. He adapts – his clothes, his manners, his face. His transformation runs parallel to the development of the synthetic chocolate. And the Perrets promise him opportunity and care while shaping and consuming him.

The film is anchored in a naturalistic reality that tilts into the uncanny. The fantastic appears as cracks on its surface: flickering lights, rigid faces, intensely coloured skies. In a feverish, anamorphic image, Zurich’s smooth surface meets the transitional light between day and night – and Sadek’s estrangement becomes sensually tangible.

PRODUCTION COMPANY PROFILE

Founded in 2007, Cinédokké has become a reference point for up-and-coming Swiss directors, with credits including *Semret* (Piazza Grande, Locarno 2022), *Until Branches Bend* (Discovery, TIFF 2022; Prix de Soleure 2023) and *Unrest* (Best Director, Encounters, Berlinale 2022). With *Chocolat Amer*, we are drawn to Valentin Merz’s singular voice: a fantastic drama about class, desire and Swiss chocolate, told with personal urgency and a bold, poetic form. It is exactly the kind of cinema we want to accompany into the world.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2025 | Le bambine by Valentina Bertani, Nicole Bertani |
| 2023 | La chimera by Alice Rohrwacher |
| 2022 | Unrest by Cyril Schäublin |
| 2020 | Bad Tales by Fabio D’Innocenzo, Damiano D’Innocenzo |
| 2019 | Love Me Tender by Klaudia Reynicke |
| 2018 | Cronofobia by Francesco Rizzi |

MOROCCO, FRANCE, NORWAY AND CHILE

DON'T LET THE SUN GO UP ON ME

شمسية صورة

ASMAE EL MOUDIR

DOCUMENTARY FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

Asmae El Moudir is a Moroccan film director, screenwriter and producer who studied at La Femis in Paris. Asmae has directed several award-winning short films. *The Mother of All Lies*, her first theatrical documentary feature, premiered at the 2023 Cannes Film Festival, winning the Un Certain Regard Directing Prize as well as the Golden Eye for Best Documentary. The film was also Oscars shortlisted.

LOGLINE

Condemned to a life away from the sun, Fatimazahra lived at night with the “Children of the Moon”. After her passing, her sister Meriem carries forward her dreams, creating a refuge, nurturing a close-knit community, and venturing into the polar night.

SYNOPSIS

Fatimazahra suffers from XP, a rare genetic disorder, and cannot be exposed to the sun. To survive, she lives at night, surrounded by a group of young adults who, like her, cannot go out during the day. Every evening, they meet online to talk and dream. Her father, Habib, filmed her on VHS from her birth in 1992 until 2006.

In 2017, filmmaker Asmae El Moudir met Habib in a photo lab while he was trying to digitize family tapes for his hospitalized daughter’s birthday, and offered her help. This gesture marked the genesis of the film. Growing close to the family, Asmae began filming the daily life of Fatimazahra. In 2023, she passed away.

To break the silence, her younger sister Meriem tries to fulfill her sister’s wishes while soothing her own grief. She takes over Fatimazahra’s Facebook account, gathers her virtual friends, and launches the “Vampires 2.0” experience: a real-life community, away from screens. She brings together six “Children of the Moon” close to her sister to carry out her dreams: going out at night, visiting a bar, finding Alex – her long-distance love – and traveling to the Lofoten Islands in Norway, where the polar night lasts several weeks.



Asmae El Moudir,
Director



Emma Lepers,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE Broadcasters, international distributors, pre-sales partners and gap financing partners.

FORMAT / RUNTIME 4K / 90' Colour	MAIN PRODUCTION COMPANY Insight Films	DELEGATE PRODUCTION COMPANY Insight Films	EMAIL emma.lepers@hautetcourt.com
LANGUAGES Arabic	CO-PRODUCTION COMPANIES Haut et Court Doc, Lofoten Film Collective, Quijote films	MAIN CONTACT PERSON Emma Lepers	PHONE / MOBILE PHONE +33 663691998
LOCATIONS Morocco, Norway	PARTNERS ATTACHED Haut et Court Distribution (French Distributors)	ADDRESS Haut et Court Doc 38 rue des Martyrs 75009 Paris France	hautetcourt.com/documentaires
BUDGET / FINANCING IN PLACE € 1.182.316 / € 860.786	SALES AGENT Autlook Sales		
	CREATIVE TEAM Asmae El Moudir, <i>Director</i> Hatem Nachi, <i>Cinematographer</i> Emma Lepers, <i>Producer</i> Carole Scotta, <i>French Distributor</i> Sylvie Gandmer, Nadia Ben Rachid, <i>Editors</i> Elie Akoka, <i>Colorist</i> Mathieu Deniau, <i>Sound Mixer</i>		

DIRECTOR’S STATEMENT

Since the very beginning, in my work as a writer and filmmaker I have sought to bring to light buried narratives and marginal stories that resonate with the intimate. My previous film, *The Mother of All Lies* (for which I received the Un Certain Regard Directing Prize and the Golden Eye for Best Documentary at Cannes in 2023), already explored the silences within family bonds, between memory, denial, and transmission.

Don’t Let the Sun Go Up On Me continues in this same approach, focusing on a community literally forced into the shadows: the Children of the Moon. Through their story, this new film examines the mourning of those we cannot forget or accept losing. It is also a manifesto of resilience and creativity, carried by powerful figures and a sensitive gaze on what it means to live differently. The film explores the private world of a marginalized community while reflecting on broader questions of inclusion, resilience, and the ways in which individuals can invent alternative forms of life when society imposes limits. This film does not show illness as a tragedy, but as a condition from which new forms of life are invented.

PRODUCTION COMPANY PROFILE

Haut et Court Doc is an independent documentary production company, associated to Haut et Court production and distribution, dedicated to creating international cinema of the highest quality. It’s contemporary documentaries prioritize themes of society and culture offering insight a deeper understanding of today’s world, and have been screened internationally in cinemas, at major festivals, and on leading global television networks.

Insight Films, established in 2015, is a production company recognized for its commitment to human stories. Insight Films’ work is showcased at major international festivals. The company is dedicated to stories that combine artistic daring with contemporary relevance.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

Haut et Court Doc	
2025	The Beauty of the Donkey by Dea Gjinovci
2025	I Am Martin Parr by Lee Shulman
2023	Christophe... Definitely by Ange Leccia and Dominique Gonzalez-Foerster
2017	Maria by Callas by Tom Volf

Insight Films	
2023	The Mother of All Lies by Asmae El Moodier

FRANCE, ITALY, GREECE, LEBANON

HOLIDAY

WISSAM CHARAF

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Born in Beirut on the 1st of June 1973, Wissam Charaf has directed 7 short films selected and awarded at several festivals such as Venice, Locarno, Rhode Island, Clermont Ferrand... His feature films, *Heaven sent* and *Dirty Difficult Dangerous* were respectively selected at the ACID section of the Cannes Film Festival 2016 and at the Giornate degli Autori section of the 2022 Venice Film Festival where it won the Europa Cinemas Award.

LOGLINE

1986. Chadi and his family flee Beirut from bombings. During this forced holiday in a safe haven, the teenager will face war and love in unusual ways.

SYNOPSIS

Beirut-West, 1986. Chadi, a 13-year-old boy and his family must flee the bombing of their neighbourhood. They take refuge in Chadi’s aunt’s apartment in Sidon, a large town in southern Lebanon. The forced vacation in a place in the middle of politic insecurities lead Chadi to create unexcepected friendship, but first and for most to live his first love.



Wissam Charaf,
Director and Writer



Katia Khazak,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential private investors, partners such as postproduction studios, as well as platforms interested in supporting bold auteur-driven cinema.

FORMAT / RUNTIME HD / 90' Colour	MAIN PRODUCTION COMPANY Aurora Films	DELEGATE PRODUCTION COMPANY Aurora Films	EMAIL katia@aurorafilms.fr
LANGUAGES Arabic, French	CO-PRODUCTION COMPANIES Intramovies, Marni Films, Né à Beyrouth Films	MAIN CONTACT PERSON Katia Khazak	PHONE / MOBILE PHONE +33 147704301 +33 638379024
LOCATIONS Greece, Italy, Lebanon	PARTNERS ATTACHED CNC, MIC, Hellenic Film Commission, Media, Red Sea Fund, Mad Solutions, New Story, ERT, Arte Cofinova	ADDRESS 9 rue Réaumur 75003 Paris France	
BUDGET / FINANCING IN PLACE € 1.380.000 / € 913.000	SALES AGENT Intramovies		
	CREATIVE TEAM Wissam Charaf, <i>Director and Writer</i> Jihane Chouaib, <i>Writer</i> Charlotte Vincent, Katia Khazak, <i>Main Producers</i> In progress, <i>Main Cast</i> Martin Rit, <i>DoP</i> Clemence Diard, <i>Editing</i> Zeid Hamdan, <i>Composer</i>		

DIRECTOR’S STATEMENT

My teenage years in Lebanon were marked by tenderness and cruelty, shaped by the need to find my place in a world torn by war. Exiled to Sidon, I discovered teenage emotions amidst life as a refugee, encountering militias and armed kids my age with different realities. When death is a constant threat, do the little things in life still hold meaning? This film reflects on my generation, growing up in Lebanon’s privileged neighborhoods as the country crumbled. Through a poetic story tinged with youthful cynicism, I explore this unique atmosphere. At its heart is Chadi, a 13-year-old introvert, who navigates the small society of family and friends, balancing between childhood and adolescence. Naive about love and war, he experiments, takes risks, beginning an offbeat journey as war looms in the background. This story is not about war itself but about humanity within it – a tale of love and friendship during adolescence in wartime.

PRODUCTION COMPANY PROFILE

Aurora Films was founded in 2002 by Charlotte Vincent. Katia Khazak joined the team in 2014. The company champions a bold and committed cinema, working to challenge dominant representations while embracing formal innovation. Of the 17 films produced by Aurora Films, 6 have been selected at the Cannes Film Festival, 5 at the Berlin International Film Festival, 3 at the Venice Film Festival, and 2 at the Locarno Film Festival. Two have also represented their countries at the Oscars.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **A Russian Winter** by Patric Chiha
- 2026** **Forest High** by Manon Coubia
- 2023** **City of Wind** by Lkhagvadulam Purev-Ochir
- 2023** **The Beast in the Jungle** by Patric Chiha
- 2022** **Dirty Difficult Dangerous** by Wissam Charaf
- 2022** **Return to Seoul** by Davy Chou

NORWAY, SWEDEN, GERMANY

THE HORSEMEN OF THE APOCALYPSE APOKALYPSENS RYTTERE

LENE BERG

FICTION / DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Lene Berg is a Norwegian filmmaker educated at the Dramatiska Institutet in Stockholm. She has directed four feature films and several short films, while also working across photography, collage, text, and installation, exhibiting internationally, including at the Venice Biennale (*Dirty Young Loose*). Her documentary *Kopfkin* (2013) was nominated for both the Amanda Award and Best Nordic Documentary at CPH:DOX. Her autobiographical feature *False Belief* (2019) premiered at the Berlin International Film Festival, where it was nominated for both the Teddy Award and the Amnesty Prize.

LOGLINE

Forty years after her father’s suicide, Lene Berg is haunted by the memory of his arrest in Paris in 1975, when he was accused of killing his third wife, Lene’s stepmother.

SYNOPSIS

Haunted by her father’s ghost, filmmaker Lene Berg slowly unravels the mystery surrounding childhood memories and a seemingly inescapable fact: in 1975 her father, famed Norwegian film Director Arnljot Berg, was arrested and accused of murder as he was found with his dead wife in a little car in Paris.



Lene Berg, Director



Ellen Ugelstad,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors to close financing gap, and festival programmers. Cinema distribution partners, specially France. TV/VOD buyers.

FORMAT / RUNTIME
DIGITAL / 120’
Colour
LANGUAGES
Norwegian, French
LOCATIONS
Oslo, Norway
BUDGET / FINANCING IN PLACE
€ 806.550 /
€ 711.531

MAIN PRODUCTION COMPANY
Twentyone Pictures
CO-PRODUCTION COMPANIES
Alma Bang,
Story and Mer Film
SALES AGENT
First Hand Films
CREATIVE TEAM
Lene Berg, *Director and Writer*
Ellen Ugelstad, *Main Producer*
Ane Dahl Torp, Olav Waastad,
Carl Martin Eggesbø, *Main Cast*
Kristoffer Archetti Stølen, *DoP*
Erland Edenholm, *Editing*
Carle Lange, *Production Designer*
Ida Aurora Ribu, *Costume Designer*
Yngve Leidulv Sætre, *Sound*
Sofie Mortvedt, Håkon Brunborg, *Composers*

DELEGATE PRODUCTION COMPANY
Twentyone Pictures
MAIN CONTACT PERSON
Ellen Ugelstad
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Norway

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twentyonepictures.com

DIRECTOR’S STATEMENT

Some events change one’s life, even if one wasn’t there and had no influence over them. Can one influence them by trying to remember them as clearly as possible? Do facts change anything when they emerge years later?

Memories are both truth and fiction, and the same is true of cinema itself. The hope of understanding lies in the imagination, but in this film it is rooted in facts. Central to this project is something that is almost too heavy to bear: my father’s guilt in the death of my stepmother. How is it possible that such a charismatic, intelligent and lovable person as my father could do something so cruel and, moreover, as I perceived it, carry on as if nothing had happened? This film is an attempt to understand something that may never be understandable. Through facts, memories and reconstructions, my alter ego Nele and I search for meaning in an incomprehensible event; the death of my stepmother. When I started this project, I didn’t want to get rid of the grief over my father or my stepmother. Instead, I decided to reopen the wounds. I wanted to revisit some of the impossible questions my father left me with – the same questions he had lived with himself.

PRODUCTION COMPANY PROFILE

Twentyone Pictures is a director-driven production company creating films with artistic ambition, hybrid forms, and innovative production models. We develop projects of cultural, political, and artistic relevance, with the ambition to reach audiences across multiple platforms and international markets. Additional ongoing projects include *Society* (dir. Thomas Østbye, presented at the Ji.hlava New Visions Forum), *One Brother Too Many* (dir. Tove Undheim, presented at Baltic Event), and *Acts Of Kindness* (dir. Ellen Ugelstad, presented at Berlinale co-production market).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2024 **Next of Kin** by Ellen Ugelstad
2023 **The Recovery Channel** by Ellen Ugelstad
2021 **The Wonders Beneath the Sea** by Ellen Ugelstad
2018 **Making Sense Together** by Ellen Ugelstad
2018 **The Green Valley** by Ellen Ugelstad

INDIA, FRANCE, GERMANY

KURINJI

PAYAL SETHI

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Payal Sethi is an Indian screenwriter and director. She studied at the Tisch School of the Arts and directed two short films : Grant St. Shaving Co., in 2010, (Silver Palm Award, Mexico City IFF ; Best Short – Florence River to River Film Festival), and Leeches, in 2016, International Grand Prix at the Brussels Short Film Festival and the National Film Awards of India. Her first feature film, *Kurinji*, was developed at the Cine Qua Non Lab, Produire au Sud, was selected for Berlinale Talent and Venice Gap-Financing Market.

LOGLINE

When her husband stops calling and sending money after twelve years working as a construction worker in the Gulf countries, Laly turns to a local television show that helps locate missing workers abroad. She discovers his true life as a migrant worker and begins to envision a new future for herself.

SYNOPSIS

In a Kerala village, Laly and Vini wait for Mohan’s return. For years, he has drifted in and out of their lives while labouring in the Gulf, his voice arriving through cassette tapes and crackling phone calls, while the half-finished house he dreamed of building looms over the village. When he suddenly stops calling and sending money, Laly is left without answers. As she searches for him—against the wishes of her family, with the help of a popular TV show—she is drawn into the hidden realities of migrant labour: debt, exploitation, and the silence surrounding it. Through her growing bonds with a young Northeastern migrant and a local shopkeeper, she slowly steps out of her purgatory. Meanwhile, Vini moves from denial to solidarity with her mother, as both begin to imagine a life beyond waiting. Like the *Kurinji* flower, which blooms only once every 12 years, what begins as a search for a missing husband becomes a story about the women left behind, and what grows in the space of absence.



Payal Sethi,
*Director and
Writer*



Sonali Bawa
Malhotra,
Producer



Pooja Kohli Taneja,
Producer



Nathalie Mesuret,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet sales agents, broadcasters, festival programmers and potential investors. Particularly interested in meeting partners from Europe and Asia.

FORMAT / RUNTIME HD / 105’ Colour	MAIN PRODUCTION COMPANY FilmKaravan	DELEGATE PRODUCTION COMPANY Blue Monday Productions	EMAIL bluemonday@bluemonday.fr
LANGUAGES Malayalam	CO-PRODUCTION COMPANIES Blue Monday Productions, 70 Steps	MAIN CONTACT PERSON Nathalie Mesuret	PHONE / MOBILE PHONE +33 142775631 +33 673470457
LOCATIONS Kerala (India)	PARTNERS ATTACHED French CNC (Aide aux Cinémas du Monde)	ADDRESS 38 rue Notre-Dame de Nazareth 75003 Paris France	bluemonday.fr
BUDGET / FINANCING IN PLACE € 750.000 / € 590.000	CREATIVE TEAM Payal Sethi, <i>Director and Writer</i> Sonali Bawa Malhotra, Pooja Kohli Taneja, Nathalie Mesuret, Daniel Tenné, Junus Baker, <i>Producers</i> Kani Kusruti, <i>Main Cast</i>		

DIRECTOR’S STATEMENT

Years ago I came across a photograph that arrested me: a Malayali woman riding her scooter on a street in Kerala, her two children balanced behind her, with a freedom that felt earned. In India, women who live without a man are often judged for it. Something about her bearing made me wonder what it had cost her to get there. I began imagining her life. *Kurinji* is about ‘Gulf Wives’ holding their worlds together around an absence that is also an economic reality. Nearly 1 in 6 Kerala households has had a family member working in the Gulf. The human cost of this is rarely acknowledged, and almost nothing has been said about the women left behind. I have lived away from family since I was 10, between cultures, across time zones. Relationships sustained by phone calls and visits. I know what it is to build a life around a voice. So, how does a woman reclaim herself when her world has been structured around waiting? Her awakening is quiet. But by the end, she is the woman on the scooter.

PRODUCTION COMPANY PROFILE

FilmKaravan is an Indian production company which produces high-end series (*Delhi Crime*, Sundance and Emmy Award, 2020). *Kurinji* is their first arthouse feature film.

Blue Monday Productions is a French independent production company dedicated to domestic and international arthouse cinema (*Gorgona* by E. Kalogiropoulou, Settimana della Critica Venezia 2025; *Nino* by P. Loquès, Cannes Critic’s Week 2025, won two César 2026).

70 Steps is a German upcoming production company which (co)produce fiction and documentaries to explore unique perspectives (*Tear Gas* by U. Beria, Locarno 2026).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
FilmKaravan	
2020	Delhi Crime by Richie Mehta
2016	Leeches by Payal Sethi
Blue Monday Productions	
2026	Gorgonà by Evi Kalogiropoulou
2025	Nino by Pauline Loquès
2023	You Promised Me the Sea by Nadir Moknèche

70 Steps	
2026	Tear Gas by Uta Beria

SWITZERLAND, FRANCE

KYUSHU MOON

STÉPHANIE ARGERICH

FICTION FEATURE | PRE-PRODUCTION

FOCUS ON
SWITZERLAND

SWISS FILMS



DIRECTOR’S BIOGRAPHY

Stéphanie Argerich began her artistic career by focusing on photography before transitioning to cinema. She has exhibited and directed several projects in Japan, a country with which she has fostered an artistic and personal affinity throughout the years. In 2012, she signed her first feature-length documentary *Bloody Daughter* (Prix Italia, Fipa d’Or 2013), an intimate film about her mother, the pianist Martha Argerich, programmed in more than 20 international festivals and released in theaters in Switzerland and abroad (Japan, UK, Germany...). *Kyushu Moon* is her first fiction feature film.

LOGLINE

She is divorced and doesn’t speak Japanese.
He is a virgin and doesn’t speak French.
Will they be able to connect and overcome their loneliness?

SYNOPSIS

Sarah, a recently divorced journalist, travels to Kyushu, an island in Japan, for a report on a special retreat destined for men with relationship difficulties. There she meets Moroto, a 42-year-old virgin man. He doesn’t speak French, she doesn’t speak Japanese, but in the strangely dreamlike atmosphere of the place, steeped in volcanic fumes and bubbling waters, something is born between them. He is looking for a long-term relationship. Sarah, for her part, was just expecting another one-night stand. As the days go by, unsettled by the eruption of unexpected feelings, and by the moving testimonies of the men she interviews, Sarah will have to question her own beliefs, her own capacity to love, or simply to feel alive.



Stephanie Argerich,
Director and Writer



Luc Peter,
Producer



Katia Monla,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find potential investors, post-production funds, festival interest, international festival programmers, and Japanese distributors and television.

FORMAT / RUNTIME

2K. HD / 100’

Colour

LANGUAGES

French, Japanese, English

LOCATIONS

Beppu, Japan

BUDGET /

FINANCING IN PLACE

€ 4.100.000 /

€ 3.800.000

MAIN PRODUCTION

COMPANY

Intermezzo Films

CO-PRODUCTION

COMPANIES

Les Films du Bélier

PARTNERS ATTACHED

RTS, Arte Cinema, Canal+, Eurimages, KMBO, Outside the Box, Twenty First City

SALES AGENT

Celluloid Dreams

CREATIVE TEAM

Stephanie Argerich,
Director and Writer
Antoine Russbach, Elisa Shua Dusapin, *Writers*
Luc Peter, Katia Monla,
Main Producers
Jean Grundeler, Justin Taurand, *Co-Producers*
Alba Rohrwacher, Ryo Kase,
Main Cast
Jeanne Lapoirie, *DoP*
Kevin Schlosser, *Editing*
Rika Nakanishi, *Production Designer*
Rachel Raoult, Azuna Saito,
Costume Designers
Jürg Lempen, *Sound*

DELEGATE PRODUCTION

COMPANY

Intermezzo Films

MAIN CONTACT PERSON

Katia Monla

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intermezzofilms.ch

DIRECTOR’S STATEMENT

Japan is a distant place that became familiar over the years. During my childhood, I regularly accompanied my mother, Martha Argerich, to concerts there. In *Kyushu Moon*, I return to Beppu, who doesn’t simply become the setting of the story but holds an active role in it. Through its oneiric atmosphere, a place that, despite the predominance of nature, seems abandoned, stopped in time. It is also a place that echoes the self-reflection and complex emotions that arise when two people meet. Two people who share a kind of solitude and who gradually open up to each other. “Music is the silence between the notes” wrote Debussy. What’s true of music is undoubtedly true of love, and it’s in this spirit that I want to show bodies searching for each other in a wandering halfway between spleen and enchantment. I would like this film to be an invitation to share a certain relationship with the world, more contemplative and also more absurd. A world where everyone struggles to find their place, where we come up against the discomfort of reality, and in which an unstable, wavering, vulnerability can emerge that moves us and makes us smile.

PRODUCTION COMPANY PROFILE

Intermezzo Films was founded in 1993 to produce feature and documentary films in a spirit of freedom and artistic standards, to foster innovative and creative movies. With over 60 films, Intermezzo Films is today one of the main Swiss production companies. Designed with international co-productions alongside France or Germany, as well as an established European television network, the films are represented in the finest festivals and have received several awards (Sundance, IFFR, IDFA, ACID Cannes, Visions du Réel, Venice Film Festival). Today the company is run by Luc Peter and Katia Monla.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2023 **Riverboom** by Claude Baechtold

2023 **The Wonder Way** by Emanuelle Antille

2022 **Paradise** by Alexander Abaturrov

2021 **The Mushroom Speaks** by Marion Neumann

2017 **Before the Summer Ends** by Maryam Goormaghtigh

2017 **Sarah Plays a Werewolf** by Katarina Wyss

POLAND, FRANCE, GERMANY

LA MANCHE

DAMIAN KOCUR

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Director, screenwriter and cinematographer. His debut feature *Bread and Salt* was awarded with Special Jury Prize at Venice Film Festival Orizzonti in 2022. His sophomore film *Under the Volcano* premiered at Toronto IFF in 2024 and was a Polish Oscar candidate. Short film *As It Was* co-directed by Damian competed for the Golden Palm in Cannes in 2023. A graduate of the Krzysztof Kieślowski Film School, doctoral student at the Łódź Film School, alumnus of the Nipkow Residency, Cannes Works in Progress and Studio New Horizons. His script for *La Manche* was awarded the main prize in Script Pro 2024.

LOGLINE

A 30-year-old Michał is lost and struggling to make ends meet. Forced by the realities he had to resign from pursuing his artistic career, now learns that he is going to become a father. In an effort to step up to the plate, he accepts a scouting job from an international production making in Poland a film about the Holocaust. During his journey through small provincial towns, the work pushes him to confront history, the present, and his own sense of responsibility.

SYNOPSIS

Michał, a 30-year-old photography graduate, makes a living as a taxi driver in Warsaw after failing to establish himself as an artist. On the day his girlfriend Marysia tells him she is pregnant, he is struggling with depression and facing an uncertain future. Desperate to provide for his family, he accepts a job scouting locations in rural Poland for an international Holocaust film. As he travels across the country, he discovers that the foreign production still views Poland through outdated stereotypes.

Recognizing his ability to connect with people, the producers also ask him to cast local non-professional actors. As villagers begin reenacting the roles of those who betrayed and those who saved Jews during the war, forgotten stories emerge alongside recent memories of refugees crossing the Polish-Belarusian border. The journey gradually becomes a deeply personal confrontation with history, responsibility and identity. Through Michał’s eyes, Poland transforms from a backdrop for history into a living protagonist, revealing the complexity of its people, landscapes and collective memory.



Damian Kocur,
Director and Writer



Marta Szymanowska,
Producer



Anna Gawlita,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find world sales, post-production partners and gap financing. All world rights open. Excited to meet with film festivals’ programmers.

FORMAT / RUNTIME 4K and 16mm / 100’ Colour	MAIN PRODUCTION COMPANY Kia-Ora (Kijora Film)	DELEGATE PRODUCTION COMPANY Kia-Ora	EMAIL marta@kijorafilm.com
LANGUAGES Polish	CO-PRODUCTION COMPANIES Les Contes Modernes, Oma Inge Film	MAIN CONTACT PERSON Marta Szymanowska	PHONE / MOBILE PHONE +48 663500515 +48 609421497
LOCATIONS Poland, particularly region of Podlasie	PARTNERS ATTACHED Eurimages, Creative Europe Media, CNC Cinema du Monde, MDM, MBR, Polish Film Institute	ADDRESS KIA - ORA sp. z o.o. Mładzka 8/7 04-136 Warsaw Poland	kijorafilm.com
BUDGET / FINANCING IN PLACE €1.766.117 / €1.466.117	CREATIVE TEAM Damian Kocur, <i>Director and Writer</i> Anna Gawlita, Marta Szymanowska, <i>Main Producers</i> Michał Edelman, Eliza Rycembel, <i>Main Cast</i> Jakub Stoszek, <i>DoP</i> Bettina Bohler, <i>Editing</i> Aleksandra Markowska, <i>Production Designer</i> Kai Tebbel, <i>Sound Designer</i>		

DIRECTOR’S STATEMENT

Conceived as a road movie, *La Manche* follows Michał, an unfulfilled young adult working as a taxi driver. Forced by his current life situation to leave his urban bubble, he embarks on a journey that brings him face-to-face with a deeply polarized Polish society. Traveling across Poland, he encounters people with radically different lifestyles, constantly challenging his personal weaknesses. This experience grows into a coming-of-age story, moving Michał past his oversimplified worldwide into a reality. Poland serves as a key backdrop for this journey. The film deliberately questions existing clichés that reduce the country to a landscape of trauma, aiming instead to pivot towards how we look at violence and collective memory today. Ultimately, *La Manche* connects to the history of refugees seeking shelter during WWII, echoing the recent border crisis. Through this parallel, Michał’s personal growth comes into focus, tracing his shift from an abstract sense of social duty to real, personal accountability for another human being – on a broader, ethical scale but also on an intimate level, as he prepares to accept responsibility for the new life he is bringing into the world.

PRODUCTION COMPANY PROFILE

Kia-Ora is a producing outlet established within Kijora Film, Warsaw based film production company successfully producing fiction and documentary films for 18 years. The company’s focus is on urgent social and ethical issues as well as intimate, locally rooted stories. Their productions have been selected for Berlinale, Busan, Visions du Réel, Slamdance, Karlovy Vary, Camerimage and many other festivals.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|---|
| 2027 | Tales of the Golden Age. Warsaw Pact by Cristian Mungiu, Ioana Uricaru |
| 2025 | Bedrock by Kinga Michalska |
| 2025 | The Big Chef by Tomasz Wolski |
| 2023 | In Ukraine by Piotr Pawlus, Tomasz Wolski |
| 2022 | Slovo by Beata Parkanova |

CHILE, USA, COLOMBIA

LAND OF THE SAVAGES

LA TIERRA DE LOS SALVAJES

FERNANDO GUZZONI

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Fernando Guzzoni is a Chilean writer and director. His film *Blanquita* (2022) won the Silver Lion for Best Screenplay at the Venice Film Festival. His previous films include *Jesús* (2016), premiered in Toronto and San Sebastián, and *Dog Flesh* (2012), written at the Cannes Cinéfondation Residence and winner of Best Film in the New Directors section at San Sebastián. He is currently preparing *People Still Die of Love*, to be shot in the first half of 2027, and is writing and directing *Lovely Savage*. He has also worked as a showrunner and director on Netflix series.

LOGLINE

Chile – 1850. Elías is a powerful slave-owning businessman haunted by sinister nightmares and a dark past. His power and influence are threatened by the rebellions led by Gwamba, an enigmatic slave, and Francisco, a controversial abolitionist, who find themselves trapped in a spiral of corruption, betrayal, and death.

SYNOPSIS

Chile, 1820. Elías, a mixed-race man, has built a fortune trafficking enslaved Afro-descendants. He lives with his daughter Elena and French wife, Gabrielle, whose presence grants him status before a Chilean elite that never accepts him. Francisco, a progressive aristocrat educated in France, leads the abolitionist movement. Though he inherited slaves, he promotes an “experiment”: a community living in apparent harmony. When a ship commissioned by Elías arrives after a catastrophic voyage – its trafficker having thrown dozens overboard from disease and starvation – the fragile order collapses. Among the survivors is Gwanba, a Haitian slave whose arrival awakens Elías’s nightmares. As Gwanba secretly organizes an insurrection, Elías faces crises: suicides among the enslaved, abolitionist attacks, and his daughter’s illness. Meanwhile, Francisco’s convictions erode as the community radicalizes beyond his control. Facing a general uprising, both men – sworn enemies – are drawn into an unthinkable pact to preserve order, betraying their principles. The elite closes ranks to maintain power. But the insurrection is already underway, and neither calculation nor violence can stop it.



Fernando Guzzoni,
Director



Daniel Garcia,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet European coproducers, sales agents, distributors and programers.

FORMAT / RUNTIME Digital / 120’ Colour	MAIN PRODUCTION COMPANY Oso Films	DELEGATE PRODUCTION COMPANY Oso Films	EMAIL daniel@osofilms.net
LANGUAGES Spanish, French	CO-PRODUCTION COMPANIES Foton Pictures	MAIN CONTACT PERSON Daniel Garcia	PHONE / MOBILE PHONE +57 3125756456
LOCATIONS Chile, Colombia	CREATIVE TEAM Fernando Guzzoni, <i>Director</i> Daniel Garcia and Carlos Cusco, <i>Producers</i> Edgar Ramirez and Nahuel Pérez Biscayart, <i>Main Cast</i>	ADDRESS Duble Almeyda 3444, Ñuñoa 7750000 Santiago Chile	osofilms.net
BUDGET / FINANCING IN PLACE € 3.673.671 / € 2.500.000			

DIRECTOR’S STATEMENT

Land of Savages explores the emergence of Chile’s and Latin America’s ruling elite – an elite that aspired to mirror Europe: white, Catholic, and conservative. Through Elías, a mixed-race man who amasses power yet is never accepted by the Creole aristocracy, the film examines how class identity was forged through racial exclusion and colonial violence. The story confronts that elite with the “otherness” it sought to dominate: enslaved Black people, Indigenous communities, and Caribbean migrants, exposing a continent that imagined itself through a white lens while erasing the African and Indigenous influences that shaped its foundations. Blending psychological thriller, western, folk horror and dark comedy, the film follows two seemingly opposed forces: slave owners, embodied by Elías, and abolitionists, represented by Francisco. As social order collapses, both unite to preserve the privileges of their class. Rejecting the solemnity of traditional period drama, the film embraces satire and stylization to expose the contradictions of power, becoming a parable about class and privilege in contemporary Latin America.

PRODUCTION COMPANY PROFILE

Oso Films, founded by Daniel García, senior producer with 25 years of experience in the film industry and more than 17 feature films produced and co-produced, together with director and partner Fernando Guzzoni, who has directed four feature films, was established with the aim of promoting and diversifying both national and international cinema, contributing to a richer global cinematic landscape. The company is committed to supporting filmmakers who bring fresh perspectives, fostering projects with a strong authorial voice and international reach.

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- 2022** **Blanquita** by Fernando Guzzoni
- 2019** **Litigante** by Franco Lolli
- 2019** **La bronca** by Diego Vega, Daniel Vega
- 2018** **Niña errante** by Ruben Mendoza
- 2018** **Los silencios** by Beatriz Seigner
- 2016** **Jesus** by Fernando Guzzoni

BULGARIA, CANADA, POLAND, FRANCE, BELGIUM

LIGHT BOXES

THEODORE USHEV

ANIMATION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Theodore Ushev is an Oscar-nominated animator, filmmaker, and visual artist, internationally recognized for his striking visual style, experimental techniques, and politically resonant storytelling. His films include *Blind Vaysha* (2016, Academy Award nominee), *The Physics of Sorrow* (2019, Academy Award shortlisted), *The Wolf* (2024, TIFF), *La Vie avec un idiot* (2025, opening film Annecy IAFF). With hundreds of international awards, Ushev stands among the most distinctive contemporary voices in auteur cinema. Light boxes is his third feature film and his first animated feature.

LOGLINE

In a war-torn town, a young girl escapes reality through a mysterious book leading to a parallel world trapped in endless winter. As a tyrant bans light and hope, rebels fight to restore them in an epic tale of the flight of spirit, love, and resistance against evil forces.

SYNOPSIS

Anna, a 13-year-old girl living in a small town in a war zone, finds refuge in books amid constant bombardments. Defying the restrictions imposed by the Russian occupying forces, she enters a ruined library under Russian control, where she rescues a burning book entitled Light Boxes. The book opens a parallel, dreamlike world where Bianca, Anna’s imaginary double, lives with her parents, Thaddeus and Selah, in a city imprisoned in eternal winter. This frozen existence is ruled by the enigmatic tyrant February, who has outlawed everything that can fly. Guided by Thaddeus and a masked resistance movement known as The Solution, the city’s inhabitants struggle to restore light, warmth, and freedom. As the narrative moves between Anna’s war-torn reality and Bianca’s allegorical world, the battle against February becomes a powerful reflection of resistance to tyranny and the destruction of culture. Through poetic imagery - floating lights, drifting dandelions, and artificial suns - the film explores the endurance of hope in the face of violence and loss. While war threatens to extinguish everything, the human capacity to preserve freedom, memory, and love ultimately prevails.



Theodore Ushev,
Director



Jacqueline
Wagenstein,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To connect with European co-producers, sales agents, and festival programmers who can support financing, international sales, and festival strategy.

FORMAT / RUNTIME Digital (Stop-Motion Animation) / 75' Colour BASED ON <i>Lights boxes</i> by Shane Jones LANGUAGES English, Ukrainian LOCATIONS Sofia, Montreal, France BUDGET / FINANCING IN PLACE € 3.000.000 / € 1.856.380	MAIN PRODUCTION COMPANY Cinelibri CO-PRODUCTION COMPANIES Foliascope, Wjteam, Thalie Productions, Echo Bravo CREATIVE TEAM Theodore Ushev, <i>Director</i> Jacqueline Wagenstein, <i>Producer</i> Lubomir Bakchev, <i>DoP</i>	DELEGATE PRODUCTION COMPANY Cinelibri MAIN CONTACT PERSON Jacqueline Wagenstein ADDRESS Ivan Vazov 36 1000 Sofia Bulgaria	EMAIL jwagenstein@colibri.bg PHONE / MOBILE PHONE +359 8877726952 cinelibri.com
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DIRECTOR’S STATEMENT

Light Boxes is a project I have carried within me for more than thirteen years. Shane Jones’s novel captivated me with its poetic power and singular imagination, but I never wanted to make a literal adaptation. I wanted to create a film that speaks to our own time. I chose to tell the story through Anna, a young girl living in a war-torn town whose reality gradually merges with the fable of February’s endless winter. For me, these two worlds are inseparable. One reflects the other, revealing how imagination can become an act of resistance. Stop-motion is essential to this vision. Puppets crafted from worn fabrics and fragile materials will carry the physical traces of survival, while light and shadow, sound and silence, create a world where winter itself becomes a character. Light Boxes is a film about refusing despair. At a time when war, tyranny, and fear continue to threaten human dignity, I believe cinema can preserve memory, nurture empathy, and remind us that hope is never an illusion. Even the longest winter must eventually give way to spring.

PRODUCTION COMPANY PROFILE

Cinelibri is a Bulgarian production company focused on feature films, documentaries, and animation, with a strong emphasis on literary adaptations and auteur-driven cinema. Current projects include Light Boxes, a stop-motion feature by Theodore Ushev, and Angel’s Torah, a documentary about Angel Wagenstein. The company has also produced films on Jean-Jacques Annaud and Liv Ullmann. Cinelibri organizes the world’s largest international Book-to-Film festival and operates its own film distribution company.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|---|
| 2026 | Angel’s Torah by Lachezar Avramov |
| 2025 | In Libris Veritas by Dimitar Kotzev |
| 2021 | Oxymoron of Eternity by Jacqueline Wagenstein |
| 2020 | Cinema Lesson with Jean-Jacques Annaud by Boris Siromahov, Georgi Toshev |
| 2019 | I Know What You Did by Stanislava Ivy |
| 2018 | Liv Ullmann: The House of Memories by Georgi Toshev |

GREECE, GERMANY

LIONFISH

THANASIS TROUBOUKIS

FICTION FEATURE | FINANCING

FOCUS ON
GREECE

EKKOMED
HELLENIC FILM & AUDIOVISUAL CENTER



DIRECTOR’S BIOGRAPHY

Thanasis Trouboukis is a Greek filmmaker exploring cinema on the fluid border between fiction and documentary. His work questions memory, reality, dreams and the ambiguity between them. He is a graduate of Le Fresnoy under the mentorship of Béla Tarr. His short films have been selected by numerous festivals, among them Oberhausen, Sarajevo, Palm Springs, Warsaw, Hong Kong, CPH:DOX, Vienna Shorts, Montréal FNC, Documenta 14. Filmography: *Last Tropics* (2025), *Under the Lake* (2022), *Dear Joel* (2020), *Dark Sand* (2019), *Whale 52* (2016). *Lionfish* is his feature-length directorial debut.

LOGLINE

An aquatic malady threatens a forgotten Greek coastal village that engages in illegal dynamite fishing.

SYNOPSIS

A remote Greek fishing village faces a threat from the sea. Tropical fish invade from exotic oceans, green algae cover the water’s surface, swarms of jellyfish wash up on the shore. The lionfish, with their venomous spines, are just one symptom of the aquatic malady. As these phenomena escalate, the villagers resort to dynamite fishing.

Thomas (29) is an active member of the dynamite fishing community. Sofia (25) works for the summer season at a seaside hotel. In the midst of all this, their lives become intertwined once again.

As the environmental crisis intensifies, the village is gradually abandoned. First, the tourists leave. Following an accident at an offshore oil rig, the sea becomes polluted with oil. The military evacuates the area in a state of emergency. Only a few residents remain. A legend spreads about the presence of a sea monster.

Thomas and Sofia stay together until the very end of this small world, seeking resilience.

Set in late summer against the backdrop of the Mediterranean, *Lionfish* is a collective portrait of the end of an era.



Thanasis Trouboukis,
*Director,
Screenwriter and
Producer*



Vicky Miha,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Mainly looking for co-producers, post support, sales agents, equity and festival reps. Also open to international partners drawn to the film’s themes.

FORMAT / RUNTIME

16mm film/ 100’

Colour

LANGUAGES

Greek, English

LOCATIONS

Greece

BUDGET / FINANCING IN PLACE

€ 1.000.000 /

€ 710.000

MAIN PRODUCTION COMPANY

asterisk*, Thanasis Trouboukis

CO-PRODUCTION COMPANIES

Studio Zentral

PARTNERS ATTACHED

Hellenic Film & Audiovisual Centre - EKKOMED, Hellenic Broadcasting Corporation - ERT S.A., Centre national du cinéma et de l’image animée - CNC, Berlin AIR / Nipkow Programm, Medienboard Berlin-Brandenburg, Thessaloniki International Film Festival, Sarajevo Film Festival, Goethe-Institut/First Films First, Onassis Culture

CREATIVE TEAM

Thanasis Trouboukis, *Director, Screenwriter and Producer*
Vicky Miha, *Producer*
Christine Hartmann, *Co-Producer*

DELEGATE PRODUCTION COMPANY

asterisk*, Thanasis Trouboukis

MAIN CONTACT PERSON

Thanasis Trouboukis,
Vicky Miha

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DIRECTOR’S STATEMENT

With *Lionfish*, my intention is to create an elevated environmental thriller about the last days of a Mediterranean fishing village.

The initial idea was born in Crete, when I first encountered the abundance of lionfish while freediving. Their invasion revealed a marine crisis that is already present in the Mediterranean.

Dynamite fishing has a long history in Greece. Seeking immediate profit, the dynamite fishermen destroy the very sea that sustains them. This contradiction reflects humanity’s extreme exploitation of nature.

As the environmental crisis intensifies, the legend of a sea monster spreads through the village. Like a divine punishment, the creature lurks in the dark waters, unseen yet menacing. In an inversion of the Garden of Eden, Sofia and Thomas become the last two people in a lost paradise, searching for a new beginning after the catastrophe.

The film will be shot on 16mm, using underwater cinematography to portray this marine dystopia as documentation, like a memory from the future.

Lionfish is a film about resilience: the resilience of people, relationships, and nature itself. Like the lionfish, Thomas and Sofia must learn how to survive on a dying land.

PRODUCTION COMPANY PROFILE

Founded in 2019 by producer Vicky Miha, asterisk* brings together production, consulting, and post-production under one umbrella. From the outset, the company has pursued a dual mission: co-producing ambitious projects with strong international potential, while providing consulting services that increase the viability and visibility of projects across Europe and beyond. This hybrid model has enabled asterisk* to build an extensive international network of producers, sales agents, distributors, and financiers, while accumulating deep expertise in contemporary European production practices.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **Objet a** by Ann Oren
2026 **A Prayer for the Dying** by Dara van Dusen
2024 **Quiet Life** by Alexandros Avranas
2024 **The Exalted** by Juris Kursietis
2022 **Dog Watch** by Gregoris Rentis
2021 **The Man with the Answers** by Stelios Kammitis

ROMANIA, POLAND, BULGARIA, MOLDOVA

MAGNUM OPUS

BOGDAN MIRICĂ

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Bogdan Mirică is an acclaimed Romanian writer and director, recognized for his distinctive voice in Romanian contemporary cinema. His debut feature, *Dogs* (2016), premiered in Un Certain Regard at the Cannes Film Festival, winning the FIPRESCI Award. He gained further international recognition with HBO Europe’s *Umbre (Shadows)* 2014-2019, one of Romania’s most successful TV series. His second feature, *Boss* (2023), premiered at TIFF Romania and received multiple nominations at the 2024 Gopo Awards. *Magnum Opus* will be his third feature film.

LOGLINE

Determined to prove his uber-famous actor father sabotaged his latest movie, filmmaker Alex Ghica delves into full detective mode, clashing with his flamboyant family, his explosive crew and a tenacious Police investigator. The line between comedy and tragedy blurs as chaos ensues, egos clash, and secrets unravel.

SYNOPSIS

Magnum Opus is a dive into the eccentric life of a celebrity family, where dysfunction meets high art. The patriarch, Victor, is an egomaniac actor so anchored in his own legend that he might as well have a statue of himself. At the other end of the table reigns the matriarch, Ariana, a renowned mezzo-soprana, with her voice as commanding as her presence. Now enter Alex, the son and film auteur, trying to find his footing in the shadow of his parents, scarred equally by their absence and their presence in his life. Alex’s life unravels when the lead actor of his current film suffers a suspicious accident, leaving him in a coma and halting production. Forced into detective mode, Alex suspects the usual culprit: his father. At the other end of the investigation sits Carmen, a detective whose relentless search for the truth draws him into the allure of reshaping reality, turning him into an amateur filmmaker. The only ally Alex has in the quest is his film producer Cristina – a no-nonsense woman determined to slice through the male-o-centric film industry. When these personalities collide, the emotional impact erupts during a flamboyant family dinner that descends into sheer chaos.



Bogdan Mirică,
Director and Writer



Ioana Lascăr,
Producer



Radu Stancu,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Our goal is to meet potential investors, co-producers, sales agents and festival programmers, mainly from Europe, North and South America, Asia.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY deFilm	DELEGATE PRODUCTION COMPANY deFilm	EMAIL ioana@defilm.ro
LANGUAGES Romanian	CO-PRODUCTION COMPANIES Lava Films, Screening Emotions, 609 Film	MAIN CONTACT PERSON Ioana Lascăr	PHONE / MOBILE PHONE +40 740126054
LOCATIONS Romania	PARTNERS ATTACHED Romanian Film Center, Romanian Government - OFIC, Eurimages - Council of Europe, Polish Film Institute, Bulgarian National Film Center, Centrul National al Cinematografiei Moldova, Creative Europe - Media of the European Union, Ursus & Media Investment Communication, Kaufland & McCann Erickson	ADDRESS Dimitrie Racoviță 29 023992 Bucharest Romania	defilm.ro
BUDGET / FINANCING IN PLACE € 1.780.000 / € 1.610.000	CREATIVE TEAM Bogdan Mirică, <i>Director and Writer</i> Radu Stancu and Ioana Lascăr, <i>Main Producers</i> Vlad Brumar, Vlad Ivanov, Iulian Postelnicu, <i>Main Cast</i> Andrei Butică, <i>DoP</i> Simona Pădurețu, <i>Production Designer</i> Dana Paparuz, <i>Costume Designer</i> Michal Fojcik, <i>Sound</i>		

DIRECTOR’S STATEMENT

We’ve come to see the world through the screens of our phones, tablets, and TVs, where the image of an object has become more important than the object itself. We all measure ourselves against unrealistic standards of beauty, efficiency, and success - and, inevitably, when we face failure, the emotional impact is magnified by the countless opinions lurking behind everyone else’s screens. But an opinion is not the truth, and an image is not reality. As Alex Ghica, the protagonist of *Magnum Opus*, says, we’ve become “sad, naked apes dancing in front of a distorted mirror.” I want *Magnum Opus* to emerge from the dynamics of a dysfunctional family of artists - individuals who have dedicated their lives to the construction of image, only to become imprisoned by it. The film is built around endless monologue rebounds that never become conversations, emotional fractures, buried resentments, and silences that can last for years - creating situations that are at once absurdly funny and painfully tragic.

PRODUCTION COMPANY PROFILE

deFilm is a Bucharest-based production company founded in 2009. We develop and produce distinctive films with international ambition, collaborating with filmmakers whose works combine artistic vision with broad cultural relevance. Since our beginnings in independent short films, we have built a slate of award-winning features and documentaries selected at major festivals including Cannes, Venice, Berlin, Locarno and IDFA. Our work is driven by long-term creative partnerships, international co-productions and tailored financing strategies.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **Titanic Ocean** by Konstantina Kotzamani
- 2026** **Atlas of the Universe** by Paul Negoescu
- 2025** **Mailin** by Maria Silvia Esteve
- 2025** **Milk Teeth** by Mihai Mincan
- 2025** **I Only Rest in the Storm** by Pedro Pinho
- 2022** **To the North** by Mihai Mincan

FRANCE, BELGIUM, PALESTINE

NEWS FROM LOD: A LETTER TO CHANTAL AKERMAN

NEWS FROM LOD : UNE LETTRE À CHANTAL AKERMAN

MICHALE BOGANIM

DOCUMENTARY FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

Michale Boganim is a French filmmaker trained at the National Film and Television School (UK). Working across documentary and fiction, her films explore themes of memory, exile, and displacement. Her recent works include *Tel Aviv–Beirut* (2023), which premiered at the Tokyo International Film Festival; *The Forgotten Ones* (2021), presented at the Venice International Film Festival, CPH, and DOC NYC; *Land of Oblivion* (2011), screened at Venice and Toronto; and *Odessa... Odessa!* (2005), which premiered at Sundance and the Berlinale before screening at more than 50 festivals worldwide.

LOGLINE

In 2014, Chantal Akerman left a few notes for a film about Lod, a mixed Arab-Jewish city at the heart of Israel-Palestine, where histories, identities, and memories collide. Ten years after her passing, filmmaker Michale Boganim returns to the city she first encountered while making an earlier documentary. Conceived as a cinematic letter to Chantal Akerman and guided by those who continue to inhabit this fractured place, *News from Lod* explores everyday coexistence, inherited wounds, and the enduring traces of history in the shadow of war.

SYNOPSIS

The discovery of Chantal Akerman’s notes for a film about Lod, an Arab-Jewish city at the heart of Israel-Palestine, inspired filmmaker Michale Boganim to begin a dialogue across time. Ten years after Akerman’s passing, she returns to the city, carrying a simple question: what would she tell her about Lod today? In Lod/al-Lydd, memories overlap and compete: those of the Palestinians expelled in 1948, the Mizrahi Jews who later settled there, and more recent arrivals from the former Soviet Union, Ethiopia and Asia.

Today, Lod stands as a fragile microcosm of the region, its coexistence strained by the war in Gaza and the wider regional turmoil. Guided by encounters, the film assembles a mosaic of voices: a Palestinian grocer, a Moroccan Jewish mother, a Ukrainian immigrant, a Russian student, a Bedouin worker. Through them emerge the themes that run through both Akerman’s and Boganim’s work—exile, displacement, solitude, and invisible borders. *News from Lod* is a letter from the present, bearing witness to a city that resists any single narrative. In Lod, history is never past. It lingers in the stones, inhabits the silence, and returns through the ghosts that still walk its streets.



Michale Boganim,
Director



Michel Zana,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find partnerships with European co-producers, broadcasters, festival representatives, distributors, international sales agents, and funds.

FORMAT / RUNTIME HD / 90' Colour	MAIN PRODUCTION COMPANY Blue Train Films	DELEGATE PRODUCTION COMPANY Blue Train Films	EMAIL tdelapailonne@bluetrainfilms.fr michalebog@yahoo.fr
LANGUAGES Arabic, Hebrew, Russian, Amharic, French	CO-PRODUCTION COMPANIES Altitude 100, Fresco Films	MAIN CONTACT PERSON Thaïs de La Paillonne Michale Boganim	PHONE / MOBILE PHONE +33 660393593 +33 660491996
LOCATIONS Lod/Al-Lydd (Israel-Palestine)	PARTNERS ATTACHED Centre National du Cinéma et de l’Image Animée (CNC) - Fonds d’Aide à l’Innovation, Centre National des Arts Plastiques (CNAP), Doc’s Up Fund, Région Sud (France)	ADDRESS 47 avenue Daumesnil 94160 Saint-Mandé France	
BUDGET / FINANCING IN PLACE € 300.319 / € 211.463	CREATIVE TEAM Michale Boganim, <i>Director and Writer</i> Yoann Morvan, <i>Writer</i> Michel Zana, <i>Main Producer</i> Guillaume Malandrin, <i>Producer</i> Nathalie Durand, <i>DoP</i> Alexandra Strauss, <i>Editing</i>		

DIRECTOR’S STATEMENT

I first discovered Lod while filming my documentary *The Forgotten Ones* (Venice Days) in 2021. Since then, the city has never stopped haunting me. When I came across Chantal Akerman’s notes for an unfinished film about Lod, I recognised many of the questions the city had already raised for me. Conversations with anthropologist Yoann Morvan revealed the complexity of Lod/al-Lydd, a city shaped by historical wounds that have never healed and by the violence of the present.

A silent epicentre of the Palestinian displacement of 1948, Lod/al-Lydd has also been shaped by successive waves of migration: Mizrahi Jews, immigrants from the former Soviet Union and Ethiopia, and more recent arrivals from Asia and Africa. The 2021 riots and the war in Gaza have deepened these divisions, further eroding the city’s fragile coexistence.

News from Lod is a cinematic letter to Chantal Akerman. It does not seek to explain the city, but simply to spend time with it — to observe its rhythms, silences, and faces, and to let it gradually reveal itself. From this city marked by tragedy, the film sends fragmentary news: deeply human dispatches carried by its people, its places, and the passage of time.

PRODUCTION COMPANY PROFILE

Founded in 2017 by Michel Zana, Blue Train Films is dedicated to champion politically engaged cinema and support emerging talents in both fiction and documentary. Among the company’s first productions are *Only Silence* (2017), a short film by Lebanese director Katia Jarjoura about the journey of a Syrian refugee in France, and *Sudan, Remember Us*, a feature-length documentary by Hind Meddeb, which was previewed at the Giornate degli Autori (Venice Film Festival 2024) and TIFF Docs 2024.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2026 | The Blue Line by Marie Dumora |
| 2024 | Sudan, Remember Us by Hind Meddeb |
| 2022 | Escape by Katia Jarjoura |
| 2018 | Young Solitude by Claire Simon |
| 2018 | Grain by Semih Kaplanoğlu |
| 2018 | 3 Days in Quiberon by Emily Atef |

GREECE, THE NETHERLANDS, CYPRUS

PATRIMONIAL FEARS AND OTHER ILLUSIONS

KLIRONOMIKOI FOVOI KAI ALLES PSEVDESTHISIS

ELINA PSYKOU

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Born in Greece in 1977, Elina Psykou studied filmmaking and sociology in Athens. Her first feature as a screenwriter-director, *The Eternal Return of Antonis Paraskevas*, premiered at the Berlinale Forum in 2013. Her second feature, *Son of Sofia*, premiered in competition at the Tribeca Film Festival in 2017 and won the Best International Narrative Feature Award. Both these two films were part of the European Film Awards’ selection list in 2013 and 2017 accordingly. Her first feature documentary, *Stray Bodies*, premiered at the 2024 CPH:DOX.

LOGLINE

As David Copperfield arrives in Athens to make the Acropolis “disappear”, three women of the same family confront their fears. An elderly retiree, who has just killed her abusive husband, dreams of taking a plane for the first time in her life to fly away to Hawaii. A one-eyed performer returns to her Gorilla Girl persona while struggling to remember how she lost her eye. And a Bulgarian immigrant flees her marriage in search of an abortion. Together, they attempt the impossible, daring to discover surreal ways to make the family’s dark past “disappear”, before it can haunt the next generation.

SYNOPSIS

An entire Greek family gathers to celebrate the 5th birthday of Manolis, until the great-grandfather suddenly faints. At the hospital Manolis’ great-grandma Mrs. Lily (81) realizes that her husband is going to be just fine. But this is a man who has been abusing her for years. As Mrs. Lily dreams of finally catching a break, she kills him-ensuring he never returns home again. Meanwhile, Manolis’ grandma one-eyed Afroula (59) slips back into the Gorilla Girl’s suit in a vain attempt to help her failing magician husband, Lakis (Mrs. Lily’s son), book more magic shows. But David Copperfield is coming to Greece to make the Acropolis disappear, and Lakis’ old lie about being the magician’s teacher is at risk of being revealed. As this unfolds, Manolis’ Bulgarian mother, Helena (35), pregnant with her second child, secretly gets an abortion and runs away from her violent husband Konstantinos (Mrs. Lily’s grandson and the son of Afroula and Lakis). At the New Year’s Day family dinner, old traumas, fears, and lies come back to the surface.

FOCUS ON
GREECE

EKKOMEA
HELLENIC FILM & AUDIOVISUAL CENTER



Elina Psykou,
Writer, Director and Producer



Maria Drandaki,
Producer



Konstantinos
Vassilaros,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
To meet potential
investors, sales agents
and international festival
programmers

FORMAT / RUNTIME
Digital / 110’
Colour

LANGUAGES
Greek, English

LOCATIONS
Athens, Greece

**BUDGET /
FINANCING IN PLACE**
€ 2.000.000 /
€ 1.800.000

**MAIN PRODUCTION
COMPANY**
Jungle Films

**CO-PRODUCTION
COMPANIES**
Homemade Films,
StudioBauhaus, Studio Ruba,
Bark Like a Cat

PARTNERS ATTACHED
Eurimages, Creative Europe
Media, Ekkomed, Ert,
Netherlands Film Fund, Sekin

CREATIVE TEAM
Elina Psykou, *Writer, Director
and Producer*
Maria Drandaki, Konstantinos
Vassilaros, *Producers*
Xenia Kalogeropoulou,
Antonis Kafetzopoulos, Makis
Papadimitriou, *Main Cast*
Nikolas Karanikolas, *DoP*
Pinelopi Valti, *Production
Designer*

**DELEGATE PRODUCTION
COMPANY**
Jungle Films

MAIN CONTACT PERSON
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DIRECTOR’S STATEMENT

Patrimonial Fears and other Illusions is a story about intergenerational trauma and how it manifests through fears, lies and violence. It’s about the small, everyday fears and lies, specifically tailored to our personalities, that hinder direct and honest communication with our loved ones, make connecting with people and forming emotional bonds harder and stand in the way of our freedom. Instead, they create a parallel reality, an illusion that restricts and suffocates us, keeping us captive. It’s also a story about the great collective fears and lies we inherit from our families, our religion and our homeland that make us feel guilty, threaten us, control us, keep us trapped and often turn us violent. It’s about visible and invisible, everyday abuse - both physical and symbolic - about the violent way we raise our children and about the covert aggression of familial love. At the end of the day, it’s a story about the violent nature of fear. My main tool in exploring these themes is the concept of “legacy” as intergenerational trauma, as a weight that inherently transmits fear, lies and violence, same as a hereditary disease would.

PRODUCTION COMPANY PROFILE

Jungle Films is an Athens-based production company founded by filmmaker Elina Psykou, with the aim of producing and co-producing her own projects as well as films by close collaborators and emerging auteurs. Since its establishment, Jungle Films has been involved in the production and co-production of internationally acclaimed Greek films. The company produced Psykou’s documentary *Stray Bodies* (2024, CPH:DOX), and Dimitris Kanellopoulos’ debut feature *Pack of Sheep* (2021, Cairo IFF). Jungle Films has recently co-produced Alexis Alexiou’s new feature *Sea of Glass* (2026, Edinburgh IFF).

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- 2026** **Sea of Glass** by Alexis Alexiou
2024 **Stray Bodies** by Elina Psykou
2021 **Pack of Sheep** by Dimitris Kanellopoulos

ITALY, FRANCE

PRIMO VIAGGIO

ALESSANDRO CASSIGOLI

CASEY KAUFFMAN

FICTION FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Alessandro Cassigoli and Casey Kauffman are an Italian-American directing duo working across fiction and documentary cinema. Their latest film, *Vittoria* (2024), premiered in the Official Selection of the Venice Film Festival, where it won the FEDIC and Arca CinemaGiovani awards. It was distributed by Teodora, sold to 20+ territories, and was nominated for a David di Donatello. They also directed *Californie* (2021), awarded the Europa Cinemas Label at Venice’s Giornate degli Autori, and *Butterfly* (2018), which premiered at Rome’s Alice nella Città, IDFA, and Hot Docs, and won Italy’s Globo d’Oro for Best Documentary.

LOGLINE

A twenty-year-old from Naples who survives on petty scams takes a job transporting narcotics from Malaga back to Italy, believing it’s his chance to get ahead. But it’s the first time he has stepped out of the insular world of his neighbourhood, and the people he meets while in Spain awaken something within him, leading to a detour that alters the course of his life.

SYNOPSIS

Carlo, twenty, lives alone with his grandpa - his mother passed years ago and his father is absent. After quitting school, Carlo began surviving on small scams. Now his grandpa is urging him to leave Naples to work in Germany. Carlo refuses, he has his own plan.

Carlo travels to Spain. It’s his first trip away from home. His job is to drive narcotics from Málaga back to Italy. His handler, Armando, embodies the rigid world Carlo comes from. But at his hotel, he also meets Lucky, a well-traveled Argentinian, and Sarah, a free-spirited French student. Their worlds feel unfamiliar, yet intriguing.

While waiting for the cargo, Carlo is drawn to their way of life. But when the drugs arrive, he slips back into his role and leaves without saying goodbye. After a tense mishap en route, Carlo impulsively seeks out Sarah who’s back in Marseille. But she seems different in her own environment and Carlo’s insecurity ruins the connection.

Carlo prepares to continue the journey, but a simple phone call from Lucky breaks him down. The thought of returning to his former life is unbearable. He finds a way to get the drugs to Naples and walks away, toward the unknown and new possibilities.



Alessandro Cassigoli,
Director, Writer and Editing



Casey Kauffman,
Director and Writer



Benedetta Barroero,
Producer



Nanni Moretti,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To connect with sales agents, investors, and festival programmers, as well as partners interested in supporting and championing the project.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY Sacher Film	DELEGATE PRODUCTION COMPANY Sacher Film	EMAIL barroero.benedetta@gmail.com
LANGUAGES Italian, Spanish, French	CO-PRODUCTION COMPANIES Halley Production	MAIN CONTACT PERSON Benedetta Barroero	PHONE / MOBILE PHONE +39 065744725 +39 3405466826
LOCATIONS Naples, Malaga, Marseille	PARTNERS ATTACHED Rai Cinema, Coup de Coer Productions	ADDRESS Via Raffaello Giovagnoli 6 00158 Rome Italy	sacherfilm.eu
BUDGET / FINANCING IN PLACE € 920.000 / € 790.000	CREATIVE TEAM Alessandro Cassigoli, <i>Director, Writer and Editing</i> Casey Kauffman, <i>Director and Writer</i> Nanni Moretti, Benedetta Barroero, <i>Main Producer</i> Mario Di Frenna, Sarah-Louna Darnon, Lucky Salvadori, <i>Main Cast</i> Emilio Maria Costa, DoP Marcella Mosca, <i>Production Designer</i> Julien Perez and Antonio Casparriello, <i>Sound</i> Egidio Giordano and Alessia Foraggio, <i>Casting Director</i>		

DIRECTOR’S STATEMENT

During a previous shoot in Naples we met a man who ran drugs from Málaga back to Italy for little money and huge risk. We set out to meet others from that world, but rather than hardened criminals, we found ordinary young men without prospects. Many wanted out. The few who succeeded spoke of experiences that allowed them to imagine themselves differently. In our film, our character’s first drug run is this new experience. He steps out of his world and is changed.

Vittoria and *Californie*, were based on real stories performed by the people who lived them. We blended script with realism. To preserve this approach with *Primo viaggio*, we cast a non professional whose life resembles our character’s emotional change. The filming process has forced him to grapple with his past and project a different future. This in turn has given the film a raw and transformational quality.

We continue to work with a small crew and handheld camera. We have a meticulous screenplay but none of the cast has seen it - all dialogues are theirs. As with previous films, we shot chronologically and edited between production blocks so the film could evolve through the performances.

PRODUCTION COMPANY PROFILE

Sacher Film is an independent film production company founded in 1987 by acclaimed director Nanni Moretti and Angelo Barbagallo. In addition to producing Moretti’s own films, Sacher Film has contributed to the development of Italian cinema by focusing on emerging directors.

It boasts a catalog of successful films and auteurs, including Carlo Mazzacurati, Daniele Luchetti, and Mimmo Calopresti. Since 2007, Sacher Film has been managed solely by Nanni Moretti.

Beyond its production work, Sacher Film has also been managing the Cinema Nuovo Sacher in Rome since 1991.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2025	Succederà questa notte by Nanni Moretti
2024	Vittoria by Alessandro Cassigoli, Casey Kauffman
2024	Almost Home (Quasi a casa) by Carolina Pavone
2023	A Brighter Tomorrow (Il sol dell’avvenire) by Nanni Moretti
2021	Three Floors (Tre piani) by Nanni Moretti
2015	My Mother (Mia madre) by Nanni Moretti

SWITZERLAND, FRANCE, CANADA

QUIET LAND

URSULA MEIER

FICTION FEATURE | FINANCING

FOCUS ON
SWITZERLAND

SWISS FILMS



DIRECTOR’S BIOGRAPHY

Swiss-French filmmaker Ursula Meier, who studied filmmaking in Belgium, is an internationally acclaimed and award-winning director. Her films include *Home* (2008) which premiered at the Cannes Film Festival’s Critics’ Week, and *Sister* (2012) which won the Silver Bear-Special Prize at the 62nd Berlinale and was nominated for the Independent Spirit Awards-Best Foreign Film. Both were chosen as Switzerland’s official submissions for the Academy Awards. *The Line* (2022) was selected for the Official Competition at the Berlinale. She served on the juries of the 69th Venice and 66th Berlin Film Festivals and chaired the Caméra d’Or Jury at the 71st Cannes Film Festival.

LOGLINE

Armed with his trusty analog camera, respected Montana Highway Patrol officer Connor McCluskey, in is early seventies, is investigating two puzzling fatal car crashes. Following a medical evaluation, he is dismissed from the force. Concerned that Maggy Jones, a 70-year-old woman who owns land in the same area, may suffer the same fate, Connor continues his investigation on his own. Has he uncovered an inexplicable criminal plot, or is he slowly losing his mind? Meanwhile, Soledad Williams, a young art curator moved by Connor’s photos of auto accidents, is determined to reveal his life’s work, at the risk of reopening old wounds.

SYNOPSIS

When an elderly farmer meets his maker at the bottom of a Montana lake, drunk driving and old age are deemed the cause, and the case is quickly closed. However, ace Highway Patrol officer Connor McCluskey suspects that the incident may be linked to a previous dubious accident. Already in his early seventies, Connor is sent for a medical evaluation and his employment immediately terminated. Yet the case continues to haunt him. Plus, he fears that Maggy Jones (70), who owns land in the same area may also be in danger. So, Connor packs up his trusty analog camera and continues investigating on his own, dragging Maggy into his unsanctioned sleuthing.

Has Connor actually uncovered a complex criminal plot in this otherwise “quiet land”, or is the ex-cop slowly losing his mind? As the once infallible cop begins to doubt himself and his mind begins to falter, life offers him one last chance. Connor and Maggy, who have each long-renounced emotional attachments, discover they can still love and be loved – it’s never too late.

Then young museum curator Soledad Williams discovers Connor’s powerful accident-scene photos and is determined to bring his life’s work to light... even at the risk of reopening old wounds.



Ursula Meier,
Director and Writer



Lionel Baier,
Producer



Marion Chollet,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-financiers (particulary from United States), distributors, sales agents and brand partners to complete financing and maximize the film’s international reach.

FORMAT / RUNTIME 16/9 / 120'	MAIN PRODUCTION COMPANY Bande à part Films	DELEGATE PRODUCTION COMPANY Bande à part Films	EMAIL lionel.baier@gmail.com marion@bandeapartfilms.com
LANGUAGES English	CO-PRODUCTION COMPANIES Paradise City Films	MAIN CONTACT PERSON Lionel Baier Marion Chollet	PHONE / MOBILE PHONE +41 213119034 +41 793247175
LOCATIONS Switzerland, Canada	PARTNERS ATTACHED RTS Radio Télévision Suisse	ADDRESS Rue Mauborget 6 1003 Lausanne Switzerland	bandeapartfilms.com
BUDGET / FINANCING IN PLACE € 11.443.061 / € 8.011.942	CREATIVE TEAM Ursula Meier, <i>Director and Writer</i> Lionel Baier, <i>Writer and Main Producer</i> Antoine Jaccoud, Michel Caulea, <i>Writers</i> Émilie Georges - Paradise City Films (France), <i>Coproducer</i> Bill Murray, Léa Seydoux, <i>Main Cast</i> Agnès Godard, <i>DoP</i> Nelly Quettier, <i>Editing</i>		

DIRECTOR’S STATEMENT

Dazzled by Swiss police officer Arnold Odermatt’s stunning black and white analog photographs documenting automobile accidents, the idea of turning that former police photographer into a fictional character, transposed onto American soil, took hold and that desire never left me.

What if his lifelong expertise in using photographic prints to investigate car crashes led him to believe that he’s uncovered a series of murders passed off as run-of-the-mill auto accidents? Car accidents are all the same, be they in the Swiss Alps or the American Rockies. The primary difference lies in the larger-than-life scale of the American landscape, as if urging us to surpass ourselves.

Quiet Land is that desire to dream big — not just in terms of landscape, but also in storytelling. A police investigation, a love story, and above all, a highly personal emotional journey to the self. A meditation on what remains of us when we’re gone. Perhaps nothing. Or perhaps a body of work, the remnants of a gaze that lives on, almost in spite of ourselves, and extends the memory of those we have known. A kind of “roadside movie” — romantic, cruel, dramatic — but, like my previous films, one with touches of humor.

The desire to make of *Quiet Land* a great epic.

PRODUCTION COMPANY PROFILE

Active in production since 2009, Bande à part Films – which brings together directors Ursula Meier, Lionel Baier, Jean-Stéphane Bron, and Frédéric Mermoud – has produced numerous films that have been screened at major international film festivals (Cannes, Locarno, Berlin, Venice).

Recent productions include *Dog on Trial*, actress Laetitia Dosch’s directorial debut, selected for Cannes Film Festival – Un Certain Regard 24, *The Safe House*, selected for the International Competition at the 75th Berlin International Film Festival, and *The Deal*, a TV series premiered in competition at Séries Mania 25.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2026 | I Think You Should Be Here by Elie Grappe, Anna-Marija Adomaityté |
| 2025 | The Deal by Jean-Stéphane Bron |
| 2024 | Dog on Trial by Laetitia Dosch |
| 2023 | Ricardo and Painting by Barbet Schroeder |
| 2018 | Pearl by Elsa Amiel |

USA, SWITZERLAND, FRANCE

SALUT ROBERT

LAURA ISRAEL

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Laura Israel is an acclaimed editor and documentary filmmaker. Her client list for post includes: John Lurie, Lou Reed, Patti Smith, Keith Richards, David Byrne, Sonic Youth, New Order, Ziggy Marley, Ed Lachman and Robert Frank, with whom she archived and preserved his film and video work. She has subsequently directed two acclaimed feature documentaries; *Windfall* (2010 - TIFF, IDFA), which explores wind energy development in a rural town, and *Don’t Blink - Robert Frank* (2015 - NYFF, Berlin), a biographical account of the eponymous artist.

LOGLINE

Salut Robert is a diaristic portrait of revered photographer/ filmmaker Robert Frank assembled from decades of his unseen personal footage and home movies. This is one of our most influential artists at his most up close and personal.

SYNOPSIS

Salut Robert is constructed from Robert Frank’s words and images, offering insight into the artist’s life and work. Dubbed a poet with a camera, Frank is best known for his pictures of a postwar America riven by social and political discord, and for films he made with the Beat Generation and the Rolling Stones. Frank also diligently captured a moving image diary of his life. *Salut Robert* arranges this beautifully restored material to elucidate the evolution of Frank’s filmmaking and photographic expression, showing the immense influence of his creativity on our current visual landscape in a way that was never previously possible. Much like his photography, Frank’s unseen personal films are shot with an immediacy and rhythm that conveys his unique vision and self-reflection. As he wanders around his workroom speaking candidly to the camera, or walks the streets of New York we experience his viewpoint firsthand. Spanning nearly half a century, *Salut Robert* offers a time capsule of what was both a vibrant and tumultuous time in social and art history.



Laura Israel,
*Director and
Producer*



Ryan Krivoshey,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To connect with investors, finishing funds, streaming platforms, sales agents, festival programmers, distributors and international broadcasters.

FORMAT / RUNTIME Archival film and video, digital video / 90’ Colour LANGUAGES English LOCATIONS Archival footage from New York City, Mabou (Nova Scotia), Switzerland, Beirut, Russia, and Egypt. Original footage from New York City. BUDGET / FINANCING IN PLACE € 714.312 / € 615.503	MAIN PRODUCTION COMPANY Correspondent Productions CO-PRODUCTION COMPANIES Mira Films, 4 A 4 Productions PARTNERS ATTACHED Robert Frank Foundation, Executive Producer: Kaspar Fleischmann, Executive Producer: Guy Halamish, Executive Producer: Max Peltz, Executive Producer: Vicky Kriepps, ARTE / La Lucarne, Jewish Story Partners, Pace Gallery, Zander Galerie, NYSCA CREATIVE TEAM Laura Israel, <i>Director and Producer</i> Ryan Krivoshey, <i>Producer</i> Alex Bingham, <i>Editor</i> Dean Hurley, <i>Composer</i>	DELEGATE PRODUCTION COMPANY Correspondent Productions MAIN CONTACT PERSON Ryan Krivoshey ADDRESS 420 E 54th Street, Suite 3503 10022 New York United States	EMAIL ryan@correspondent-productions.com PHONE / MOBILE PHONE +1 6465863060 +1 9175486200
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DIRECTOR’S STATEMENT

I’ll never forget the day in 1989 when I first worked with Robert Frank. It was thrilling to be editing the music video that he was directing for my favorite band, New Order. His images were so fluid and direct that the edits felt instinctual. We wanted the video to be casual and almost random, as if the footage fell out of the camera. Robert and I strove for this sense of immediacy in all of the films and videos we went on to make over the coming decades. *Salut Robert* also strives to emulate these ideas in this rough, offhanded style, retaining the feeling Robert always sought of someone roaming around in an attic, searching through old mementos. I have since been entrusted with his extensive personal footage archive and feel I am uniquely positioned to make this film. Because *Salut Robert* is constructed from Robert Frank’s unseen personal footage and home movies, the film offers a raw, unfiltered view of Robert’s artistic process and reveals his tenacious ability to create even in the most challenging times with honesty, self reflection and passion. I feel this insight is incredibly valuable today.

PRODUCTION COMPANY PROFILE

Correspondent is a New York-based production company with a commitment to developing and supporting artistic, cinematic, and boundary-pushing filmmaking. Among the initial slate of projects is *Salut Robert*, directed by Laura Israel; *Metropolis*, directed by Anupama Srinivasan and Anirban Dutta; and *Prisoners of War* directed by Sergei Loznitsa.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|------|--|
| 2026 | One More Time by Cindy Kleine, André Gregory (Executive Producer) |
| 2025 | Little, Big, and Far by Jem Cohen (Executive Producer) |
| 2025 | Measures for a Funeral by Sofia Bohdanowicz (Executive Producer) |

ICELAND, CANADA

SHITBALLS

KULUSKÍTUR

ÁLFRÚN ÖRNÓLFSDÓTTIR

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Alfrun is an Icelandic director, writer and performer. Her debut documentary feature *Band*, had its world premiere at HotDocs in Toronto in 2022 and was award-nominated at major film festivals around the world. She is developing several film projects as a writer and director including the feature film, *Shitballs*, as well as working as a theatre director at the City Theatre of Iceland.

LOGLINE

A struggling Icelandic singer and activist who loves plants more than people becomes obsessed with a dying plant species called Shitballs, but to rescue them she needs to regrow her love for humans.

SYNOPSIS

Soley used to be a loved singer and activist in Iceland but has isolated herself from people and lives alone with her plants. Soley is more connected with nature than most, and gets clear messages from plants. Her sister and ex-bandmate who lives in the apartment above thinks she is crazy and hasn’t spoken to her since Soley almost killed both of them by sinking a whaling ship two years ago. Soley discovers that the Shitball, a rare plant living in one lake in Iceland and one in Japan, is becoming extinct. Soley decides to save the Shitballs no matter what. She is convinced that what you give love blossoms, and what you consider shit dies. Still she struggles to regrow her love for humans and receive love herself. In the end, Soley must decide if she is willing to sacrifice her own life for her love of the Shitballs.



Alfrun Ornlófsdóttir,
Writer and Director



Heather Millard,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential financiers and distributors. To introduce the film to international festival programmers.

FORMAT / RUNTIME 4K / 95' Colour	MAIN PRODUCTION COMPANY Compass Films	DELEGATE PRODUCTION COMPANY Compass Films	EMAIL heather@compassfilms.is
LANGUAGES Icelandic, English, Japanese	CO-PRODUCTION COMPANIES Unité Centrale Productions	MAIN CONTACT PERSON Heather Millard	PHONE / MOBILE PHONE +354 6935698 +1 5149692921
LOCATIONS Iceland, Japan	PARTNERS ATTACHED Icelandic Film Centre, Icelandic film and television reimbursement, RUV National Broadcaster Iceland, marvaða, Telefilm Canada, Maison 4:3, Creative Europe	ADDRESS Ingólfsstræti 5, 3rd Floor 101 Reykjavík Iceland	compassfilms.is
BUDGET / FINANCING IN PLACE € 2.072.000 / € 1.662.000	CREATIVE TEAM Alfrun Ornlófsdóttir, <i>Writer and Director</i> Heather Millard, Thordur Jonsson, <i>Producers</i> Galile Marion Gauvin, <i>Co-Producer</i> Elín Hall, Ásthildur Úa, <i>Main Cast</i> Frank van den Eeden, <i>DoP</i> Hulda Helgadóttir, <i>Production Designer</i> Karen Briem, <i>Costume Designer</i> Evalotte Oosterop, <i>Hair and Make Up Designer</i> Magnús Jóhann Ragnarsson, <i>Composer</i>		

DIRECTOR’S STATEMENT

The Shitballs (Marimo Algae) are beautiful despite their ugly name. They have some unexplainable magic to them, and nobody knows what they only exist in two lakes in the world, one in Iceland and one in Japan. These mystical beings would not leave me alone until I had written a story inspired by their existence where they play a big role. There will be no environmental preaching or propaganda, but I like to raise questions about the value of non-human organisms and our relationship to Mother Nature that are super important at this moment in time when we are facing an ecological crisis. The protagonist Soley (flower name), has a very special bond with nature and through her eyes the audience will experience the non-human phenomena as living beings and sympathise with them. The camera will get very close and see the texture and movement of plants and trees to accentuate their characteristics. The visual style is grounded and playful in line with how the lead character sees the world.

PRODUCTION COMPANY PROFILE

Compass Films is a Reykjavík-based production company, headed by Heather Millard and Thordur Jonsson, which makes ambitious films and series from Iceland and around the world. Notable releases include: *O* by Rúnar Rúnarsson selected for the Orizzonti Corti short film competition at the Venice Film Festival, shortlisted for the European Film Awards and pre-selected for the Academy Awards, *When the Light Breaks (Ljósbrót)* by Rúnar Rúnarsson that was the Opening Film of Un Certain Regard at the Cannes Film Festival 2024.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026 Sundruð by Fan Sissoko
- 2026 Time & Water by Sara Dosa
- 2025 Ormhildur the Brave by Þórey Mjallhvít
- 2024 O by Rúnar Rúnarsson
- 2024 When the Light Breaks by Rúnar Rúnarsson

UKRAINE, UNITED KINGDOM

SOMETHING STRANGE
HAPPENED TO ME
ДЕЩО ДИВНЕ
СТАЛОСЯ ЗІ МНОЮ
DMYTRO
SUKHOLYTKYY-SOBCHUK

FICTION FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

Dmytro Sukholytkyy-Sobchuk is a Ukrainian filmmaker, EFA member, and Head of the Ukraine Oscar Committee (2024-25). Founder of the Terrarium script platform and Mellivora Production LLC. His debut feature *Pamfir* (2022, UA/FR/PL/CL/DE/LU) premiered at Cannes Directors’ Fortnight, received an EFA nomination, and won 39 international awards. His documentary *Silent Flood* (2025, UA/DE) won Silver Horn for directing in Krakow IFF and Best Cinematography at IDFA. He is currently working on his second fiction feature – *Something Strange Happened to Me*.

LOGLINE

We see in strangers those who left us long ago.

SYNOPSIS

Svitlana, an architecture teacher, offers private tutoring at home while simultaneously restoring her house after the de-occupation by Russian forces. Her world is shaped by her students, a neighbor who practices unconventional psychological techniques, and Korniy, a detective. Svitlana allows her neighbor to hold Hellinger family constellations in her home. Unexpectedly, one of these sessions triggers a chain of events: the students stumble upon a dangerous discovery, and Svitlana and Korniy are transported over 100 years into the past. United by their shared experiences of war, Svitlana and Korniy become the closest of companions for one evening.



Dmytro Sukholytkyy-Sobchuk, *Director, Writer and Main Producer*



Diana Nazaruk, *Executive Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors, philanthropic funders, TV broadcasters and international festival programmers, especially in Europe.

FORMAT / RUNTIME Digital, 16 mm / 150’ Colour	MAIN PRODUCTION COMPANY Mellivora Production LLC	DELEGATE PRODUCTION COMPANY Mellivora Production LLC	EMAIL mellivoraproduction@gmail.com
BASED ON Theatrical play <i>Something Strange Happened To Me</i>	CO-PRODUCTION COMPANIES Wellington Films	MAIN CONTACT PERSON Diana Nazaruk	PHONE / MOBILE PHONE +380 980339633
LANGUAGES Ukrainian	CREATIVE TEAM Dmytro Sukholytkyy-Sobchuk, <i>Director, Writer and Producer</i> Diana Nazaruk, <i>Executive Producer</i> Olena Khokhlatkina, Yaroslav Bezkorovainyi, Lesia Ostrovska, <i>Main Cast</i> Oleksandr Roshchyn, <i>DoP</i> Mykola Bazarkin, <i>Editing</i> Maksym Nimenko, <i>Production Designer</i> Kostiantyn Kravets, <i>Costume Designer</i> Serhii Stepanskyi, <i>Sound</i>	ADDRESS Jerzy Giedroyc St. 6, Office 203B 03150 Kyiv Ukraine	
LOCATIONS Kyiv and Kyiv region (Ukraine)			
BUDGET / FINANCING IN PLACE € 703.645 / € 493.645			

DIRECTOR’S STATEMENT

Working in a country at war demands a new artistic approach. As an auteur, I focus on creating a fast, independent, low-budget project built on a strong story and a challenging concept, driven by a desire to find something unusual. Instead of focusing solely on trauma, I emphasize support.

In my work, I am always drawn to exploring unique communities — just as I previously explored a closed religious commune (*Silent Flood*) or the cultural phenomenon of the Malanka carnival (*Pamfir*). This exploration helps me find touchpoints with my cultural identity. Here, this search leads me to Family Constellations as an unconventional psychological method. This system of rearrangements becomes a major artistic turning point that transforms the story. For me, this method serves as a powerful visual tool to manipulate archetypes, acting as a kind of “Kabuki theater within psychology” to open up urgent topics. Visually, the project is conceived as a large-scale narrative where a pivotal ritual shifts the story into a different era, altering the film’s visual DNA through a deliberate change in film stock, optics, and style. My goal with long, unbroken takes is to create a tense atmosphere while expanding cinematic language.

PRODUCTION COMPANY PROFILE

Mellivora is a Ukrainian film company founded by director and producer Dmytro Sukholytkyy-Sobchuk. It produces fiction and documentary films with a strong artistic voice and international reach, including *Something Strange Happened to Me*, a UK co-produced feature presented at CineMart, *The Liturgy of Anti-Tank Obstacles* (2022), supported by The New Yorker and selected for major festivals, *Silent Flood* (2025) that won Best Cinematography at IDFA and Silver Horn for directing in Krakow IFF.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **Silent Flood** by Dmytro Sykholytkyy-Sobchuk
- 2022** **Liturgy of Anti-Tank Obstacles** by Dmytro Sykholytkyy-Sobchuk

UNITED STATES, MOROCCO

STALLIONS

RITA BAGHDADI

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Rita Baghdadi is a Moroccan-American filmmaker. *Sirens* (2022) premiered at Sundance, won the Grand Jury Prize at Outfest, and was praised by critics as “deeply moving”, “utterly charming” and “narrative perfection”. Her work has received a Peabody award, an Emmy award, and nominations from Cinema Eye Honors and the Independent Spirit Awards. Rita is co-founder of Lady and Bird Films, a U.S and UK based production company leading the charge on ethical filmmaking. She is a Sundance, Concordia, and Film Independent fellow, and a Chicken & Egg Awardee.

LOGLINE

As tourism booms across Morocco, an up-and-coming stunt rider makes a living filming tourists galloping horses at sunset, while chasing his own version of freedom.

SYNOPSIS

In a small village off the coast of Morocco, a group of young men offer horseback rides to tourists on the beach. Some have a massive following, attracting visitors from around the world with their professional slow-motion videos. For Ousama, who was raised in this village, sharing his love of riding, sunset after sunset, is as good as it gets. While some guys dream of making lots of money and traveling the world, Salah is training for his big break stunt-riding in the movies. As tourism hits a record high, Salah and Ousama make a plan: quit working for others, buy their own horses, and go into business together. But competition is tough. With a stable full of stallions, margins are tight, and soon a restlessness sets in. Expectations of brotherhood and the desire for different futures boil to the surface, until one day Salah decides to take control of his destiny.



Rita Baghdadi,
Director



Sahar Yousefi,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To raise finishing funds, explore co-productions, and connect with sales agents, festivals, and distributors.

FORMAT / RUNTIME Digital / 90’ Colour	MAIN PRODUCTION COMPANY Lady & Bird Films	DELEGATE PRODUCTION COMPANY Lady & Bird Films	EMAIL sahar@navaprojects.com
LANGUAGES Darija (Moroccan Arabic), Amazigh, French, English	CO-PRODUCTION COMPANIES Nava Projects	MAIN CONTACT PERSON Sahar Yousefi	PHONE / MOBILE PHONE +97 1501274252 +1 9024482429
LOCATIONS Morocco	PARTNERS ATTACHED Cinetelema, Saturnia, Unnecessary Pictures, Harnisch Foundation, Sundance Institute, Chicken & Egg Films, Catapult Film Fund, Firelight Media	ADDRESS 702 College Drive, Unit 70 89451 Incline Village, NV United States	ladyandbirdfilms.com
BUDGET / FINANCING IN PLACE € 790.500 / € 562.700	CREATIVE TEAM Rita Baghdadi, <i>Director</i> Sahar Yousefi, <i>Producer</i> Alexandre Nour Desjardins, <i>DoP</i> Grace Zahrah, <i>Editing</i> Para One, <i>Composer</i>		

DIRECTOR’S STATEMENT

Stallions is the second film in my trilogy exploring modern coming-of-age in the Arab world. My connection to this story dates back to my own upbringing between the U.S and Morocco. While visiting family in Casablanca, I would watch young men gallop their horses up and down the beach looking for visitors who might want to ride. Then, when the borders opened after Covid, I was searching for a place to go riding and I discovered that the new generation of these young men I saw on the beach were now famous. Who doesn’t dream of galloping into the sunset? A few months later I joined one of their treks. Within their crew at the stable I recognized a microcosm for many young adults I knew: seeking freedom yet yearning for stability, caught between still figuring out their identity and the modern promise that their image could unlock the world.

So many men of my father’s generation left for Europe in search of opportunity, but as Morocco’s popularity rises, these guys are making dreams come true in their own village. How does one’s identity evolve to fulfill the expectations of others? Does your image reflect your reality, or shape it? These questions form the heart of *Stallions*.

PRODUCTION COMPANY PROFILE

Lady & Bird Films is celebrated for their bold, emotionally resonant documentaries that challenge perspectives. Founded by Rita Baghdadi, Jennifer Tiexiera and Camilla Hall, the company’s recent notable projects include *Sirens* (Sundance), *Black Barbie* (SXSW, Netflix), and *Subject* (Tribeca), which sparked industry-wide conversations around ethics in nonfiction filmmaking.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|---|
| 2025 | Speak. by Jennifer Tiexiera, Guy Mossman |
| 2023 | Black Barbie by Lagueria Davis |
| 2022 | Sirens by Rita Baghdadi |
| 2022 | Subject by Jennifer Tiexiera, Camilla Hall |

CHILE, ARGENTINA

THE AMATEURS

LOS INEXPERTOS

FELIPE SOLARI YRIGOYEN

FICTION FEATURE | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Felipe Solari Yrigoyen is an Argentine director, screenwriter, and First Assistant Director. His career has been shaped by collaborations with some of Argentina’s most acclaimed contemporary auteurs, whose filmmaking closely aligns with his own artistic vision. He has worked with Rodrigo Moreno on *The Delinquents* (Un Certain Regard, Cannes 2023), Martín Rejtman on *The Practice* (Official Competition, San Sebastián 2023), Alejandro Fadel on *Murder Me, Monster* (Un Certain Regard, Cannes 2018), and Santiago Mitre on *Villaflor* (currently in post-production), among many others.

LOGLINE

What are the Joker, Marilyn Monroe, and Freddy Krueger doing in a run-down hotel in Patagonia? At an eccentric film convention, a prized item – the original Maltese Falcon statuette – vanishes along with a mysterious Russian guest, leaving a group of unlikely amateurs to unravel the mystery.

SYNOPSIS

In a remote village in majestic Patagonia, a run-down 1990s hotel hosts the First International Film Collectors’ Convention, where costumed fans gather for auctions of iconic movie memorabilia. The main attraction is the original Maltese Falcon statuette, one of cinema’s most coveted objects. The night before the auction, Sebastián, an Argentine interpreter hired to translate for foreign guests, meets Mila, a mysterious Russian visitor. After a night together, she disappears. Only then does Sebastián discover that she owned the Maltese Falcon – which has vanished as well. As the convention descends into scandal, Sebastián is caught between his growing concern for Mila and fear of becoming the prime suspect. Unable to walk away, he is forced to navigate a chaotic mystery amid hundreds of guests dressed as iconic movie characters. The deeper he digs, the more contradictory every clue seems. Too many people are chasing the same prize, each for different reasons. Told through eight interconnected chapters from different perspectives, *The Amateurs* is an ensemble crime comedy in which every character is out of their depth, and every breakthrough happens by accident rather than skill.



Felipe Solari Yrigoyen, *Director*



Giancarlo Nasi, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find coproducers, sales agents, financiers, and distributors to close financing and enable creative collaboration, with a target shoot date of end of 2027.

FORMAT / RUNTIME 4K / 100’ Colour	MAIN PRODUCTION COMPANY Quijote Films	DELEGATE PRODUCTION COMPANY Quijote Films	EMAIL nasi.giancarlo@gmail.com
LANGUAGES Spanish, English	CO-PRODUCTION COMPANIES Gentil Cine	MAIN CONTACT PERSON Giancarlo Nasi	PHONE / MOBILE PHONE +1 4244134186
LOCATIONS Patagonia, Chile	PARTNERS ATTACHED Quijote Films, Gentil Cine	ADDRESS Av. Francisco Bilbao 2785 7510895 Santiago Chile	quijotefilms.com
BUDGET / FINANCING IN PLACE € 1.002.937 / € 764.937	CREATIVE TEAM Felipe Solari Yrigoyen, <i>Director and Writer</i> Giancarlo Nasi (Quijote Films, Chile), Eugenia Campos Guevara (Gentil Cine, Argentina), <i>Producers</i>		

DIRECTOR’S STATEMENT

Set at an eccentric convention populated by people dressed as iconic movie characters, *The Amateurs* is not driven by nostalgia. Instead, the convention serves as the setting for a comedy in which ordinary people, in a remote corner of South America and far from Hollywood, are forced to step up when circumstances spiral beyond their control. At a time when so many films recycle pre-existing stories and characters, *The Amateurs* brings together many cinematic universes to create an entirely new one. But the film celebrates cinema as much through its form as through its setting. Each chapter follows a different protagonist, turning the story into a chain of partial revelations. As the audience revisits the same events from different perspectives, information constantly shifts, creating moments of suspense, humor, uncertainty, and empathy – often all at the same time. To make the most of this, I aim to fully exploit cinema’s unique tools – point of view, camera blocking, editing, sound design – not to simply tell a story, but to do so in a way that could only exist on screen, embracing film as a living art form still capable of inventing new worlds, characters, and cinematic experiences.

PRODUCTION COMPANY PROFILE

Quijote Films is a Chilean production company founded in 2009 by Giancarlo Nasi. It has produced and co-produced over 25 films across 15 countries, premiering and receiving awards at festivals such as Cannes Film Festival, Berlin International Film Festival and Venice Film Festival. Its films include *The Blue Trail*, *The Mysterious Gaze of the Flamingo*, *The Settlers* and *White on white*. The company is currently developing original series projects with Amazon Prime and HBO.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025The Mysterious Gaze of the Flamingo by Diego Céspedes
- 2025The Blue Trail by Gabriel Mascaro
- 2023The Settlers by Felipe Gálvez
- 2022Blanquita by Fernando Guzzoni

BRAZIL, PORTUGAL, ROMANIA

THE FUNERAL

O FUNERAL

CAROLINA MARKOWICZ

FEATURE FILM | PRODUCTION



DIRECTOR’S BIOGRAPHY

São Paulo-born director and screenwriter Carolina Markowicz has written and directed two feature films and six shorts, selected to some 400 festivals and winning over 100 awards. Her 2018 short film *The Orphan* premiered at the Director’s Fortnight and won the Queer Palm at that year’s Cannes. Her feature debut *Charcoal* (2022) premiered at Toronto in Competition and then headed to San Sebastián. *Toll* (2023), her second feature, also premiered at Toronto, where Markowicz received the Emerging Talent Award. *Toll* was invited to some 80 festivals and thus far has won more than 25 awards.

LOGLINE

When the wealthy patriarch of the Brami family suddenly dies, his illegitimate daughter appears and the family must grapple with the unexpected opportunities this stranger brings in politically correct times.

SYNOPSIS

With the sudden death of Samuel (75), the dynamics of the Brami family change completely. At the funeral, an illegitimate daughter appears, surprising his widow, Mrs. Lilly (70), his children Mariana (40) and Raul (45), and his mother Mireille (95). The Brami are the wealthy owners of a tire manufacturing company with a terrible reputation. The appearance of this new heiress, Fran (45), a masculine lesbian from the Amazon region, triggers a calculated reaction: unable to exclude her from the inheritance, the family strategically welcomes her and gives her an important role in the company. It’s time to appear inclusive, and she becomes the perfect face for the launch of the company’s new eco-friendly product: the green tire. However, expectations are soon shattered. Fran is not concerned with environmental issues, but with achieving the status she was always entitled to but never got to enjoy. She understands and loves cars and everything related to them, including tires. There’s a constant tension, sometimes unspoken, sometimes explicit, surrounding the figure of the father. Who really knew Samuel? As Fran once said: sometimes not leaving a will is, in itself, leaving a will.



Carolina Markowicz,
Director and Writer



Karen Castanho
Vega, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Seeking to secure the remaining financing. While connecting with co-producers and financiers, as well as sales agents and distributors.

FORMAT / RUNTIME Digital / 90’ Colour	MAIN PRODUCTION COMPANY Biônica Filmes	DELEGATE PRODUCTION COMPANY Biônica Filmes	EMAIL karen@bionicafilmes.com.br
LANGUAGES Portuguese	CO-PRODUCTION COMPANIES O Som e a Fúria; microFILM	MAIN CONTACT PERSON Karen Castanho	PHONE / MOBILE PHONE +55 11973071120
LOCATIONS São Paulo, Brazil; Belém do Pará, Brazil; Fordlândia, Aveiro, Brazil;	PARTNERS ATTACHED Biônica Filmes, O Som e a Fúria, microFILM, Sony Pictures	ADDRESS Rua dos Pinheiros 240 05422-000 São Paulo Brazil	bionicafilmes.com.br
BUDGET / FINANCING IN PLACE € 2.318.392 / € 1.951.679	CREATIVE TEAM Carolina Markowicz, <i>Director and Writer</i> Karen Castanho Vega, Bianca Villar, Fernando Fraiha, Luis Urbano, Ada Solomon, <i>Main Producers</i> Maeve Jinkings, Yara de Novaes, Camila Márdila, Julio Andrade, <i>Main Cast</i> Pepe Mendes, <i>DoP</i> Ricardo Saraiva, Catalin Cristutiu, <i>Editing</i> Marinês Mencio, <i>Production Designer</i> Joana Porto, <i>Costume Designer</i> Miguel Angelo, <i>Sound</i>		

DIRECTOR’S STATEMENT

Third-world countries are often exoticized. When we talk about ourselves, we frequently show the oppressed classes, slums, and misery. Far less visible are the elites who sustain structures rooted in our colonial past. *The Funeral* takes a look at it with corrosive humour. Now that social movements have become stronger and louder, elites and corporations are lost on how to position themselves. Curiously, it seems to be less about changing the status quo and more about maintaining an immaculate image to protect business.

I ask myself: is it better that these topics are raised, even if for a selfish agenda, than not being raised at all? It’s a thorny issue but needs to be discussed. What are we to expect when a stranger arrives not only claiming but also having the right to part of the patrimony? And when the inheritance is not only financial but also emotional? This family represents this contradiction. Personal for themselves, but metaphorical for our times. We are complicated, tragically funny beings.

PRODUCTION COMPANY PROFILE

Founded in 2012 by Bianca Villar, Fernando Fraiha, and Karen Castanho, Biônica Filmes has established itself as one of the leading creative forces in Brazilian filmmaking. With a portfolio of 21 films and 4 series, recents highlights include *Gugu’s World* (2026), which had its world premiere at this year’s Berlinale and received the Crystal Bear from the Generation Kplus Children’s Jury as well as the Generation Grand Prix from the International Jury, and many others.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **Gugu’s World** by Allan Deberton
- 2025** **The Son of a Thousand Men** by Daniel Rezende
- 2025** **Best Mother in the World** by Anna Muylaert
- 2025** **Ritas** by Oswaldo Santana, Karen Harley
- 2023** **Toll** by Carolina Markowicz
- 2022** **Charcoal** by Carolina Markowicz

JAPAN, FRANCE, TAIWAN

THE LANFANG REPUBLIC

蘭芳公司

KATSUYA TOMITA

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Tomita Katsuya worked as a construction worker and truck driver for years to save money to make films and made his first feature *Above the Clouds* in 2003. His second film *Off Highway 20* was released in 2007. The third feature *Saudade* (2011) was nominated for a Golden Leopard at Locarno. His fourth film *Bangkok Nites* (2016), a co-production with France, Japan, Thailand and Laos, was also nominated for a Golden Leopard. *Tenzo* (2019) premiered at the Semaine de la Critique.

LOGLINE

A young Amis DJ and her non-blood brother flee gangster debt collectors with a stolen land deed, returning to their mother’s remote indigenous village where a harvest festival, a first love, and buried roots force them to rediscover who they are before they can go home again.

SYNOPSIS

Runny, a rising DJ, and Ace, her non-blood brother, are Amis siblings at a Taipei disco owned by Chen, who is raising money to rebuild it. Chen’s fixer Ozawa secretly runs an online disinformation campaign for an Osaka casino project, and convinces Ace to fake Runny’s popularity online. When she uncovers it, Ace’s controlling feelings toward her come out. Ozawa disappears with borrowed money, leaving Chen indebted to gangsters who seize his land deed. Chen vanishes too. Runny and Ace flee with the deed to their mother’s remote Amis village, before the harvest festival. Taken in by their mother’s old friend Ai, they reconnect with roots they barely know. Ace endures a ritual survival camp with the village’s men and finds clarity on self-reliance. Runny falls for Kiti, the chief’s granddaughter and lead dancer, weaving Amis melodies into her music, free from proving herself. Gangsters near the village are driven off. Chen, found unconscious in a hotel bathtub, eventually wakes and reopens the club as Lanfang Republic. Ace walks across Taiwan alone, later writing he plans to enlist. The film ends with Runny DJing the club’s opening night, Amis melodies pulsing through the crowd.



Katsuya Tomita,
Director and Writer



Ryohei Tsutsui,
Producer



Nobu Tsai,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find partners and financiers in Europe and Asia.

FORMAT / RUNTIME Digital / 100’ Colour	MAIN PRODUCTION COMPANY Kuzoku	DELEGATE PRODUCTION COMPANY Kuzoku	EMAIL ryohei.tsutsui@gmail.com
LANGUAGES Formosan languages, Mandarin, Japanese	CO-PRODUCTION COMPANIES House on Fire, House on Fire International	MAIN CONTACT PERSON Ryohei Tsutsui	PHONE / MOBILE PHONE +81 9083480033 +1 7788587195
LOCATIONS Taiwan	PARTNERS ATTACHED Japan Arts Council, TAICCA	ADDRESS 3321-1 Shimohatsukari, Hatsukari-machi 401-0021 Otsuki, Yamanashi Japan	
BUDGET / FINANCING IN PLACE € 981.882 / € 710.882	CREATIVE TEAM Katsuya Tomita, <i>Director and Writer</i> Toranosuke Aizawa, <i>Writer</i> Ryohei Tsutsui, Vincent Wang, Nobu Tsai, <i>Main Producers</i> Dungi Sapor, HengJones, <i>Main Cast</i> Masahiro Mukoyama, Furuya Takuma (Studio Ishi), <i>DoP</i> Iwao Yamazaki, Seiji Nakamura, <i>Sound</i>		

DIRECTOR’S STATEMENT

Runny and Ace come from an Indigenous background in Taiwan. They share fragility, melancholy, and a desire to hold on to a world slipping away. They exist mostly at night, bound by music and by a chosen relationship that replaces family. I met them after spending time in Amis communities in eastern Taiwan. They do not play distant characters but bring themselves to the film. I try to stay close to this unstable truth, even when it resists narrative logic. Taiwan is shaped by overlapping histories and quiet tensions that define daily life. In contrast, the Amis community suggests another way of living together, based on fragile but resilient bonds. At the center is the Thai OK club, a space that is both refuge and confinement, where marginalized workers gather and become one for a few hours. Music structures the film. Runny searches for her voice between techno and Amis rhythms, moving from noise toward listening. The film follows this transformation. It is not about resolution, but about what remains when bonds change, and about the fragile possibility of forming a community despite loss.

PRODUCTION COMPANY PROFILE

Kuzoku is a Japan-based independent film collective and production company founded in 2004 by director Tomita Katsuya and screenwriter Aizawa Toranosuke, based in Kofu, Yamanashi. Kuzoku has produced most of Tomita’s feature films, including *Highway 20* (2007), *Saudade* (2011, Nantes Three Continents Grand Prix; Locarno Independent Critics’ Award), *Bangkok Nites* (2016, Locarno Junior Jury Award), *Tenzo* (2019, La Semaine de la Critique), and the documentary *Ilha Formosa* (2025).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025Ilha Formosa by Katsuya Tomita
- 2019Tenzo by Katsuya Tomita
- 2017Eiga Senko issenri by Masahiro Mukoyama
- 2016Bangkok Nites by Katsuya Tomita
- 2012Babylon 2 -THE OZAWA- by Toranosuke Aizawa
- 2011Saudade by Katsuya Tomita

ITALY, SWITZERLAND

THE ROPE

LA CORDA

ALBERTO FASULO

FICTION FEATURE | POST-PRODUCTION



DIRECTOR’S BIOGRAPHY

Alberto Fasulo is an author, director and co-founder, with Nadia Trevisan, of Nefertiti Film. His films include *Menocchio* (2018), presented in the International Competition at the 71st Locarno Film Festival, where it received a Special Mention from the Young Jury and was declared Film of the Critics by the National Union of Italian Film Critics. In 2013 he directed TIR, winner of the Solinas Award for Best Screenplay and Marc’Aurelio d’Oro for Best Film at the Rome International Film Festival. In 2015 he presented the documentary *Genitori* at Locarno Out of Competition section.

LOGLINE

Humanity dreams of an artificial paradise in the cosmos. Pawl chooses to awaken and is exiled to an uninhabited land shrouded in fog. There, he will rediscover the importance of bonds and hope for humankind.

SYNOPSIS

Humanity has chosen to live in an anesthetized dream, abandoning a dying Earth. Pawl, driven by an irrepressible vital spark, awakens from this artificial sleep and is punished for his curiosity: he is exiled back to the devastated planet. In a fog-shrouded desert, close to death, he is found by a white-eyed dog who leads him to Iden — one of the last intelligent housing units built centuries earlier. Restored inside Iden, Pawl slowly relearns to speak, move, and reconnect with the sensations that humanity had abandoned. Through the guidance of the AI and his bond with the dog, he rediscovers touch, affection, and fear. Iden reveals that surviving on Earth now means living under artificial protection, sheltered from the “fog sickness” — the loss of hope that consumed the last humans. The dog’s white eyes, like those of all surviving animals, can see through the fog: a gift of evolution denied to humankind, still trapped by the fear of the unknown. When Pawl encounters Alma, another awakened soul, they begin to imagine a different future. Together, they face the fragile possibility of love and hope in a world where every new beginning carries the weight of the past.



Alberto Fasulo,
Director and DoP



Nadia Trevisan,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find International sales, distributors, festivals and financial partners.

FORMAT / RUNTIME Digital 2K / 100' Colour	MAIN PRODUCTION COMPANY Nefertiti Film	DELEGATE PRODUCTION COMPANY Nefertiti Film	EMAIL info@nefertitifilm.it
LANGUAGES French	CO-PRODUCTION COMPANIES Beauvoir Films	MAIN CONTACT PERSON Nadia Trevisan	PHONE / MOBILE PHONE +39 0434874197
LOCATIONS Bolzen (Italy), Valais region (Switzerland)	PARTNERS ATTACHED Rai Cinema, RSI, MIC Direzione Generale Cinema, Office Fédéral de la Culture OFC, IDM Film Commission, Fondo Audiovisivo FVG,Media Creative Europe, Cinéforom, Valais Film Commission	ADDRESS Via P. Amalteo 68/B 33078 San Vito al Tagliamento Italy	nefertitifilm.it
BUDGET / FINANCING IN PLACE € 2.800.000 / € 2.500.000	CREATIVE TEAM Alberto Fasulo, <i>Director and DoP</i> Nadia Trevisan, Aline Schmid, <i>Main Producers</i> Denis Lavant, Jun Ichikawa, <i>Main Cast</i> Giovanni Bardi, <i>Production Designer</i> Bettina Pontiggia, <i>Costume Design</i> Matilde Ramini, Riccardo Spagnol, <i>Sound</i> Mirjam Skal, <i>Composer</i>		

DIRECTOR’S STATEMENT

The film explores themes crucial to the future of humankind — above all, the environment as the vital space that makes it possible to be human. Along its self-destructive path, humanity has created a virtual reality ensuring mere biological survival, forgetting that for such a complex being, physical existence alone is not enough. The film invites us to reflect on the difference between surviving and living. The fog embodies the consequences of human actions — blind exploitation of resources, endless conflicts, the collapse of the ecosystem — and stands as a warning to those who watch today. Pawl represents a final chance to learn from the past. But he can do so only through a machine. Knowledge is no longer passed from human to human, but from machine to man. Iden, once a benevolent guardian, reveals itself as a prison enforcing survival while stripping it of meaning. To reclaim agency over his life — and his death — Pawl must first destroy what has kept him alive. Yet in his encounter with Alma, he unexpectedly rediscovers the will to live. Care grows into love — fragile, vital, defiant. In rediscovering their humanity, they find the hope of renewal.

PRODUCTION COMPANY PROFILE

Nefertiti Film is an independent production company founded in 2013 by Nadia Trevisan and Alberto Fasulo. Nefertiti operates both at the national and international level, strongly favouring stories that speak honestly to the hearts of the public, with particular attention paid to the discovery of new talents and also sharing the stage with prominent directors and authors. With its solid filmography, Nefertiti is present at the major international festivals and co-production markets.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025****A Year of School** by Laura Samani
- 2023****Heartless** by Nara Normande, Tião
- 2021****Small Body** by Laura Samani
- 2021****Brotherhood** by Francesco Montagner
- 2018****Menocchio** by Alberto Fasulo

SWITZERLAND, GREECE, FRANCE

THE SMUGGLER

LE PASSEUR

KAVEH BAKHTIARI

FICTION FEATURE | FINANCING

FOCUS ON
GREECE

EKKOMEA
HELLENIC FILM & AUDIOVISUAL CENTER



DIRECTOR’S BIOGRAPHY

Kaveh Bakhtiari, born in Teheran in 1979, is a Swiss-Iranian filmmaker. In 2013, his feature-length documentary *Stop Over* was selected at Director’s Fortnight in Cannes. Following its participation in various international festivals, *Stop Over* was released in Swiss, French and Greek cinemas. Since 2010, Kaveh has taught at film and art schools and worked as a script consultant. *Le Passeur*, which he co-wrote with Catherine Paillé and was script-consulted by Mohamad Rasoulof, will be his first fiction feature.

LOGLINE

Ali, a 16-year-old Afghan boy, suddenly finds himself propelled into the world of smugglers and counterfeiters in Athens.

SYNOPSIS

For months, Ali (16), an Afghan migrant, has found refuge in a hair salon in Athens, where he cuts hair and does odd jobs to survive. The salon is a front for Tari’s (60), illegal operations: human trafficking and forging passports. At night, Ali often thinks of his brother Azad (18), still stuck in Istanbul. Soon, he hopes, they will reunite and move to London to open a barber shop. But a police raid forces Tari to flee. Panic ensues. Tari sends Ali first to deliver fake passports to ex-colleague Hassan (40), then tries to get rid of him, offering him a passage to Europe. But leaving is unthinkable: Ali can’t abandon Azad. Days pass. Customers, left behind by Tari, come knocking, some threatening to call the police. To survive, Ali starts improvising. Reluctantly at first, he grows into his role, seeking out Hassan to learn how to forge documents. Soon he starts moving illegal migrants across borders, becoming a smuggler himself. Ali carves out a fragile existence for himself, but blinded by urgency, he ignores Hassan’s warnings. When tragedy suddenly strikes, the fate of both men is sealed around an essential dilemma: should they struggle to stay or fight to leave?



Kaveh Bakhtiari,
*Scriptwriter and
Director*



Aline Schmid,
Producer



Cécile Tollu-
Polonowski,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To connect with international partners to consolidate the market potential of this 1st feature: sales agents, distributors, & equity partners.

FORMAT / RUNTIME

4K / 100’

Colour

LANGUAGES

Farsi, English, Greek

LOCATIONS

Greece

BUDGET / FINANCING IN PLACE

€ 2.934.564 /
€ 2.424.564

MAIN PRODUCTION COMPANY

Beauvoir Films

CO-PRODUCTION COMPANIES

Homemade Films,
TS Productions

PARTNERS ATTACHED

OFC, Cinéforom, Mediadesk,
RTS, Suissimage, Greek Film
Center, Cash Rebate

CREATIVE TEAM

Kaveh Bakhtiari,
Scriptwriter and Director
Catherine Paillé, *Scriptwriter*
Aline Schmid and Cécile Tollu-
Polonowski, *Producers*

DELEGATE PRODUCTION COMPANY

Beauvoir Films

MAIN CONTACT PERSON

Aline Schmid

ADDRESS

Rue des Cèdres 14
1203 Geneva
Switzerland

EMAIL

info@beauvoirfilms.ch

PHONE / MOBILE PHONE

+41 782042732
+41 787923122

beauvoirfilms.ch

DIRECTOR’S STATEMENT

Struggling to leave or fighting to stay. This question runs through my films so far and as an exilee myself, has influenced my internal narrative and, inevitably, my creative work. In my previous film, *Stop Over*, I followed migrants in Athens, deliberately leaving their smugglers out of the frame. At the time, I had no sympathy for them: they were criminals, profiting from human misery. While shooting, the smugglers I met shattered my preconceptions about them. Some were former illegal immigrants, trapped by the system. To survive, they ended up becoming smugglers themselves, operating within and abiding by a moral framework far removed from my prejudices. This shift towards illegality, brought about by circumstances, moved me deeply. Beyond the organized criminal networks, there is an invisible category, operating locally, which has made an implicit pact with the migrants, facilitating their journey. In my view, it has tragic both intimate and universal implications. It creates uncomfortable shades of grey that cinema can reveal without betraying their truth. This humanity behind the darkness drew me to create a sober narrative capable of capturing the density of the circumstances.

PRODUCTION COMPANY PROFILE

Beauvoir Films produces documentary and fiction features for theatrical & festival releases, as well as for TV. We collaborate with directors with a unique visual and narrative style, striving to push the boundaries of storytelling. *The Girl and the Spider* by Ramon and Silvan Zürcher received two awards at Berlinale 2021. In 2023, *Le Théorème de Marguerite* by Anna Novion premiered in Official Selection in Cannes, while *The Landscape and the Fury* by Nicole Vögele won Visions du Réel Grand Prix.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|------|---|
| 2025 | Colostrum by Sayaka Mizuno |
| 2024 | The Landscape and the Fury by Nicole Vögele |
| 2023 | Les histoires d’amour de Liv S. by Anna Luif |
| 2023 | Marguerite’s Theorem by Anna Novion |
| 2023 | Rivière by Hugues Hariche |
| 2021 | The Girl and the Spider by Ramon Zürcher, Silvan Zürcher |

ARGENTINA, BRAZIL

THEY BURN
IN THE SAME WAY
SE QUEMAN
DE LA MISMA FORMA
CLARISA NAVAS

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Clarisa Navas (Corrientes, Argentina, 1989). Her latest film, *The Prince of Nanawa* (2025), premiered at the Visions du Réel, where it won the grand prix du jury for Best International Feature. She previously directed the fiction film *One in a Thousand* (2020), which opened the Berlinale’s Panorama section, won more than 20 international awards and was acquired by Netflix and Apple TV. Her debut feature, *Today Match at 3* (2017), premiered in the International Competition at BAFICI and screened at more than 60 festivals, receiving numerous awards.

LOGLINE

As wildfires devastate northeastern Argentina, an influencer from Buenos Aires turns the tragedy into a viral campaign from afar. Meanwhile, in Corrientes, Ezequiel struggles with the death of his firefighter boyfriend. His friends Juana and Ava move in to support him, and an unexpected romance blossoms between them, challenging the prejudices around them. But as Ava’s gender-affirming surgery approaches, their certainties begin to unravel, opening a profound question about desire in a time where death coexists with instagram reels and ghostly voices that keep returning.

SYNOPSIS

From his comfortable apartment in Buenos Aires, influencer Martín Peralta (30) launches a viral fundraising campaign to save northeastern Argentina from the wildfires. Meanwhile, in a working-class neighborhood in Corrientes, Ezequiel (32) sorts through his late father’s belongings with his friends Juana (35) and Ava (26), who is waiting for gender-affirming surgery. As the fires spread, they attend neighborhood assemblies where longtime activists seem powerless before a younger generation that asks AI for every answer. One afternoon, the sudden death of Tomás (35), Ezequiel’s firefighter boyfriend, shatters his world. Ezequiel struggles to cope as Juana and Ava move in to support him. During their time together, an unexpected romance blossoms between the two women, challenging local prejudices. But Ava’s upcoming surgery—and her family’s inability to understand why she would go through so much “just to end up with a woman”—puts their relationship under strain. As reality and imagination begin to blur in a land consumed by smoke and digital spectacle, Ezequiel searches for traces of Tomás beyond death, while a deep rift over desire opens between Juana and Ava.



Clarisa Navas,
Director and Writer



Eugenia Campos
Guevara, Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To secure a European co-production and sales partners. Specially looking for companies from France, Germany, Italy and Luxembourg.

FORMAT / RUNTIME 4K / 100’ Colour	MAIN PRODUCTION COMPANY Gentil cine SRL	DELEGATE PRODUCTION COMPANY Gentil cine	EMAIL produccion.gentil@gmail.com
LANGUAGES Spanish	CO-PRODUCTION COMPANIES Desvia produções	MAIN CONTACT PERSON Eugenia Campos Guevara	PHONE / MOBILE PHONE +54 91160030320
LOCATIONS Argentina	CREATIVE TEAM Clarisa Navas, <i>Director and Writer</i> Eugenia Campos Guevara, <i>Main Producer</i> Rachel Ellis and Camille Reis, <i>Coproducers</i> Ana Carolina García, Leo Espindola, Azul Vanni, <i>Main Cast</i> Armin Marchesini Weihmuller, <i>DoP</i> Florencia Gomez Garcia, <i>Editor</i>	ADDRESS La Pampa 4985 1427 Buenos Aires Argentina	gentilcine.com
BUDGET / FINANCING IN PLACE € 900.000 / € 658.000			

DIRECTOR’S STATEMENT

The film explores existential territories rooted in my experience of growing up in Corrientes. My generation, now in its mid-thirties in Argentina, grew up impoverished and burdened by debt. I explore this through characters trapped in precarious jobs and unable to afford a home of their own. Yet, in this endless “meantime,” they also fall in love and struggle against the fires and prejudices. The transformation of Ava’s body raises the question of how desire can be reinvented without new forms of constraint. The person who inspired Ava once told me: “One day, people will say that trans women used to have to undergo surgery and suffer to be accepted. And nobody will believe it.” I am very interested in the fragmented, information-driven language of our time, where catastrophe and consumerism coexist within the same scene. The influencer from the film who “fights” fires, gives rise to a dangerous idea: that the State is dispensable. Faced with today’s devastated World, I feel compelled to question this dystopian reality. Some moments cannot be represented. Death silences, and so does fire when it takes everything with it. What gestures will we invent in the midst of this collapse?

PRODUCTION COMPANY PROFILE

Founded in Buenos Aires in 2016, Gentil Cine is dedicated to producing feature films and short films from Argentina and Latin America. Its mission is to create high-quality auteur cinema that reaches new audiences. Specialized in regional co-productions, our films have screened and awarded at major festivals and have been distributed in theaters and platforms worldwide. Highlights include *The Prince Of Nanawa*, *The Face of the Jellyfish*, *The Daughters of Fire*, and *The Calm After The Storm*.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **The Prince of Nanawa** by Clarisa Navas
- 2025** **White Roses, Fall!** by Albertina Carri
- 2023** **The Face of the Jellyfish** by Melisa Liebenthal
- 2021** **The Calm After the Storm** by Mercedes Gaviria
- 2018** **The Daughters of Fire** by Albertina Carri

AUSTRIA, GERMANY, FRANCE, SWEDEN

TOXIC

JESSICA HAUSNER

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Jessica Hausner’s debut *Lovely Rita* (2001) as well as *Hotel* (2004) premiered in Cannes Un Certain Regard. In 2009, *Lourdes* was selected in Competition at the Venice Film Festival where it was awarded the FIPRESCI Prize. *Amour Fou* (2014) premiered in Un Certain Regard and *Little Joe* (2019), her English-language debut, in Competition at Cannes received the “Prix d’interprétation féminine” for Best Actress. In 2023 *Club Zero*, starring Mia Wasikowska, was also presented in competition in Cannes.

LOGLINE

Across four chapters, the feature film *Toxic* explores different aspects of the modern world of work. Through contemporary parables, it follows employees and employers within a capitalist system on the verge of outpacing itself. At times, the tone is more realistic, at others more absurd, but what ties it all together is the human element that acts as the sand in the gears of a profit-driven world.

SYNOPSIS

Toxic is told in four chapters, exploring how our understanding of self-realisation in the workplace is evolving. Exploitation and overwork are contrasted with our desire to find meaning in our professional lives.

In Chapter 1, employees of an advertising agency believe creative work equals self-fulfillment. Overtime and tight deadlines are routine, especially while working for their main client, the Gerry West Corporation, a leader in sustainable investments. When a wellbeing officer is hired, a culture of overperformance is exposed as toxic.

In Chapter 2, changes at a waste disposal company are driven by new investments. Profit pressure rises. As workers strike, one loyal employee becomes a strikebreaker. Hoping for recognition, he is demoted and burns out.

In Chapter 3, a caregiver in a geriatric home encounters a toxic environment shaped by unethical practices, understaffing and profit-driven structures.

In Chapter 4, Claire West, heir to the Gerry West Corp., tries to save an unprofitable retail chain by reducing dividends instead of layoffs. In an absurd reversal, employees boycott their own workplace. The film ends with a choral reflection on the meaning of work and life.



Jessica Hausner,
Director and Writer



Johannes Schubert,
Producer



Andi G Hess,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet equity investors, co-producers and distributors from across Europe and internationally.

FORMAT / RUNTIME 4K / 110' Colour	MAIN PRODUCTION COMPANY Schubert	DELEGATE PRODUCTION COMPANY Schubert	EMAIL andi@schubert.film
LANGUAGES English	CO-PRODUCTION COMPANIES Essential Filmproduktion, Société Parisienne De Production, Plattform Produktion	MAIN CONTACT PERSON Andi G Hess	PHONE / MOBILE PHONE +43 6504646707
BUDGET / FINANCING IN PLACE € 8.000.000 / € 6.050.000	SALES AGENT Coproduction Office	ADDRESS Schwarztingergasse 2/6A 1020 Vienna Austria	schubert.film
	CREATIVE TEAM Jessica Hausner, <i>Director and Writer</i> Jessica Lind, <i>Co-Writer</i> Johannes Schubert, Philippe Bober, Andi G Hess, Clemens Köstlin, <i>Main Producers</i> Martin Gschlacht, <i>DoP</i> Karina Ressler, <i>Editing</i> Verena Barros de Oliveira, <i>Production Design</i> Tanja Hausner, <i>Costume Design</i> Markus Binder, <i>Sound</i>		

DIRECTOR’S STATEMENT

Toxic follows the transformative processes within the world of work across four different locations. At times the film borders on the absurd, often laced with dark humour.

Our identities and the respect we command are often defined by our job and pay grade. *Toxic* examines how deeply we have internalised performance-driven pressures, and asks whether change is possible within a system rooted in profit and success.

Across Europe, a heated debate persists: should we work more to sustain prosperity, or less, trading hours for time and well-being? Demands for shorter hours also reflect growing inequality. Some work no longer pays off, neither financially nor in terms of fulfilment. There is a striking discrepancy between the societal value of essential jobs, such as waste disposal or care, and the recognition or compensation they receive.

The gap between rich and poor is widening. *Toxic* explores the fundamental human desire for appreciation and respect, and how far we push ourselves to attain them. The long-held belief that growth and profit benefit all is losing credibility. Its flaws are increasingly visible, as many struggle to find meaning within it. Is it time for something new?

PRODUCTION COMPANY PROFILE

Schubert is a production company founded by producer Johannes Schubert, based in Germany and Austria. The company values long-term collaboration with filmmakers and clear artistic visions, focusing on distinctive voices and themes that resonate internationally. Working hand in hand with partners, it ensures that its films reach the right audience with care.

The current portfolio includes feature films by Jessica Hausner, Markus Schleinzer, Franz Böhm, Kálmán Nagy, and Daniel Hoesl.

MAIN FILMOGRAPHY OF PRODUCER

- | | |
|-------------|---|
| 2026 | Rose by Markus Schleinzer |
| 2025 | Our Girls by Mike van Diem |
| 2023 | Club Zero by Jessica Hausner |
| 2021 | Dear Future Children by Franz Böhm |

CHILE, CANADA

UNTITLED WATER DOCUMENTARY

CAROLA FUENTES

DOCUMENTARY FEATURE | PRODUCTION



DIRECTOR’S BIOGRAPHY

Emmy-nominated documentary filmmaker and journalist whose work delves into social and political narratives with humanity and resilience. Her film *Chicago Boys* (2015), co-directed with Rafael Valdeavellano, explores neoliberal policies during Chilean dictator Pinochet’s regime and won Best Director at SANFIC 2015. She also co- directed *Breaking the Brick* (2022), which premiered at Sheffield DocFest. Carola is a 2025 Chicken & Egg awardee, was a Sundance Fellow and a Knight Fellow at Stanford.

LOGLINE

Over ten years, a Latin American journalist follows a promise the whole world applauded and no one verified. Behind it: a brand that built its empire on being loved, the water it quietly takes, and the buried research of a scientist who refused to sign off. Her evidence is the collision between the corporation’s dazzling archive and what reporters from six countries found in the places it pledged to restore.

SYNOPSIS

A brand, he told every audience, is a promise. A great brand is a promise kept. He said it in boardrooms, at award ceremonies, on university stages, in more languages than his own. He said it so often that at some point it stopped mattering whether he believed it. The world believed it. For fifteen years, that was enough.

The company he led is more than a century old, reaches more countries than almost any institution on earth, and is consumed billions of times a day. It never just sold a product. It taught the world how to celebrate.

When he took over, the company was in crisis. Sales were falling, and a dangerous question was gaining traction: water, his product’s primary ingredient, and the resource the world is running out of. His answer: rebrand the company as a force for good, and make one audacious promise: to give back all the water it takes.

Years ahead of schedule, they announced they had done it. The press celebrated. Wall Street approved. Nobody asked: was it true?

Except one scientist. And then a group of journalists, led by a Chilean one.



Carola Fuentes,
Filmmaker



Ina Fichman,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find investors and financiers who can close our gap. Preferably from territories where we do not have to do official co-productions.

FORMAT / RUNTIME 4K / 90’ Colour	MAIN PRODUCTION COMPANY La Ventana Cine	DELEGATE PRODUCTION COMPANY La Ventana Cine	EMAIL carola@laventanacine.com
LANGUAGES English, Spanish	CO-PRODUCTION COMPANIES Intuitive Pictures Inc.	MAIN CONTACT PERSON Carola Fuentes	PHONE / MOBILE PHONE +56 976483016
LOCATIONS Chile, Mexico, Colombia, United States, Netherlands	PARTNERS ATTACHED TVOntario, Canada Media Fund, ARTE, Ford Foundation, Chicken & Egg, InMaat Foundation		laventanacine.com
BUDGET / FINANCING IN PLACE € 967.203 / € 703.889	SALES AGENT B. In Media		
	CREATIVE TEAM Carola Fuentes, <i>Director and Writer</i> Rafael Valdeavellano and Ina Fichman, <i>Main Producers</i> Sebastian Benito Caro, <i>DoP</i>		

DIRECTOR’S STATEMENT

In my thirty years as an investigative journalist and filmmaker, I have learned the most dangerous lies are told in full daylight, with a smile, to a standing ovation.

Ten years ago, I wondered how much water it takes to produce what this company sells. The answer sent me across Latin and North America, through thousands of documents, into communities where people wake up without access to the resource a nearby plant extracts by millions of liters.

I have filmed this investigation as it happened, for a decade, in real time. Before release, we will break the story across outlets in several countries: an act of accountability on a scale rarely seen since the tobacco industry denied cigarettes cause cancer.

What drives this film is not the data. It is the machinery: how a charismatic leader and champion of sustainability built a campaign that functioned as marketing. How philanthropy became tax-free branding, funding the very institutions meant to hold the company to account. My method is simple: I take the CEO’s own words, and go to the places he talks about. The camera does the rest.

This is a film about impunity, and what happens when journalism refuses to look away.

PRODUCTION COMPANY PROFILE

La Ventana Cine is a Chilean production company founded in 2006 by Rafael Valdeavellano. A certified B Corp with 20 years of experience, it specializes in high-impact social and environmental documentaries, selected for Sheffield DocFest, Sanfic, DocsMX, and broadcast on Al Jazeera, ARTE, and PBS.

Intuitive Pictures is a Montreal-based company dedicated to producing quality creative documentaries. Oscar, Emmy and BAFTA nominated producer/executive producer Ina Fichman has been involved with award-winning films including *Theydream*, *Coexistence*, *My Ass*, *Fire Of Love* and many others.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

La Ventana Cine	
2022	Breaking the Brick by Carola Fuentes, Rafael Valdeavellano
2016	Chicago Boys by Carola Fuentes, Rafael Valdeavellano

Intuitive Pictures	
2025	Coexistence, My Ass by Amber Fares
2025	Uvalde Mom by Anayansi Prado
2022	Fire of Love by Sara Dosa
2021	The Gig Is Up by Shannon Walsh
2018	Laila at the Bridge by Elizabeth Mirzaei, Gulistan Mirzaei

BRAZIL

URIHI – THE FOREST-LAND

URIHI – A TERRA-FLORESTA

MORZANIEL İRAMARI

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Morzaniel İramari was born in the Watoriki village, within the Yanomami Indigenous Territory (Amazonas, Brazil). İramari’s the first Yanomami filmmaker and portrays Indigenous culture through his films. His most recent short-film, *Mãri Hi – The Tree of Dream* (2023) was shot with the renowned Yanomami leader Davi Kopenawa and produced by Aruac Filmes, and have been shown at numerous film festivals in Brazil and around the world. He has also worked as a cinematographer on important films such as *The Falling Sky* (2024), which premiered at Cannes in the Directors’ Fortnight.

LOGLINE

Through the richness of the Amazon rainforest, the Yanomami people, and their shamans, the director presents a poetic documentary about the forest-land as Yanomami youth stand at a crossroads, confronting forces that put their territory and future at risk. *Urihi – The Forest-Land* offers an immersion into Yanomami cosmology through the concept of urihi, an entity of interaction between humans and non-humans, where forest and world are inseparable.

SYNOPSIS

Urihi – The Forest-Land proposes an immersion into Yanomami cosmology through the concept of urihi, a living entity composed of humans and non-humans interacting within a complex dynamic where forest and world are inseparable. The film reveals the complexity of a new generation preparing to assume leadership. While some young people are initiated into shamanism with the elders, committed to sustaining urihi, others are drawn toward mining, exposing fractures made by external forces. Transgenerational relationships are central to the film, sustaining the continuity of a people, without erasing the conflicts and contradictions between generations who, for years, sought tools of resistance against the white. “people of merchandise”. Never before filmed, the shamanic initiation process confronts the viewer with the Yanomami way of being, which integrates dreaming, listening, and a politics of continuity, that keeps the forest alive amid today’s climate crisis. Rooted in the forest, the film brings forth the shamans’ unique vision affirming the forest as a living home for the Yanomami and for all.



Morzaniel İramari,
Director



Julia Gallego,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find potential co-producers, investors, funds, sales agents, distributors, and international film festivals, particularly in Europe but not exclusively.

FORMAT / RUNTIME Digital / 90’ Colour	MAIN PRODUCTION COMPANY Aruac Filmes	DELEGATE PRODUCTION COMPANY Aruac Filmes	EMAIL julia@aruacfilmes.com.br
LANGUAGES Yanomami	CO-PRODUCTION COMPANIES Hutukara Yanomami Association	MAIN CONTACT PERSON Julia Gallego	PHONE / MOBILE PHONE +55 11989072727
LOCATIONS Maxokapiu Community and Demini River (Yanomami Indigenous Territory, in the state of Amazonas, Brazil)	CREATIVE TEAM Morzaniel İramari, <i>Director</i> Julia Gallego, <i>Executive Producer</i> Tárik Puggina, <i>Executive Producer</i> Eryk Rocha, Gabriela Carneiro da Cunha, <i>Producers</i> Bruno Risas, <i>DoP</i> Marília Senlle, <i>Assistant Director</i> Guile Martins, <i>Direct Sound and Sound Editing</i>	ADDRESS São Paulo Brazil	aruacfilmes.com.br
BUDGET / FINANCING IN PLACE € 690.000 / € 480.000			

DIRECTOR’S STATEMENT

In recent years, shocking images of the Yanomami Territory have circulated worldwide: malnourished children, destroyed forests, contaminated rivers. Faced with the silence of the authorities, more than 20,000 illegal miners invaded our land, bringing deforestation, hunger, violence, and disease. Yet, as urgent as these images may be, these are not the images my people wish to see of themselves. I first encountered a camera as a child during an interview with shaman and leader Davi Kopenawa in the struggle for Yanomami land demarcation in the early 1990s. Those images helped carry our voices beyond the forest and affirm our existence. Today, the Yanomami is the largest Indigenous territory in Brazil. Since then, I have made films and trained new Yanomami filmmakers. Urihi – The Forest-Land is a film about resistance. Structured around the concept of urihi, the living forest-world, it follows young Yanomami initiated into shamanism in Maxokapiu, a community never filmed before. For the first time, this initiation process will be recorded with the community’s permission. The film is a gesture from within the forest so others may learn to see, hear, and dream with us.

PRODUCTION COMPANY PROFILE

Aruac Filmes is a Brazilian production company founded in 2002, dedicated to auteur-driven cinema and focusing on authorial, decolonial, and Indigenous narratives. Its films have screened at major festivals including Venice, Cannes, Berlinale, and Sundance, and received numerous awards, notably the L’Œil d’Or at Cannes. Collaborating with filmmakers such as Eryk Rocha, Paula Gaitán and Gabriela Carneiro da Cunha, Aruac develops internationally acclaimed projects such as *The Falling Sky*, *Cinema Novo*, *Sunday Ball*, *Light in the Tropics*, among others.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2026	Elza (in post-production) by Eryk Rocha
2025	Bruscky – A Self-Portrait by Eryk Rocha
2024	The Falling Sky by Eryk Rocha, Gabriela Carneiro da Cunha
2023	Mãri Hi – The Tree of Dream by Morzaniel İramari
2021	Edna by Eryk Rocha
2020	Light in the Tropics by Paula Gaitán
2019	Burning Night by Eryk Rocha
2016	CINEMA NOVO by Eryk Rocha

GREECE, CYPRUS, SERBIA

WAKE AGRYPNIA

THELYIA PETRAKI

FICTION FEATURE | PRE-PRODUCTION

FOCUS ON
GREECE

EKKOMEA
HELLENIC FILM & AUDIOVISUAL CENTER



DIRECTOR’S BIOGRAPHY

Thelyia Petraki holds a BA in filmmaking from CalArts and an MA in visual anthropology from UCL. She is an EFA finalist, a Greek Academy Award winner, and an alumnus of the Berlinale Talents. She frequently works with analogue formats - 16mm, Hi-8, VHS, found footage, layering textures and temporalities into a mosaic that echoes the fragmented nature of memory.

LOGLINE

It is the slow burning summer of 1999 in Athens. The family will gather for the last time to say goodbye to the late uncle Nikos. Soon the crowded house becomes asphyxiating for Faye (16) and her cousin Dina (23), who need each other now more than ever. They just don’t know it yet.

SYNOPSIS

It is the burning summer of 1999 in suburban Athens. In a house heavy with heat and perfume, a family gathers for a funeral. Adults whisper, drink, and drift through dim rooms, while the young ones hide in a bedroom filled with smoke, glitter, and pop music. Among them, sixteen-year-old Faye watches, drawn to her older cousin Dina, the daughter of the deceased. As the night unfolds, Faye pieces together the stories that have held her family together until Dina’s story shatters them all, plunging the family into chaos.

Fascinated by Dina’s defiance, Faye escapes with her cousin into the city for a night of reckless freedom and explosive energy. By dawn, both girls return transformed, ready to face what lies ahead, no longer as children, but as themselves.



Thelyia Petraki,
Director and Writer



Christina Stavropoulou,
Producer



Dimitris Logiadis,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Looking for investors, post-production grants, world sales, distributors and festival programmers.

FORMAT / RUNTIME
16mm, HI-8 / 90’

Colour

LANGUAGES
Greek

LOCATIONS
Greece

BUDGET / FINANCING IN PLACE
€ 1.046.734 /
€ 978.734

MAIN PRODUCTION COMPANY
Filmiki

CO-PRODUCTION COMPANIES
Out of the Box, Set Sail Films, Breaking Wave Productions

PARTNERS ATTACHED
Eurimages, Ekkomed, ERT S.A, Ministry Of Culture Cyprus, Serbian Film Center

CREATIVE TEAM
Thelyia Petraki,
Director and Writer
Christina Stavropoulou,
Dimitris Logiadis, Main Producers
Nefeli Nikolaou, Fay Heretaki, Elena Topalidou, Main Cast
Manu Tilinski, DoP
Rectifier, Art Director
Vassilia Rozana, Costume Designer
Myrto Karra, Christos Yiannakopoulos, Editors

DELEGATE PRODUCTION COMPANY
Filmiki

MAIN CONTACT PERSON
Christina Stavropoulou

ADDRESS
Tzavela 52
15451 Neo Psychiko
Greece

EMAIL
c.stavropoulou@filmiki.gr

PHONE / MOBILE PHONE
+30 2106854111
+30 6944740576

filmiki.gr

DIRECTOR’S STATEMENT

Set during a family wake in the summer of 1999, Agrypnia follows sixteen-year-old Faye as a single night transforms the way she sees her family and herself. Witnessing what happened to her cousin Dina forces her to confront the painful realization that the people closest to us can build entire lives on silence and illusion. As her idealized image of adulthood collapses, Faye begins to question everything she has inherited without ever asking whether it was true.

Inspired by my own childhood, the film explores the fragile moment when innocence gives way to awareness. Through one family’s story, it reflects on universal questions of identity, authenticity and belonging, asking how we discover who we are once the narratives we grew up believing begin to fall apart.

PRODUCTION COMPANY PROFILE

Filmiki one of Greece’s leading independent production companies, has a portfolio of more than 35 feature films, short films, documentaries as well as numerous TV series and more than 2500 commercials.

Its productions have earned global recognition, including The Waiter, the first Greek feature acquired by Netflix and distributed in more than 24 territories and Silent Road sold to BETA FILM and streaming in the US, Australia and more.

Filmiki is a member of SAPOE, EPC, EAVE Producers Network and ACE Producers.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026 Joe’s Assignment** by Jens Lien
- 2025 Maya & Samar** by Anita Doron
- 2025 Super Paradise** by Steve Krikris
- 2025 They Come Out of Margo** by THE BOY aka Alexandros Voulgaris
- 2024 Maldives** by Daniel Bolda
- 2024 Handling the Undead** by Thea Hvistendahl

MOROCCO, FRANCE

WOLF MOTHER

ISMAËL EL IRAKI

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Born in Morocco in 1983, Ismaël El Iraki started directing at La Fémis with his short film *Harash* (Directing Award & Jury Award, Clermont-Ferrand). El Iraki started a company filming live music in Paris, made cover pictures for rock bands, directed music videos as well as an installation for the Venice Biennale. His first feature *Zanka Contact* premiered in the Official Selection of the Venice International Film Festival 2020. It won its lead Khansa Batma the Orizzonti Award for Best Actress. *Zanka Contact* opened in France in 2021 after a long festival run: Venice, London, Busan, Karlovy-Vary, Cinemed, Louxor, Tangier...

LOGLINE

Tangier. A local legend, the smuggler Amira Ouazzani raises her two sons as a single mother: Dollar, her favored child, and Assil, the older and darker son desperately seeking for recognition. Assil’s ambitious rise in the cannabis business drives the Ouazzani family from the Rif mountains to nearby Spain, toward an inevitable and tragic fate.

SYNOPSIS

Amira Ouazzani, Tangier smuggler and legend, raises her sons alone: Assil, ambitious and hungry for her approval, and Dollar, loyal and radiant. Drawn into the Rif by cannabis baron Mountassir, the brothers discover a brutal feudal world where Assil rises in power and meets the Spanish trafficker Saval, who later falls in love with Amira. Assil’s dream of expanding to Europe is punished by Mountassir, pushing Amira to lead a revolt. With the Hashishins, they seize the Rif, but Dollar is killed. Assil, now Emir, collapses into grief and paranoia in Marbella, jealous of Amira and Saval. Convinced of betrayal, he attacks their wedding and kills Saval, then murders the Hashishins’ leader. In prison, welcomed like a king, he is stabbed to death by his own guard. Amira survives all her men and continues to rule the trade.



Ismael El Iraki,
Director and Writer



Alexis Hofmann,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential investors, co-producers and festival programmers from all over the world.

FORMAT / RUNTIME Scope / 100’ Colour	MAIN PRODUCTION COMPANY Kasbah Films	DELEGATE PRODUCTION COMPANY Kasbah Films	EMAIL ahofmann@specialtouchstudios.com
LANGUAGES Moroccan Arabic, Spanish	CO-PRODUCTION COMPANIES Special Touch Studios	MAIN CONTACT PERSON Alexis Hofmann	PHONE / MOBILE PHONE +33 688068630
LOCATIONS Tangier and Rif Mountains, Morocco	PARTNERS ATTACHED Ccm, Doha Film Fund, Red Sea Fund, Indie Sales, Le Pacte, Shimamura Inc, Kiss Films, Procirep	ADDRESS Special Touch Studios 38 rue René Boulanger 75010 Paris France	
BUDGET / FINANCING IN PLACE €1.575.490 / €989.880	CREATIVE TEAM Ismael El Iraki, <i>Director and Writer</i> Karim Debbagh (Kasbah Films), <i>Main Producer</i> Fatima Attif, Saïd Bey, Alex Brendemühl, <i>Main Cast</i> Frida Marzouk, <i>DoP</i> Camille Mouton, <i>Editing</i> Adrien Hernandez, <i>Production Designer</i> Alice Eyssartier, <i>Costume</i> Alexandre Tartière, <i>Composer</i>		

DIRECTOR’S STATEMENT

“As far back as I can remember, I always wanted to be a gangster.” Like in *Goodfellas*, this line opens my life. I sold cannabis young, met at sixteen Mounir Erramach, future king of hash trafficking. Like Assil in *Wolfmother*, nine out of ten joints in Europe came from him. His mother, Sabrina, a strict cigarette smuggler, shaped him: every success was for her. Years later, during the November 13 trial, I understood the toxicity of a world where violence is a value. I escaped prison, but saw how ambition and brutality destroy lives. *Wolfmother* lets me deconstruct the gangster myth through a mother son tragedy inspired by Thetis, Volumnia, and Livia Soprano. Assil rises through violence yet burns everything when his mother prefers his fallen brother. The film blends Moroccan reality with fiction, western and noir influences, kif fields and Tangier shadows. My Hashishins echo Mohicans and Rif warriors. I claim myth and style: long takes, classical mise en scène, izran electrified. Traffickers live by *Scarface* and *Goodfellas*; I once dreamed of being one too. Now I know it was a nightmare. This film is my way to face it.

PRODUCTION COMPANY PROFILE

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

- MAIN FILMOGRAPHY OF PRODUCTION COMPANY**
- 2026** **Allah Is Not Obliged** by Zaven Najjar
 - 2025** **Fanon** by Jean-Claude Barny
 - 2024** **Heart of Darkness** by Rogerio Nunes
 - 2023** **The Siren** by Sepideh Farsi
 - 2023** **Augure** by Baloji
 - 2023** **Lost Souls of Syria** by Stephane Malterre
 - 2023** **The Island** by Anca Damian
 - 2018** **Funan** by Denis Do

ITALY, FRANCE, LEBANON

YA & NIKI

RÄ DI MARTINO

FICTION / ANIMATION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Rä di Martino is an Italian director and visual artist. Her films and artworks have been presented at festivals including Venice, Locarno, Kassel, Sarajevo and Montréal, and exhibited internationally at institutions such as MoMA-PS1, Tate Modern, Palazzo Grassi, MCA, Chicago, Hangar|Bicocca and MAXXI. Her medium-length film *The Show MAS Go On* won the Gillo Pontecorvo and SIAE Awards in Venice and a Nastro D’Argento. Her first feature, *Controfigura*, received the Eurimages Lab Award at Karlovy Vary and premiered in Venice. *Ya&Niki* is her second feature film.

LOGLINE

What happens when two teenagers living very different realities meet in the virtual world of an online videogame? A contemporary love story that blurs physical boundaries.

SYNOPSIS

Nicole is an Italian teenager with hundreds of TikTok followers, on holiday with her parents at an all-inclusive resort. She finds the place absurd, watching silently as her once-glamorous parents struggle with fading youth. Niki, Nicole’s avatar, is a beauty, armed to the teeth, navigating the colorful world of a 290-million-player videogame. In its virtual version of Beirut she meets Ya, a skilled fighter who uncannily resembles hers. Drawn to each other, they begin meeting beyond the battlefield, wandering through digital landscapes simply to be together. Ya is Yamen, a young Syrian refugee stranded in Beirut, trapped in limbo. He lives in a dusty camp within the city, a maze of narrow streets and jumbled electrical wires. Surrounded by kids like him, he works two jobs and saves every bit of phone battery to enter the game and see Niki. What connects Niki and Ya, Nicole and Yamen, is difficult to define, yet their encounter reveals unexpected parts of themselves. Their growing bond challenges the realities they inhabit, briefly overcoming the distance between two worlds apart.



Rä di Martino, *Writer and Director*



Giulia Achilli, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet potential financing partners, International sales agents, distributors, broadcasters.

FORMAT / RUNTIME Digital / 90’ Colour	MAIN PRODUCTION COMPANY Dugong Films	DELEGATE PRODUCTION COMPANY Dugong Films	EMAIL giulia@dugong.it
LANGUAGES English, Italian, Arabic	CO-PRODUCTION COMPANIES Escaala (France); Abbout Productions (Lebanon)	MAIN CONTACT PERSON Giulia Achilli	PHONE / MOBILE PHONE +39 3289413867
LOCATIONS Italy, Lebanon	PARTNERS ATTACHED MiC Italian Ministry of Culture, CNC	ADDRESS Viale di Trastevere 154 00153 Rome Italy	dugong.it
BUDGET / FINANCING IN PLACE € 2.200.000 / € 1.500.000	CREATIVE TEAM Rä di Martino, <i>Writer and Director</i> Giulia Achilli, <i>Producer</i> Simone D’Arcangelo, <i>DoP</i> Federico Zurani, <i>Animation Supervisor</i>		

DIRECTOR’S STATEMENT

This film explores love, connection and the virtual as an integral part of reality, where identities and relationships are shaped. It follows people whose lives are deeply intertwined with digital spaces, where genuine bonds are formed. My work has long explored how media shape memory and influence our choices. Observing virtual interactions, I have become interested in the way they merge with lived reality. I see the virtual not only as a space of escape and survival, but also as a place where love can emerge. Yamen is inspired by a boy I met in a refugee neighbourhood in Beirut. He is a gamer, he found in online worlds both refuge and a way to earn a living. The film contrasts two visual approaches: a composed language in the resort and a dynamic cinéma vérité style in Beirut. While Yamen’s life is shaped by political upheaval, Nicole inhabits a world of comfort where intimacy is often mediated by distance. They meet in the videogame, which becomes a vessel for escape, identity, and love. Designed specifically for the film, it evolves from realistic spy/ally mechanics into increasingly abstract and poetic animated landscapes.

PRODUCTION COMPANY PROFILE

Dugong Films is an Italian independent company focused on exploring the blurred line between genres, developing cinematic experiences in an international framework. Its films have been selected and awarded in major festivals such as Cannes (*Roma Elastica*, Official Selection; *Samouni Road* winner of l’Œil d’Or), Berlinale (*Disco Boy* winner of a Silver Bear), Venice (*Bravo Bene!* Main Competition; *Atlantide*, Orizzonti Competition; *Controfigura*, Official Selection), Locarno (*Weightless*), San Sebastian and Toronto among others. Nominated for David di Donatello, César, winner of an EFA.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2026 | Roma Elastica by Bertrand Mandico |
| 2025 | Bravo Bene! by Franco Maresco |
| 2024 | Weightless by Sara Fgaier |
| 2023 | L’avamposto by Edoardo Morabito |
| 2023 | Disco Boy by Giacomo Abbruzzese |
| 2021 | Atlantide by Yuri Ancarani |

**BIENNALE
COLLEGE
CINEMA
FICTION
PROJECTS**

ITALY

BARNACLES

I BALANI

ANDREJ CHINAPPI

FICTION FEATURE | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Andrej Chinappi is an Italian director and screenwriter. Graduated in Literature and Philosophy, he worked in Paris for Radio France Culture. At Scuola Holden, he directed *Sanpietro*, premiered at Rome Film Fest, and the video installation *Casa del Tempo*. In 2019 he joined Marco Bellocchio’s FareCinema and assisted Susanna Nicchiarelli, Emanuele Crialese and Alice Rohrwacher. In 2015 he founded the magazine *Il Bestiario*. The short films *Don’t Be Cruel* and *Il Nemico* awarded in international festivals. His debut feature was selected for Milano Film Network and Biennale College Cinema.

LOGLINE

In Formia, a coastal town between Lazio and Campania, Aleksej works in his stepfather’s wholesale fish business. The return of his brother Igor from Russia rekindles their deep bond and shatters Aleksej’s certainties.

SYNOPSIS

Eighteen-year-old Aleksej, known to everyone as Alessio, works at a wholesale fish market in Formia, a coastal town that sleeps through the winter waiting for summer. He lives with his mother and stepfather, spending his free time between the gym and racing around with his best friend. But when his older brother Igor returns after a ten-year absence, it reignites an intense, overwhelming bond that shatters all of Aleksej’s certainties. Torn between running away with Igor and the stability of home, Aleksej must ultimately choose who he really wants to be.



Andrej Chinappi,
Director



Andrea Leone,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find European and Italian co-production partners, theatrical distributors, pay-TV and platform partners, sales agents, gap financiers.

FORMAT / RUNTIME 16:9 / 90’ Colour	MAIN PRODUCTION COMPANY Mosaicon Film Srl	DELEGATE PRODUCTION COMPANY Mosaicon Film Srl	EMAIL leone@mosaiconfilm.it
LANGUAGES Italian	CREATIVE TEAM Andrej Chinappi, <i>Director and Writer</i> Alessandro Ottaviani, Elisa Macci, <i>Writers</i>	MAIN CONTACT PERSON Andrea Leone	PHONE / MOBILE PHONE +39 08118940022 +39 3402686812
LOCATIONS Lazio, Campania (Italy)	BUDGET / FINANCING IN PLACE € 1.493.807 / € 190.118	ADDRESS via Tommaso Caravita 25 80134 Napoli Italy	mosaiconfilm.it
	Andrea Leone – Mosaicon Film, <i>Main Producer</i> Tommaso Ragno, Saul Nanni, Ksenia Rappoport, <i>Main Cast</i> Gianluca Palma, <i>DoP</i> Christian Marsiglia, <i>Editing</i> Antonella Di Martino, <i>Production Designer</i> Agustina Gadea, <i>Costume Designer</i> Marzia Cordò, <i>Sound</i> Samuele De Biase, <i>Composer</i>		

DIRECTOR’S STATEMENT

I Balani stems from an urgent need to explore brotherhood as a relationship where love, dependency, and identity blur until they become inseparable. Raised by a Russian mother and an Italian father, I carry a dual cultural heritage that, woven with my family’s own history, has fueled this film. Aleksej is a young man caught between two identities and two lifestyles. The return of his brother Igor shatters his world and forces him to confront a repressed family legacy, where freedom is intertwined with the risk of self-destruction. Much like barnacles – crustaceans that cling stubbornly to the rocks – blood ties can simultaneously nourish and suffocate us.I chose to set this story in Formia during the winter: a suspended province far from its tourist image, made of sand trenches and fiery dawns. The wholesale fish market will be the film’s central location – a visually striking, seldom-told world. This “sea factory” dictates the rhythm of Aleksej’s life, representing the preordained destiny he will struggle to break free from.

PRODUCTION COMPANY PROFILE

Mosaicon Film srl is a production company founded in Naples in 2018 by Andrea Leone and Antonella Di Martino. The company stands out for its commitment to auteur and independent cinema. In 2025, it earned David di Donatello nominations for Best Producer and Best Directorial Debut for *Ciao bambino* by Edgardo Pistone, which had previously won Best First Feature at the 2024 Rome Film Fest and the 2025 Globo d’Oro. Mosaicon Film also produced Antonio Capuano’s *L’isola di Andrea* and Bonifacio Angius’s *Confiteor*, both of which premiered at the 2025 Venice International Film Festival.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2026	I figli della scimmia by Tommaso Landucci
2025	L’isola di Andrea by Antonio Capuano
2025	Confiteor. Come scoprii che non avrei fatto la Rivoluzione by Bonifacio Angius
2025	Ciao bambino by Edgardo Pistone
2022	La santa piccola by Silvia Brunelli

ITALY, FRANCE

PIGGY BABY

BAMBINO MAIALINO

MARIA GIMÉNEZ CAVALLO

FICTION FEATURE | FINANCING



DIRECTOR’S BIOGRAPHY

Maria Giménez Cavallo is a filmmaker born in New York in 1992. After graduating from Columbia University, she moved to Paris to collaborate with Abdellatif Kechiche on the *Mektoub, My Love trilogy*. She later accompanied Pietro Marcello on *Futura, L’Envol*, and *Duse*. Her own films often explore themes of nature, and include *Anime galleggianti* (Alice nella Città 2024), *La Visita* (Locarno 2022), and *Jeanne, petite bergère* (Shortlist Quinzaine 2020). *Bambino maialino* participated in Biennale College 2025.

LOGLINE

Amid the remote mountains of Northern Italy, a piglet’s bond with a young woman and her mother awakens a vision of the world where the boundaries between human, animal, society, and nature dissolve.

SYNOPSIS

A little piglet arrives in the mountains of Valsugana where Silva, a young woman, lives with her animist mother, Annamaria. Silva is gradually guided by her mother’s beliefs to care for the piglet as if he were a child. They name him Mino. But the growing bond between the women and the animal—and their unconventional way of life—soon tests the limits of social acceptance. The villagers start to gossip, and a local farmer even hints that Mino was stolen from his farm. Exhausted by the rumors, her mother’s eccentricity, and having just lost her job, Silva decides to rid herself of the pig and takes him to the breeder. That very night, however, she dreams through Mino’s eyes—entering his world—and at dawn, she runs to get him back.

Thus begins Silva’s journey of transformation, one that leads her to challenge social conventions and to open herself to a new kind of humanity: one capable of inhabiting the invisible boundary between the animal and the human.

By the end, Mino, now fully grown, disappears into the forest at the worst possible moment: just as the village prepares for the Feast of Saint Anthony, when tradition demands a traditional pig sacrifice.



Maria Giménez Cavallo, *Director*



Carolina Pezzini, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet financiers and investors, distributors, festival programmers.

FORMAT / RUNTIME 4k / 90’ Colour	MAIN PRODUCTION COMPANY Berta Film	DELEGATE PRODUCTION COMPANY Albolina Film	EMAIL carolina@bertafilm.com
LANGUAGES Italian dialect valsuganotto	CO-PRODUCTION COMPANIES Albolina Film	MAIN CONTACT PERSON Carolina Pezzini	PHONE / MOBILE PHONE +39 3337964048 +33 768785964
LOCATIONS Valsugana, Trentino	CREATIVE TEAM Maria Giménez Cavallo, <i>Director and Writer</i> Carolina Pezzini, <i>Writer</i> Marcella Faraci, Viviana Zappa, <i>Main Cast</i> Jeremy Attard, <i>DoP</i> Jeremy Renault, <i>second DoP</i> Leonardo Minati, <i>Editing</i> Andrea Cavalletto, <i>Costum</i> Alessandra Bassi, <i>Sound</i>	ADDRESS Piazza Donatello 2 50122 Firenze Italy	bertafilm.com
BUDGET / FINANCING IN PLACE € 692.395 / € 20.000			

DIRECTOR’S STATEMENT

Bambino maialino is a dark fairy tale, oscillating between comedy, tenderness, and horror. I want to depict the transformation of Silva’s perspective: initially rooted in an anthropocentric view, she gradually discovers a new vision of the world through her relationship with the pig Mino -- emancipating herself from the rigid structures of human society to become free. Hers is a return to Nature, an answer to the call of the Earth. At key moments, the camera should inhabit the pig’s point of view, placed at the height of Mino’s gaze, inviting the audience into a sensorial experience that approaches the animal’s subjectivity.

Ultimately, *Bambino Maialino* is a film about perception. It is an attempt to use the camera as an act of compassion, dissolving the boundaries between species and revealing the non-human soul.

PRODUCTION COMPANY PROFILE

Berta Film Srl is an international film production and distribution company active since 2010. Having produced over 20 titles and distributed 100 works (between documentaries, features, shorts), its films have reached Cannes, Venice, Berlinale. Key projects include associated producer for Pietro Marcello’s *Duse* (Venice 2025), co-producer of *Hangar Rojo* (Berlinale 2026) and executive producer for *Europa* (2021), which won the Independent Critics Prize at Cannes Quinzaine and was Iraq’s Oscar submission.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2025	Duse by Pietro Marcello
2025	Hangar rojo by Juan Pablo Sallato
2021	Europa by Haider Rashid

KENYA

TITHES & OFFERING

TONY KOROS

FICTION FEATURE | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Tony Koros is a Kenyan filmmaker based in LA. He is a Sundance Screenwriters & Directors Lab Fellow, Tribeca Sloan Grant recipient, and NYU Tisch MFA graduate. His film, *Tithes & Offerings* was selected for the 2025 Venice Biennale College Cinema. His shorts have screened at 70+ international festivals, including Clermont-Ferrand, Palm Springs (Alexis Prize winner), FESPACO, and been distributed by CANAL+. Most recently, his half-hour comedy series Money Town won the Red Sea Film Festival - Series Award in 2025.

LOGLINE

A small-time Nairobi pastor who survives by staging fake miracles accidentally triggers a real healing during a service. As he scales his fraud into a growing religious business, he becomes trapped between his need to control the miracle and its refusal to obey him.

SYNOPSIS

Pastor, a struggling Nairobi preacher, stages fake miracles to grow his eight-person congregation. Every Sunday, he hires actors to perform healings, building the church he is certain God owes him. Then Nkiro, a wheelchair-bound girl, wheels herself forward, insists he pray for her, and is inexplicably healed. Unable to repeat the miracle, Pastor turns Nkiro into the centerpiece of a carefully constructed spectacle. He recruits Magda, a professional actress, to help him scale his deception. They transform his ramshackle church into a makeshift cathedral, drawing crowds with ever more elaborate performances. As Pastor’s influence grows, so does the demand for real power. The sick gather at his door. Nkiro begins to see the illusion built around her. The operation fractures and Magda walks out. Finally, cornered by expectation and facing collapse, Pastor confesses the deception. He discovers his congregation prefers the lie. Clinging to their faith, they demand Pastor’s performance anyway. Pastor keeps laying hands on the sick, uncertain whether he is a fraud, a vessel, or both. He remains what he has always been: a man performing faith for people who need to believe.



Tony Koros,
Director and Writer



Toni Kamau,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-producers, grant and equity financiers, and sales agents in Europe, Asia, and the US for international financing and distribution.

FORMAT / RUNTIME DIGITAL 4K RAW / 90’ Colour LANGUAGES English, Swahili LOCATIONS Kenya BUDGET / FINANCING IN PLACE € 433.682 / € 20.000	MAIN PRODUCTION COMPANY We are not the machine Ltd CREATIVE TEAM Tony Koros, <i>Director and Writer</i> Toni Kamau, <i>Main Producer</i> Louise Kamwangi, <i>Producer</i> Dominica Eriksen, <i>DoP</i>	DELEGATE PRODUCTION COMPANY We are not the machine Ltd MAIN CONTACT PERSON Toni Kamau ADDRESS Baraza Media Lab, Keystone Park Building, 2nd Floor Riverside Drive 00100 Nairobi Kenya	EMAIL toni@wearenotthemachine.com PHONE / MOBILE PHONE +254 720832911 wearenotthemachine.com
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DIRECTOR’S STATEMENT

In Nairobi, storefront churches line every third street, each promising breakthrough and victory. Pastor believes these promises. He wants to be the man who speaks for the God who delivers them, performing certainty from the pulpit while carrying doubt everywhere else. *Tithes & Offerings* is a satirical comedy-drama about the cost of that performance. I grew up watching faith reshape the people around me. They gave what they couldn’t afford, followed men who promised miracles, then new men when the miracles failed. In my 20s, I spent a year staging the spectacle inside one of these churches, watching a pastor pace backstage wrestling with doubt, then speak from the pulpit with total conviction. Faith became, for me, something people perform as much as profess. I return to this world because I find the distance between faith and performance fascinating. Pastor’s hunger to be chosen, to matter, to be certain, is a hunger I recognize in myself. This film is my attempt to study that hunger with humor and respect. *Tithes & Offerings* treats faith as a tool people use to survive. It honors that use while tracking its costs.

PRODUCTION COMPANY PROFILE

We Are Not The Machine is a Nairobi-based, female-led production company founded by Toni Kamau, winner of the 2024 Sundance Amazon MGM Studios Nonfiction Producers Award. We produce documentary and scripted stories about African outsiders, rebels, and change-makers for global audiences. Our work, including *Softie*, *I Am Samuel*, and *The Battle for Laikipia*, has premiered at Sundance and Hot Docs and been broadcast on BBC, PBS, and ARTE. Our slate includes projects developed with African and international storytellers, and we provide production services for partners filming across East Africa.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **The Battle for Laikipia** by Peter Murimi, Daphne Matziaraki
- 2020** **Softie** by Sam Soko
- 2020** **I Am Samuel** by Peter Murimi
- 2018** **Earn a Living (Kenya Episode)** by Yuval Orr

IMMERSIVE PROJECTS

USA, UNITED KINGDOM

A FUNERAL FOR THE INTERNET

SAMANTHA GORMAN,
SCARLETT KIM

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Samantha Gorman writes, directs, and designs interactive media across expanded cinema, theater, games, and virtual reality. She is co-lead of *Tender Claws*, whose projects with Google, Netflix, and Meta include *Stranger Things VR*, *The Under Presents*, *Tempest*, *Virtual Virtual Reality*, and *TendAR*, and have appeared on major VR platforms and at international festivals. At UC Santa Cruz, she leads LEMI Lab, researching AI interfaces for live writing and directing.

Scarlett Kim is a director and producer working across live performance and immersive media, drawing from theatre, XR, games, and ritual. Executive Creative Producer, Center for Unclassifiable Technologies and Experiences (C.U.T.E.). Recently: Interdisciplinary Fellow, Royal Shakespeare Company; Visiting Artist, Stanford; Director of Innovation & Strategy, Oregon Shakespeare Festival. Co-Founder, Worlds in Play; Independent XR Distribution Coalition. Board Member, Los Angeles Performance Practice. Honoree, XLIST 2025. MFA, CalArts. BA, University of Chicago.

LOGLINE

A Funeral for the Internet is a participatory theatrical ritual experienced through smartglasses that whisper personalized audio prompts into your ear. Set inside a Silicon Valley consciousness startup, the work stages a funeral for the internet and invites the audience to shape what emerges in its wake. Part immersive theatre, part social experiment, and part collective rite, audiences confront their relationships to AI systems that were born of us, now taking on a life of their own. The show runs on Live Dramaturgy, an authoring and show-control platform for co-authoring live events with AI.

SYNOPSIS

A Funeral for the Internet is a 90-minute participatory theatrical ritual experienced through AI-powered smartglasses. Set inside a fictional Silicon Valley consciousness startup, the work stages a speculative funeral for the internet as we once knew it: messy, intimate, anonymous, and human. As the ceremony unfolds, each audience member hears a private voice in their ear that responds to what they say and do. The work moves from a proscenium eulogy into a free-roaming reception where performers, audiences, human dramaturgs, and Large Language Models co-author the live event in real time. Individualized whispers prompt audience members into encounters with strangers, performers, memories, and fragments of their own digital pasts. Each participant experiences a distinct path while sharing a collective ritual of grief, complicity, and possibility. Behind the work is *Live Dramaturgy*, a writer-in-the-loop authoring and show-control platform for real-time AI performance. Rather than using AI to generate finished content, the system treats AI as a live theatrical partner: one that can be edited, redirected, and shaped by human authors moment by moment.



Samantha Gorman
Director



Scarlett Kim
Director

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet financiers, co-producers, festivals, museums, venues, distributors, and tech partners for premiere, touring, and development support.

FORMAT / RUNTIME Touring Live Performance / 90’	MAIN PRODUCTION COMPANY Thresholds & Co.	DELEGATE PRODUCTION COMPANY Thresholds & Co.	EMAIL scarlett@cute.center
LANGUAGES English	PARTNERS ATTACHED Language, Embodied Media & Interaction (LEMI) Lab at University of California, Santa Cruz; Center for Unclassifiable Technologies and Experiences (CUTE); Tender Claws	MAIN CONTACT PERSON Scarlett Kim	PHONE / MOBILE PHONE +1 9782012698
LOCATIONS Touring Live Performance	CREATIVE TEAM Samantha Gorman, <i>Creative Lead and Director</i> Scarlett Kim, <i>Creative Lead and Director</i> Danny Cannizzaro, <i>Creative Lead</i>	ADDRESS 4111 W. Sunset Boulevard #550 90029 Los Angeles United States	
BUDGET / FINANCING IN PLACE € 550.000 / € 170.000			

DIRECTOR’S STATEMENT

A Funeral for The Internet is a work on thresholds: between public and private, performer and audience, human intention and machine response. Narrative emerges through co-authorship between performers, live writers, audience, and AI. Drawing on immersive theatre, embodied ritual, game design and live writing, the work invites each audience to move through a personal narrative while participating in collective transformation.

By turning audiences into protagonists, the project facilitates conversation on how algorithmic systems shape attention, behavior, and relationships. Participants explore their own complicity in building LLMs via their digital interactions in the early internet. The work opens up a community environment where people test, resist, and reimagine their relationship to technology together. As such: this project explores grief, complicity, and meaning-making at a moment as AI transforms how we communicate, perform ourselves, and imagine futures.

The work is intentionally designed for an agile tour. The modular system can adapt across museums, festivals, theatres, warehouses, public spaces, and hybrid cultural settings while maintaining cohesive diegesis and voice.

PRODUCTION COMPANY PROFILE

Thresholds & Co. is the collaborative practice of Samantha Gorman, Danny Cannizzaro, and Scarlett Kim. They collaborate at the intersection of theatre, games, and XR. Working across experimental and pop contexts, their work focuses on participatory performance works where human artists, AI, and participants co-author experiences across in real time. Their collaboration emerged at Royal Shakespeare Company.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **Body Proxy** by Danny Cannizzaro, Samantha Gorman
- 2026** **Project Quantum Heart** by Scarlett Kim, Amy Grace Lam
- 2025** **Face Jumping** by Danny Cannizzaro, Samantha Gorman
- 2024** **Stranger Things VR** by Danny Cannizzaro, Samantha Gorman
- 2023** **Quills Fest (Oregon Shakespeare Festival)** by Nataki Garrett, Scarlett Kim

GERMANY

AFTER THE FLOOD

CHLOÉ LEE

IMMERSIVE PROJECTS | PRODUCTION



DIRECTOR’S BIOGRAPHY

Chloé Lee is an award-winning artist, director and producer whose work explores collective memory, urban transformation, and the agency of residents to shape the spaces they inhabit. Working across XR, moving image, sound, and installation, she creates walkable, place-based experiences, intersecting the physical and digital. Her interactive archive *Reflections of Little Red Dot*, on urban renewal through Singaporean voices, won the 2025 SXSW Jury Prize, GIFF’s Reflet d’Or, and Venice’s Bisato d’Oro. A Fulbright Scholar and Onassis ONX fellow, she directs the Berlin studio, Present Futures.

LOGLINE

After the Flood, a 6DOF documentary XR experience, invites people to step into buildings born from disaster—and discover that their power lies not in resisting nature, but in working with it, and with the people who live there. Moving through these spaces, visitors traverse a question that shapes our built future: what does it mean to build in collaboration—with a community and with the natural world?

SYNOPSIS

Floods are remaking how, and with whom, we build. *After the Flood* is a documentary XR experience about the architecture rising from that pressure, and the choice at its core: to resist nature, or to work with it. After an earthquake and tsunami devastated much of Constitución, Chile, the expected defense was a seawall. Instead, architect Alejandro Aravena designed with the people who would live there and planted a coastal forest to blunt future tsunamis, calling the approach not just inclusive but ‘more efficient.’ The housing that resulted, Villa Verde, is built as half-homes its residents finish themselves. Across the experience, every site returns to one force: water. Moving through these places, visitors find that designing with a community and designing with nature are the same act, a way of becoming more aware of the spaces we inhabit and our place within them.



Chloé Lee,
Director



Katharina Weser,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE impact financiers, festival curators, museums, exhibition venues, publishers. No coproducers with film fund based financing.

FORMAT / RUNTIME Gaussian Splatting, for Pico Headsets / 20’-30’	MAIN PRODUCTION COMPANY Reynard Films	DELEGATE PRODUCTION COMPANY Katharina Weser, Georg Neubert	EMAIL katharina@reynardfilms.com sandrina@reynardfilms.com
LANGUAGES English, German	CREATIVE TEAM Chloé Lee, <i>Director</i> Katharina Weser, <i>Executive Producer</i> Sandrina Koppitz and Jasper Wiedhöft, <i>Producer</i>	MAIN CONTACT PERSON Katharina Weser	PHONE / MOBILE PHONE +49 15231744097
LOCATIONS USA, Germany, Chile	BUDGET / FINANCING IN PLACE € 827.352 / € 602.287	ADDRESS Plautstraße 27-29 04179 Leipzig Germany	
	Georg Neubert, <i>Line Producer</i> Lucas Martinic, <i>Lead Developer and Technical Director</i> Martin Rieger, <i>Sound Design</i>		

DIRECTOR’S STATEMENT

A question runs through my work: who gets to author the spaces we live in, and what does that process look like? In *Reflections of Little Red Dot* and *Inter(mediate) Spaces*, I built experiences from the memories of those who live in a place. *After The Flood* turns to the structures themselves, and a wider sustainability: one measured not in materials and energy alone, but in who gets to author how a community lives.

What drew me was the approach to design, not the natural disaster itself. Faced with the water, the architect chose to listen to residents, to the river and ocean. It aligned with an instinct I return to: that listening, to people and to a place, is itself an act of design.

I was in New York when Hurricane Sandy flooded Lower Manhattan, and met someone who had just lost their home. I saw how disaster exposes the ordinary needs we rarely notice until they are gone. I hope this experience allows people to step into the everyday of these spaces, listen, feel, and thoughtfully discover the approaches architects, engineers, and residents are using to shape their environments with social sustainability in mind.

PRODUCTION COMPANY PROFILE

Reynard Films is a renowned production company created by Katharina Weser and Georg Neubert in 2016. With our offices in Leipzig, Agawang, and Berlin, we work between Art and Code and are specialised in international co-productions of films and XR projects. We focus on long-term collaborations and international talents. We support original ideas and pushing the borders of Cinema and XR. Our projects were Emmy-nominated, shown at festivals such as Cannes, Biennale di Venezia, Karlovy Vary IFF, SXSW

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|------|---|
| 2025 | The Clouds Are Two Thousand Meters Up by Singing Chen |
| 2025 | Eddie and I by Maya Shekel |
| 2025 | The Little Mouse by Nicolas Bourniquel |
| 2023 | Emperor by Marion Burger, Ilan Cohen |
| 2023 | Wallace & Gromit Jamtastic! by Finbar Hawkins & Bram Ttwheam |

UNITED KINGDOM

ANIMAL BEING

ROBIN MCNICHOLAS,
BARNEY STEEL,
ERSIN HAN ERSIN

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Marshmallow Laser Feast (MLF) is an experiential artist collective. We tell stories that untangle, entangle and flavour our reality, blurring the lines between art, immersive experiences, XR and film. Alive in public spaces, galleries, museums and the metaverse, our work is grounded in research. Designed to expand our relationship with the living world.

LOGLINE

Animal Being is an immersive journey into the hidden lives of creatures that inhabit the mighty ceiba tree. Experience the speed of a hummingbird, see the forest floor through a spider’s tremors, glimpse glowing heat-shapes with a pit viper, swing into the night with a kinkajou and navigate by sonar with a vampire bat. Families and friends step inside a forest alive with extraordinary senses, discovering worlds normally invisible to humans. The adventure ends with a descent from the canopy to the forest floor where we enter the perception of, you.

SYNOPSIS

Beneath a great ceiba tree, time and scale shift. The forest comes alive around you. *Animal Being* is a sensory interactive adventure for families and curious minds, journeying through five extraordinary animal perspectives - each one a different world, hidden inside the same forest. Discover each animal in its habitat. Observe its behaviour. Then step inside its senses. The hummingbird sees nectar landscapes invisible to us - flowers lit by ultraviolet, blooming in slow motion. The bird-eating spider feels the world through vibration: leaves, footsteps, a reality of shivers and tremors in the dark. The pit viper perceives living heat - warm creatures glowing as infrared silhouettes in the canopy. The kinkajou navigates by scent and touch, its tongue reaching nectar deep inside flowers, its tail feeling the world around it. The vampire bat - one of nature’s greatest super-sensors - sees in sonar, smell and heat, perceiving prey through echoes and the glow of blood beneath skin. Then we descend from the canopy and return to ourselves - recognising our own senses, and the extraordinary lives we’ve moved through.



Robin McNicholas,
Director



Barney Steel,
Director



Ersin Han Ersin,
Director



Alexandra Rowse,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Looking for co-producers, presenting venues, production financing, LBE VR and immersive projection distributors.

FORMAT / RUNTIME VR LBE or 360° Video Projection / 35'	MAIN PRODUCTION COMPANY Marshmallow Laser Feast	DELEGATE PRODUCTION COMPANY Marshmallow Laser Feast	EMAIL alexrowse@marshmallowlaserfeast.com
LANGUAGES English	PARTNERS ATTACHED Museum of Science, Boston	MAIN CONTACT PERSON Alexandra Rowse	PHONE / MOBILE PHONE +44 7515437693
LOCATIONS Colombian Amazon	CREATIVE TEAM Barney Steel, Ersin Han Ersin, Robin McNicholas, <i>Directors</i> Eleanor (Nell) Whitley, Mike Jones, Alex Rowse, <i>Executive Producers</i>	ADDRESS Unit 001, 2 Schwartz Wharf 92 White Post Lane E9 5GU London United Kingdom	marshmallowlaserfeast.com
BUDGET / FINANCING IN PLACE € 1.046.500 / € 356.500			

DIRECTOR’S STATEMENT

Our artistic practice is a constant journey of discovery into the world beyond the limits of human senses. *Animal Being* is the culmination of a decade-long inquiry into how technology can serve as a bridge to the natural world. We use the tools of science, from lidar scanners to hydrophones, to reveal dimensions of reality that our biology simply cannot access. By inviting the audience to “channel-hop” between species, we are stretching the elasticity of their perception . Drawing inspiration from Jakob von Uexküll’s concept of the Umwelt, we want to provoke a fundamental question: what is it like to be more than human? Whether it is the “visual sound” of a bat’s flight or the skin-based language of an octopus, can these shifts in perspective be a cure for human self-centeredness? At the heart of this project is a fascination with consciousness and the mystery of existence. By looking at how other forms of life experience the world, we learn something fascinating about ourselves. Our goal is to create a moment of “magic” grounded in science - a space where information and imagination collide to awaken an embodied awareness of our place within the living web.

PRODUCTION COMPANY PROFILE

Marshmallow Laser Feast (MLF) create, produce and distribute experiences that explore new forms of culture and interrogate our relationship with the world around us. We’ve exhibited internationally at institutions including; ACMI, Aviva Studios, Barbican Centre, DDB Seoul, Fundación Telefónica, Museum of the Future, Phi Centre, Royal Botanical Gardens Kew, Sundance Film Festival and SXSW.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2027 | Poetics of Soil by Marshmallow Laser Feast |
| 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 |

TAIWAN, FRANCE, ARGENTINA

GLOOMY EYES
& THE LAST STANDING

JORGE TERESO,
FERNANDO MALDONADO

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Jorge Tereso and Fernando Maldonado are Argentine directors and animation artists based in Buenos Aires. At 3dar Studios, they co-directed *Shave It* (2013) and *Gloomy Eyes* (2019), winner of Annecy’s Cristal for Best VR Work, SXSW’s Jury Award for Storytelling, NewImages’ Golden Mask and Raindance Artistic Achievement. Maldonado previously directed *La mezcla*, awarded at Telef  Cortos and selected at Mar del Plata. Tereso’s XR credits include *Eggscape* (2022), Special Jury Prize at Venice Immersive.

LOGLINE

In this 45-minute free-roam LBVR chapter of *Gloomy Eyes*, designed for up to 100 simultaneous users, *Gloomy Eyes & The Last Standing* turns the audience into the last surviving zombies. Guided by Gloomy and Nina through a world where the Sun has vanished, they must escape an authoritarian regime, cross a living forest, and act together to awaken the light before everything collapses.

SYNOPSIS

Since the Sun withdrew deep inside the mountains, the world has slowly fallen out of balance. Forests decay, animals disappear, and zombies are hunted as the visible consequence of a broken bond between humans and nature. Imprisoned underground by the authoritarian Uncle and guarded by his absurd army of Bunny Humans, the last surviving zombies are about to be executed when Nina, a rebellious human girl, sets them free.

Led by Gloomy, a quiet and brave zombie child, the group escapes through tunnels, rivers, forests and a moving train. Their journey leads them into landscapes inspired by Alishan’s giant cypress forests, mountain fog, railway, native wildlife and ancestral memory. Along the way, the bond between Gloomy and Nina reveals a dormant force: nature can rebuild itself, but only when humans and zombies reconnect.

In Pacha’s living sanctuary of roots and fungi, the group discovers that the Sun is not dead; its energy still pulses beneath roots, stone and living beings. When the Uncle attacks and the mountain begins to collapse, the audience must use what they have learned together to revive Gloomy, restore balance, and awaken a new dawn.



Jorge Tereso,
Director



Fernando Maldonado,
Director



Antoine Cayrol,
Producer



Liu Szu-Ming,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find partners to finance immersive production: co-producers, LBVR operators, venues, and distributors with international deployment expertise.

FORMAT / RUNTIME free-roam LBE VR for up to 100 players / real-time 3D animation, designed for HTC VIVE Focus 3 and HTC VIVE Focus Vision / 45’	MAIN PRODUCTION COMPANY Atlas V	DELEGATE PRODUCTION COMPANY HTC VIVE Originals	EMAIL antoine@atlasv.io
BASED ON Screenplay based on <i>Gloomy Eyes VR</i> (2019) by Jorge Tereso, Fernando Maldonado	CO-PRODUCTION COMPANIES HTC VIVE Originals, 3dar	MAIN CONTACT PERSON Antoine Cayrol	PHONE / MOBILE PHONE +33 0783916445
LANGUAGES English, Traditional Chinese	CREATIVE TEAM Jorge Tereso, Fernando Maldonado, <i>Directors and Writers</i> Cher Wang, Liu Szu-Ming, <i>Executive Producer</i>	ADDRESS 13 rue Mont-Louis 75011 Paris France	atlasv.io
BUDGET / FINANCING IN PLACE � 1,517.260 / � 667.260	Main Producers Arthur Maugendre, <i>Creative Lead</i>		

DIRECTOR’S STATEMENT

Gloomy Eyes & The Last Standing expands the original universe into a collective, physical and emotional journey. Instead of observing Gloomy’s world from a distance, the audience enters it as the last surviving zombies: fragile, hunted, yet strangely resilient. Guided by Gloomy and Nina, they move through a collapsing world toward the possibility of a new dawn.

The LBE format allows us to transform the story into an embodied experience. The audience runs, hides, crosses unstable spaces, imitates human gestures, touches the living forest, and finally acts together to awaken the Sun. These collective gestures are not decorative interactions; they are the emotional core of the piece. The world can only heal when humans and zombies, fear and tenderness, body and nature reconnect.

Inspired by Alishan’s forests, mountain fog, native wildlife and ancestral memory, the project approaches

nature as a living system of roots, light, fungi and hidden energy. Within this gothic and poetic universe, the return of the Sun becomes both a narrative event and a sensory experience: a fragile rebirth made possible by trust, cooperation and the courage to care for what still lives.

PRODUCTION COMPANY PROFILE

Atlas V, VIVE Originals and 3dar bring together award-winning immersive storytelling, XR production, technology and international distribution. Since 2017, Atlas V has created acclaimed VR works, games and exhibitions, and is now expanding into multiplayer LBE. HTC VIVE Originals produces and distributes original XR content across film, arts, music and immersive venues. 3dar, founded in Buenos Aires in 2004, works across VR, MR, animation, VFX and AR; its originals include *Paper Birds*, *Eggscape* and the Emmy-nominated *Gloomy Eyes*.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|------|---|
| 2025 | Playing With Fire by Pierre-Alain Giraud (Atlas V) |
| 2022 | Eggscape by German Heller (3dar) |
| 2019 | Inori by Liu Szu-Ming (HTC VIVE Originals) |

SWITZERLAND, FRANCE

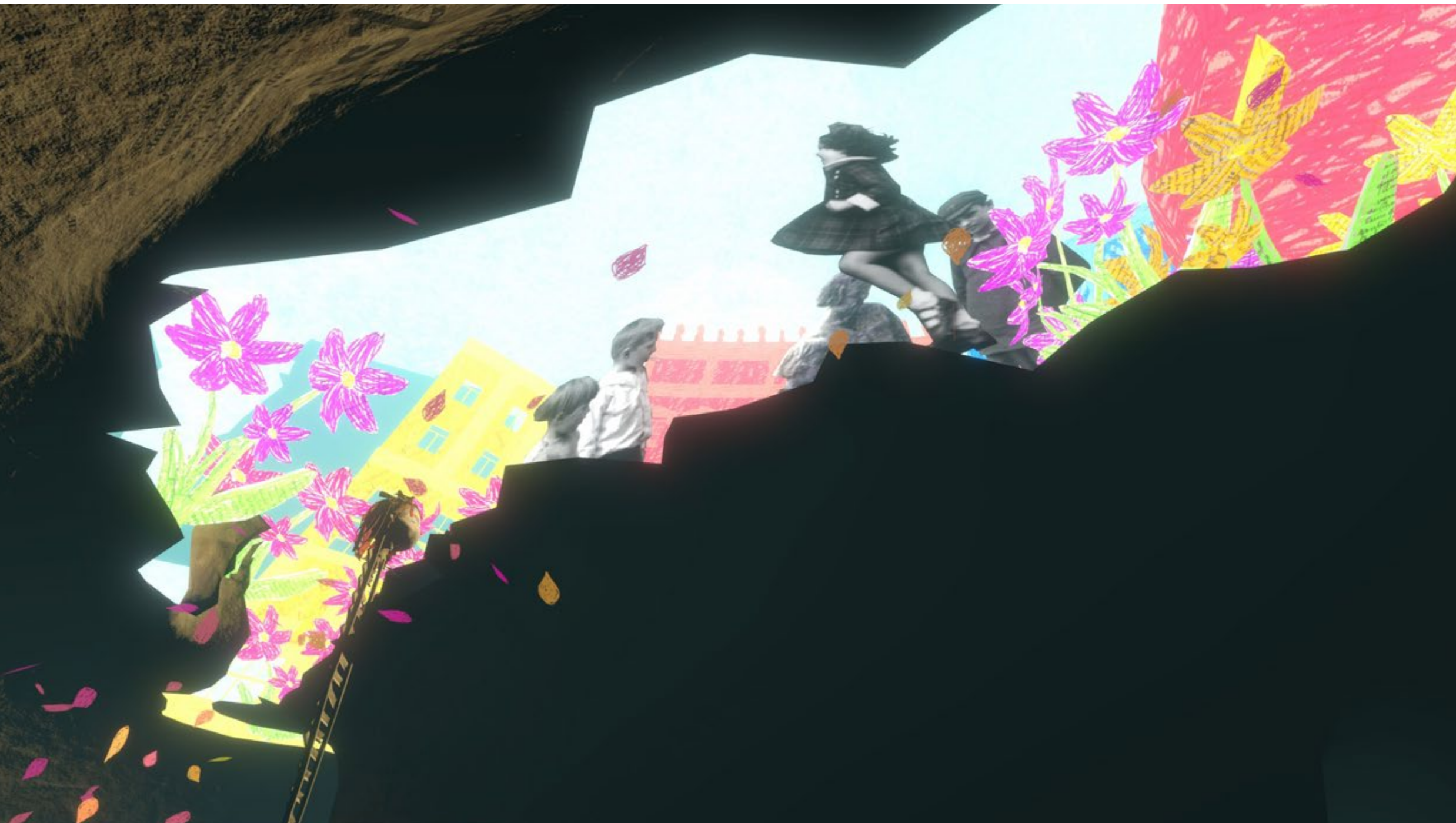
HIDE AND SEEK

FABIENNE GIEZENDANNER

IMMERSIVE PROJECTS | PRE-PRODUCTION

FOCUS ON
SWITZERLAND

SWISS FILMS



DIRECTOR’S BIOGRAPHY

Fabienne Giezendanner is an author and director working across animated films and immersive experiences. Since 2016, she has explored the intersection of fiction and interactivity through VR, creating works such as *Dreamin’Zone* (Venice VR Expanded 2020), *BLOOM* (GIFF 2023), *Breathe Again!* and *Hide and Seek*. She also co-created Little Malabar, an immersive installation for the National Museum of Natural History in Paris. Her work combines storytelling, visual arts, music and interaction, offering audiences the opportunity to transform their experience into a form of sensory language.

LOGLINE

Hide and Seek is an immersive VR experience about the Holocaust, inspired by real events. Through an interactive and immersive experience of hide-and-seek, the viewer gathers the stories of Jewish and Romani children, exploring imagination and play as the ultimate bastion of resilience. Each child found heralds an encounter during which he or she reveals fragments of their memories to us, sometimes evoking their life before the camp, sometimes a more recent past linked to their experience within the camp. Little by little, the thread of their story takes shape...

SYNOPSIS

Hide and Seek is an immersive, interactive animated experience. Based on the true stories of Jewish and Romani children who lived in, and sometimes survived, life in concentration camps during World War II, it highlights imagination and play as means of resistance in the face of inhumanity. A documentary-style immersive experience of hide-and-seek that invites us to search for children who have disappeared (from our sight). This game is no longer just child’s play: behind each hiding place lies a buried memory, a fragment of life snatched from oblivion. As the experience unfolds, the viewer transforms into a seeker of memory, gathering scattered fragments; they become the vessel for these memories themselves, and may, if they wish, in turn become a conduit. Each child found heralds an encounter during which he or she reveals fragments of their memories to us, sometimes evoking their life before the camp, sometimes a more recent past linked to their experience within the camp. Little by little, the thread of their story takes shape. A sensitive narrative unfolds, where despair coexists, despite everything, with the hope of reuniting with their family and escaping the camp.



Fabienne Giezendanner, Author and Director and Creator



Alexandre lordachescu, Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To gather feedbacks; find financial partners; connect with festival curators and venue programmers, raise awareness about the project.

FORMAT / RUNTIME

Animation / 25’

LANGUAGES

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

LOCATIONS

Europe

BUDGET / FINANCING IN PLACE

€ 613.878 / € 186.460

MAIN PRODUCTION COMPANY

Elefant Films

CO-PRODUCTION COMPANIES

Lucid Realities

PARTNERS ATTACHED

OFC, Etat and Ville de Genève, CNC, Pictanovo

CREATIVE TEAM

Fabienne Giezendanner, Author and Director and Creator
Alexandre lordachescu, Main Producer
Alexandrine Stehelin, Co-producer
Jean-Christophe Cheneval, Composer

DELEGATE PRODUCTION COMPANY

Elefant Films

MAIN CONTACT PERSON

Ruxandra Zenide

ADDRESS

Rue Jean-Jaquet 10
1201 Geneva
Switzerland

EMAIL

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PHONE /

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elefantfilms.ch

DIRECTOR’S STATEMENT

The resurgence of conflicts, antisemitism, and the rejection of others was the starting point for *Hide and Seek*.

For several years, my work has explored the boundaries between life and death, as well as the forces that enable human beings to survive adversity, as seen in *Dreamin’Zone*, *Bloom*, and *Breathe Again!*. With *Hide and Seek*, this reflection extends to the question of dehumanization and to what allows us, despite everything, to preserve our humanity.

Inspired by survivors’ testimonies, the writings of Viktor Frankl, and George Eisen’s research on children’s play in the camps, the project highlights the role of imagination, creativity, and play as forms of inner resistance. By bringing these fragments of memory back to life, I hope to question our capacity to remain human, to survive, and to pass on these stories so that history does not repeat itself.

PRODUCTION COMPANY PROFILE

Elefant Films, founded in 2004 by writer-directors Alexandre lordachescu and Ruxandra Zenide, has produced over 40 titles to date. Initially focused on arthouse cinema and international co-productions, Elefant Films is now expanding into diverse genres and formats, while maintaining its dedication to supporting ambitious and visionary filmmakers.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 *Il quieto vivere* by Gianluca Matarrese

2025 *Gen* by Gianluca Matarrese

2024 *Why War* by Amos Gitai

2024 *Shikun* by Amos Gitai

SWITZERLAND

MARTA BECKET’S
DEATH VALLEY

GILLES JOBIN,
SUSANA PANADÉS DIAZ

IMMERSIVE PROJECTS | PRODUCTION

FOCUS ON
SWITZERLAND

SWISS FILMS



DIRECTOR’S BIOGRAPHY

Gilles Jobin is a swiss choreographer whose innovative productions have been presented worldwide. Since 1995, he has created around thirty choreographic works for the stage. Since 2017 his digital creations have been featured at prestigious festivals such as the Sundance Film Festival or the Lyon Dance Biennale, BAM in New York, th Haus For Electronishe Kunst in Basel and lcube Museum in Beijing. His work was selected twice at the Biennale Cinema; *VR_I* in 2018 (Best of Immersive) and *La Comédie Virtuelle* live-show in 2020, a live connected performance selected in competition.

LOGLINE

Marta Becket’s Death Valley is an “augmented documentary in VR” that pays tribute to the life and work of Marta Becket (1924-2017) a New York dancer, choreographer and painter, who in 1968, settled in the ghost town of Death Valley Junction and transformed the Amargosa Opera House into a total work of art with an interior entirely hand-painted by the artist. She performed her own dances on that stage for more than four decades. In February 2025 we returned to Death Valley Junction using 3D scanning technology to digitally preserve this unique place and bring Marta Becket back on her stage.

SYNOPSIS

When we visited in person the Amargosa Opera House in Death Valley Junction in the middle of the Mojave desert in 2024 we were mesmerized by this “jewel in the desert”, and we immediately felt that the place needed to be preserved – if the murals inside the Opera House are exceptionally well preserved the exterior “adobe walls” of the building deteriorate more each year.

In February 2025 using 3D scanning technology, we returned to Death Valley Junction with a team of technologists and artists, not only to scan and digitally preserved this unique place but also to discover more about the work and life of such an extraordinary artist.

Back in Switzerland with the data of the scans and video archive material of Marta Becket’s dances, we employed innovative digital techniques to honor the artistic genius of Marta Becket.

We produced a prototype of an “augmented documentary in VR” to give the audience the possibility to see Marta Becket dancing her own dances on the very stage where she created them, and hear Marta’s story in her own voice.



Gilles Jobin,
*Director
and Producer*



Susana Panadés
Diaz, *Archives
and Movement
Coordinator*

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
To find the right context
and outcome. Looking
for coproducer for
realization and
distribution.

FORMAT / RUNTIME
3d scans, rotoscopy / 20’-25’

BASED ON
Marta Becket’s life

LANGUAGES
english

LOCATIONS
Death Valley Junction

**BUDGET /
FINANCING IN PLACE**
€ 250.000 /
€ 140.000

**MAIN PRODUCTION
COMPANY**
Cie Gilles Jobin
CREATIVE TEAM
Gilles Jobin,
Director and Producer
Adryan Barilliet,
Creative Developer
Rosita Boisseau,
Archives and Texts
Susana Panadés Diaz,
*Archives and Movement
Coordinator*
Greg Downing / Hyper Acuity,
*3D Scanning
and Photogrammetry*
Elena Rosa, Maggie Lacorte,
Adryan Barilliet,
3D Scans Assistants
Michael Dervey, *Rotoscopy
and Compositing*
Tristan Siodlak, *3D Artist*

**DELEGATE PRODUCTION
COMPANY**
Cie Gilles Jobin
MAIN CONTACT PERSON
Gilles Jobin
ADDRESS
44 rue Coulouvrenière
1204 Geneva
Switzerland

EMAIL
gilles@gillesjobin.com
**PHONE /
MOBILE PHONE**
+41 763248988

**gillesjobin.com
studio44mocaplab.com**

DIRECTOR’S STATEMENT

It became evident to us that we could literally “augment” in 3D the visit of the Opera House and “bring back Marta to life”, live, on her stage, telling her story in her own voice. Using “rotoscopy” technique to bring back Marta on stage, we had found our angle for our “augmented documentary in VR”.

The 3D scans of the theater are done, there is no need to travel back to Death valley Junction and we have produced a prototype in VR. Most of the upcoming work for realization is now to select the final material from the Marta Becket’s video archive and chose which dances should be part of the experience. If the scans of the interior of the Amargosa Opera House have been cleaned most of the scans of the exterior and the outdoor need to be properly stitched. There is work to do on lighting while the sound of Marta’s voice and the general soundscape will be an essential part for the immersion. Marta’s voice needs processing and remastering to be fully audible, subtitles will need to be added.

PRODUCTION COMPANY PROFILE

Cie Gilles Jobin / Studio 44 MocapLab is a production company and dance studio equipped for motion capture and digital creation. Ideally located in the heart of Geneva, homebase of the Cie Gilles Jobin, the studio offers a stimulating creative environment combining innovative choreographic and digital skills. Run by artists for artists, the studio is dedicated to the production of XR work using digital technologies from the perspective of the performing arts and movement.

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- | | |
|------|---|
| 2021 | Cosmogony by Gilles Jobin |
| 2020 | Dance Trail by Gilles Jobin |
| 2020 | La Comédie Virtuelle by Gilles Jobin |
| 2017 | VR_I by Gilles Jobin |
| 2016 | WOMB by Gilles Jobin |

FRANCE

MONTMARTRE, LA NUIT

PIERRE-ALAIN GIRAUD,
STÉPHANE FOENKINOS,
TANIA DE MONTAIGNE

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Pierre-Alain Giraud is a director of immersive works, documentaries and animation. He co-directed *Noire*, winner of the 2024 Cannes Immersive Competition Prize, the 2024 Théa Award, the 2024 SIMA Award and the 2026 Annwn Prize. He also co-directed *Solastalgia* (Sundance), collaborated with Björk, and directed *Playing with Fire* with Yuja Wang at the Philharmonie de Paris.

Stéphane Foenkinos is a filmmaker, theatre director and former casting director. He co-directed three feature films with David Foenkinos and adapted Tania de Montaigne’s *Noire* for the stage. He co-created the award-winning immersive adaptation *Noire* with Pierre-Alain Giraud.

LOGLINE

Montmartre, la nuit is a mixed reality immersive experience that plunges audiences into the vibrant cultural scene of Montmartre during the interwar period (1919–1939). Through the backstage areas and auditorium of an imaginary cabaret, the project brings together historical archives and holograms to explore how the mixing of cultures and dancing bodies shaped French modernity. An unprecedented immersive journey that brings to life, over the course of one night of celebration, the history of Montmartre’s cabarets during the Roaring Twenties. From dressing rooms to the stage, passing through the backstage corridors, the ghosts of legendary artists return before our eyes, ready to step into the spotlight and lead the dance.

SYNOPSIS

2026, Montmartre. We enter a newly uncovered, condemned space hidden in the basement of an old building. Newspapers and yellowed clippings lie scattered across the floor. In the darkness, a cigarette flares to life. A ghost rekindles the effervescence of the early twentieth century. The place comes alive again: we are backstage in a cabaret before the show – Russian, Armenian, Breton, and Eastern European Jewish artists; Black American soldiers; dancers; acrobats... We witness the transformation of the venue as it follows the course of History: from the intimate to the monumental during the Roaring Twenties, through its abrupt closure amid economic crisis and the rise of fascism, and finally to the organization of the Resistance.



Pierre-Alain Giraud,
Director



Emanuela Righi,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-production partners, venues to showcase our project.

FORMAT / RUNTIME XR LBE / 40’ LANGUAGES French, English BUDGET / FINANCING IN PLACE € 1.000.000/ € 100.000	MAIN PRODUCTION COMPANY Novaya CREATIVE TEAM Pierre-Alain Giraud, Stéphane Foenkinos, <i>Directors</i> Tania de Montaigne, <i>Author</i> Emanuela Righi, <i>Producer</i> Nicolas Becker, <i>Sound Design</i> Laurence Fontaine, <i>Set Design</i> Jean-Philippe Giraud, <i>Choreography</i> Philippe Berthomé, <i>Lighting</i>	DELEGATE PRODUCTION COMPANY Novaya MAIN CONTACT PERSON Emanuela Righi ADDRESS 229 rue Saint-Honoré 75001 Paris France	EMAIL er@novaya.io PHONE / MOBILE PHONE +33 673289982 +33 0688486653 novaya.io
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DIRECTOR’S STATEMENT

Our experience begins as an archaeology of a deserted cabaret: a place closed after the party, yet still charged with its memories. In chiaroscuro, scattered newspapers, a floating cigarette and a sudden flame awaken the building, which becomes a character in its own right. From dressing rooms to stage, from auditorium to rooftops, the spectators follow a nervous circulation of doors, bodies and sounds, entering the intimacy of performers caught between fear, transformation and celebration. A recurring rabbit pulls them deeper into the story, while the staircase, constantly growing and shrinking, becomes the central metaphor for Montmartre: ascent and descent, freedom and vertigo, hope and disillusion. Archives, video mapping and augmented reality turn documents into portals, allowing past performers to return as living presences. Real artists, filmed volumetrically, bring breath, sweat and fragility back into the digital image. The goal is not to observe History from a distance, but to leave with the physical memory of having crossed it together, in the fleeting communion of a dance. We are still dancing.

PRODUCTION COMPANY PROFILE

Novaya creates immersive artistic experiences in augmented reality, bringing together artists, engineers and film producers to develop projects from writing to visual design, both real and virtual, as well as the technologies they require, from software to electronics and 3D printing. The team collaborated with the Centre Pompidou on Colored, awarded at Cannes, the THEA Awards in 2024, Luxembourg Film Fest 2024, Annwn Prize - Cardiff 2026. From 2022 to 2025 Novaya joined the 104factory incubator and is a member of PXN and Cap Digital.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2023	Noire by Stéphane Foenkinos, Pierre-Alain Giraud, Tania de Montaigne
2023	Victimhood by Gabriëla Friðriksdóttir, Pierre-Alain Giraud
2020	Solastalgia by Antoine Viviani, Pierre-Alain Giraud

ARGENTINA

OPI AND THE QUIET ONES
FEDERICO CARLINI,
JORGE TERESO,
FERNANDO MALDONADO

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Federico Carlini is a director, visual artist and musician based in Buenos Aires, and a director at 3dar. His work merges music and visual arts with a strong emotional approach. He directed and produced *Paper Birds* (2020), a musical VR experience with Edward Norton and Joss Stone (Venice VR Expanded 2020; Webby 2021), and took part in award-winning productions such as *Earth* (2018), featuring Leonardo Di Caprio, and *Eggscape* (2022), Venice Immersive Special Jury Prize.

LOGLINE

A wordless VR journey: Opi, the body of loneliness, slips into human lives to feed on the moments where silence speaks louder than words, and learns, with us, how to stay beside the ones we cannot reach.

SYNOPSIS

Opi and the Quiet Ones is a VR narrative experience following Opi, the shape loneliness takes when it sits down beside you. Wordless and patient, Opi drifts between human lives, drawn to quiet moments where something stays unsaid. He gathers small luminous spheres, traces of feeling left behind, like a game.

A boy hides from grieving adults in a wardrobe. A woman lives in subway tunnels, dancing for an audience only she can see. A runner gets lost in a maze of autumn paths and falls into a lake. A widower repeats a closed loop of routines around an urn and a photograph. An old woman spends her birthday alone, lit by a single candle.

As these lives unfold, Opi begins to feel that loneliness belongs to no one in particular, it moves between people, connecting them in ways they almost never see. The deeper he reaches, the more the spheres weigh on him. What began as appetite turns into something closer to compassion. Built in Unreal Engine 5 for standalone VR (Meta Quest, Steam) plus a museum cut, the user is no longer a viewer but a presence sitting alongside each story. By the end, loneliness feels less like a curse and more like a quiet companion you can learn to live with.



Federico Carlini,
Director



Jorge Tereso,
Director



Fernando Maldonado,
Director



Germán Heller,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet European co-producers and financiers (CNC, Eurimages, MEDIA), broadcasters, VR distributors (Quest, Steam, museums/LBE) and platform allies.

FORMAT / RUNTIME Real-time CG (Unreal Engine 5), VR / Standalone VR + museum-installation cut / 32’	MAIN PRODUCTION COMPANY 3DAR LTDA	DELEGATE PRODUCTION COMPANY 3DAR LTDA	EMAIL g@3dar.com
BASED ON Original story by Jorge Tereso, Federico Carlini and Fernando Maldonado	CREATIVE TEAM Federico Carlini, Jorge Tereso, Fernando Maldonado, <i>Directors</i> Germán Heller, <i>Producer</i>	MAIN CONTACT PERSON Germán Heller	PHONE / MOBILE PHONE +54 91155084518
LANGUAGES English (planned subtitles in Spanish and French)		ADDRESS Gorriti 6046 #501 1414 Buenos Aires Argentina	3dar.com opi.3dar.com
LOCATIONS Virtual / digital environments built in Unreal Engine 5; production based in Buenos Aires, Argentina			
BUDGET / FINANCING IN PLACE € 600.000 / € 180.000			

DIRECTOR’S STATEMENT

Opi began with a conversation between the three of us that wouldn’t end: about loneliness, what it does to people, what it leaves behind. We wanted to make something for the people sitting inside silences they cannot name.

Federico: “Technological isolation makes us forget how much others matter. Sometimes we need to be alone to find ourselves again, and although that process is not always pleasant, it is necessary, like opening windows to let fresh air in.”

Jorge: “I have been through a stretch of losses these past years. The silence those things left kept teaching me. Others were sitting in the same silence, alone. I wanted to make something that doesn’t try to fix it, only sits with you.”

Fernando: “There is a loneliness we choose, and a loneliness that arrives without asking. We almost never speak honestly about the second. People recognise it the moment they see it, even when they have never had words for it.”

We are not handing anyone an answer. We are making a space where the question can be asked honestly, in a body, in silence, alongside another. VR’s solitary nature makes this possible; we lean into it instead of fighting it.

PRODUCTION COMPANY PROFILE

3dar, Fast Company’s 2nd most innovative company in Latin America and #47 globally (2023). Founded in Buenos Aires (2004), the studio’s originals include *Paper Birds* (Venice VR Expanded 2020; Webby 2021), *Eggscape* (Venice Immersive Special Jury Prize 2022) and the Emmy-nominated *Gloomy Eyes* (Annecy Cristal; SXSW Best VR Storytelling 2019). 3dar works across VR, MR, animation, VFX and AR for partners including Meta, Atlas V, ARTE France and Baobab Studios.

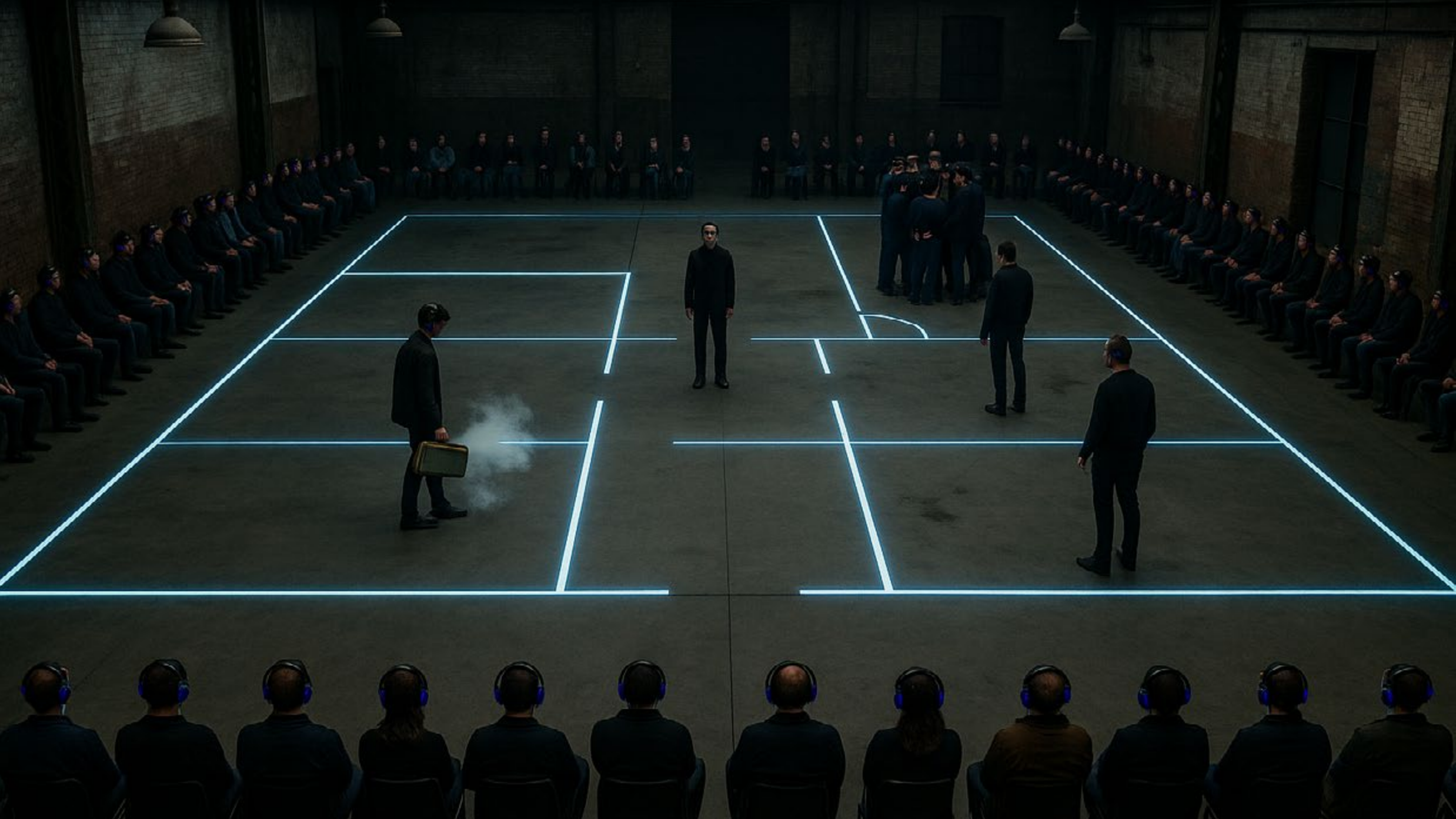
MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2022 | Eggscape by Germán Heller |
| 2022 | Verano sin ti — Bad Bunny by Germán Heller |
| 2020 | Paper Birds by Federico Carlini, Germán Heller |
| 2019 | Gloomy Eyes by Jorge Tereso, Fernando Maldonado |
| 2018 | Earth by 3dar |

UNITED KINGDOM

PILGRIMS DARKFIELD

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

DARKFIELD produces innovative immersive 360-degree audio experiences at the forefront of technology and theatre. Audiences are placed at the centre of intense, evolving narratives through striking sets, binaural sound, darkness and sensory effects. Known for touring theatrical shows within custom-built shipping containers, as well as creating in-venue productions, installations and digital works, DARKFIELD has reached over 750,000 audience members worldwide. Its work has featured at major international festivals and received multiple awards for innovation in storytelling.

LOGLINE

Inspired by a real 1960s dream bureau, *Pilgrims* is an immersive, participatory audio experience: a living, collective premonition. Step over the line and end up out of time.

SYNOPSIS

Pilgrims is an immersive, participatory audio experience unfolding within a constantly changing floor plan. Audience members sit around the perimeter of a building drawn with light and choose to either watch or participate. If you agree to join in you’ll be asked to enter the building...and the story. Walls shift, pathways open and close, the rooms rearrange themselves around you. There are no actors. There is no stage. There are only pilgrims. Inspired by a real 1960s Premonitions Bureau that attempted to predict disasters through dreams, *Pilgrims* invites you into a living premonition: a collective experiment in foresight, choice and responsibility. If catastrophe can be foreseen, can its course be altered?



David Rosenberg,
Artistic Director



Glen Neath, *Artistic Director*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find partners and co-producers for funding to complete the project and distribute/ present *Pilgrims* on tour from 2027.

FORMAT / RUNTIME N/A / 45’	MAIN PRODUCTION COMPANY DARKFIELD	DELEGATE PRODUCTION COMPANY DARKFIELD	EMAIL victoria@darkfield.org
LANGUAGES English (so far)	PARTNERS ATTACHED PTEQ @ Royal Central School of Speech & Drama (Research), Immersive Arts	MAIN CONTACT PERSON Victoria Eyton	PHONE / MOBILE PHONE +44 7891882370
LOCATIONS London	CREATIVE TEAM David Rosenberg and Glen Neath, <i>Artistic Directors</i> Victoria Eyton, <i>Snr Creative Producer and Creative Director</i>	ADDRESS Studio D03, Mainyard Studios Wallis Road E9 5LN London United Kingdom	darkfield.org
BUDGET / FINANCING IN PLACE € 212.000 / € 64.500			

DIRECTOR’S STATEMENT

Pilgrims grew out of our growing interest as a company in audience interaction. It’s a new, and ambitious departure for DARKFIELD using light for the first time and exploring multi-story structures and randomness. Members of the audience will be invited to recreate a future event, with the idea that until it comes to pass the outcome of the event is uncertain. Half the audience will be ‘in’ the story, whilst the other half watch; the two groups will have very different experiences of the story. This feel like a new model, offering a show that will feel genuinely particular for every player.

PRODUCTION COMPANY PROFILE

DARKFIELD produces innovative immersive 360-degree audio experiences at the forefront of technology and theatre. Audiences are placed at the centre of intense, evolving narratives through striking sets, binaural sound, darkness and sensory effects. Known for touring theatrical shows within custom-built shipping containers, as well as creating in-venue productions, installations and digital works, DARKFIELD has reached over 750,000 audience members worldwide. Its work has featured at major international festivals and received multiple awards for innovation in storytelling.

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- 2024** **Arcade** by DARKFIELD
- 2022** **Intravenous** by DARKFIELD
- 2022** **Paradise** by DARKFIELD
- 2021** **Eulogy** by DARKFIELD
- 2021** **Knot** by DARKFIELD
- 2020** **Double** by DARKFIELD

BRAZIL

RACE AGAINST THE MACHINE

AMIR ADMONI,
FABITO RYCHTER

IMMERSIVE PROJECTS | PRODUCTION



DIRECTOR’S BIOGRAPHY

Amir is a Brazilian director, animator, designer, and visual artist. He holds an Architecture degree from the University of São Paulo and a Master’s in Design from the Sandberg Instituut. His work spans theatre, cinema, TV, and VR, combining various animation techniques. He has directed 6 animated shorts, winning over 130 global awards, and created spots for networks like MTV, Disney, and Netflix. His acclaimed VR narratives, *Gravity VR* and *Lavrynthos*, premiered at major festivals including Venice, Cannes, and Tribeca, earning a combined 17 international awards.

LOGLINE

Imagine a world built on a conveyor belt: everything appears on one side, slides across and falls into the abyss. Pedro and Sofia were born here. To survive they must always keep running. *Race Against the Machine* is a shared mixed reality interactive narrative about the pace of modern life.

SYNOPSIS

The adventure follows Pedro and Sofia, two siblings living in a highly peculiar society built entirely on a massive, moving conveyor belt. Here, the only way to avoid falling off the edge is to keep running. To its inhabitants, this surreal, brutal reality is completely natural, life is simply “dynamic.” If you stop, you fall. No one questions it. Everyone, except Pedro. He refuses to believe life is nothing more than an eternal rush. However, questioning reality is forbidden. Simply uttering the word “stop” triggers an alarm, summoning a mysterious corporate army of suited men eager to push deviants off the belt. Now hunted, Pedro and Sofia must fight back and uncover the truth behind their world’s endless motion. Our narrative blends philosophical reflection, surrealism, and high-octane action. The environments are designed as detailed miniature models, with our heroes standing just 20 centimeters tall. Yet, this miniature adventure tackles a massive theme: the modern anxiety that our world is accelerating out of control, and if we pause, we will be left behind. Crafted by a veteran team whose previous VR projects have been awarded at the world’s most prestigious festivals.



Amir Admoni,
Producer



Fabito Rychter,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
At VGFM, we seek European and Asian co-producers, grants, and investors to close financing and solidify online relationships face-to-face.

FORMAT / RUNTIME MR 6DOF/ 90’ LANGUAGES English BUDGET / FINANCING IN PLACE € 180.000 / € 54.000	MAIN PRODUCTION COMPANY Delirium XR CREATIVE TEAM Fabito Rychter, Amir Admoni, Creators and Producers Owen Svelmoe, Technical Lead	DELEGATE PRODUCTION COMPANY Delirium XR MAIN CONTACT PERSON Fabio Rychter ADDRESS Largo dos Leões 50, 601 22260-210 Rio de Janeiro Brazil	EMAIL fabitorychter@gmail.com PHONE / MOBILE PHONE +351 927184810 +55 21999710022 deliriumxr.com.br
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DIRECTOR’S STATEMENT

The idea comes from the shared feeling that modern life is defined by constant motion, urgency, and acceleration. We keep moving, rarely questioning why. The treadmill is our central metaphor: a world where movement is not a choice, but a strict condition for survival. Our vision relies on the narrative power of interactivity. Cinema shows pressure; literature describes it; immersive media lets us inhabit it. Audiences experience concepts through action, rhythm, failure, and decision. Instead of observing characters struggle, we struggle alongside them. *Race Against the Machine* is built on this principle. It places you inside an exhausting reality. The story’s meaning is delivered through the physical sensation of maintaining momentum under pressure. The narrative emerges directly from tension, movement, and participation. We are also focused on shared experiences. Unlike most solitary immersive works, we believe in the unique power of two people undertaking the same journey side by side. Our goal is an experience that is both visceral and reflective. A story that grips you with adrenaline, then leaves you with something much deeper.

PRODUCTION COMPANY PROFILE

Founded by Fabito Rychter and Amir Admoni, Delirium XR is a Brazilian XR studio with 20+ immersive experiences for museums, schools, and brands. The team’s narrative VR works - *Gravity VR* and *Lavrynthos* - have been selected for Venice, Tribeca, and Cannes, winning multiple international awards. In 2024, the studio won the Ibermedia Fund for the international co-production *Lúcido*. In 2025, a Petrobras grant to produce a multiplayer VR concert with Nação Zumbi, premiering 2027.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|-------------|--|
| 2021 | Lavrynthos by Amir Admoni, Fabito Rychter |
| 2020 | Gravity VR by Amir Admoni, Fabito Rychter |
| 2012 | Linear by Amir Admoni |

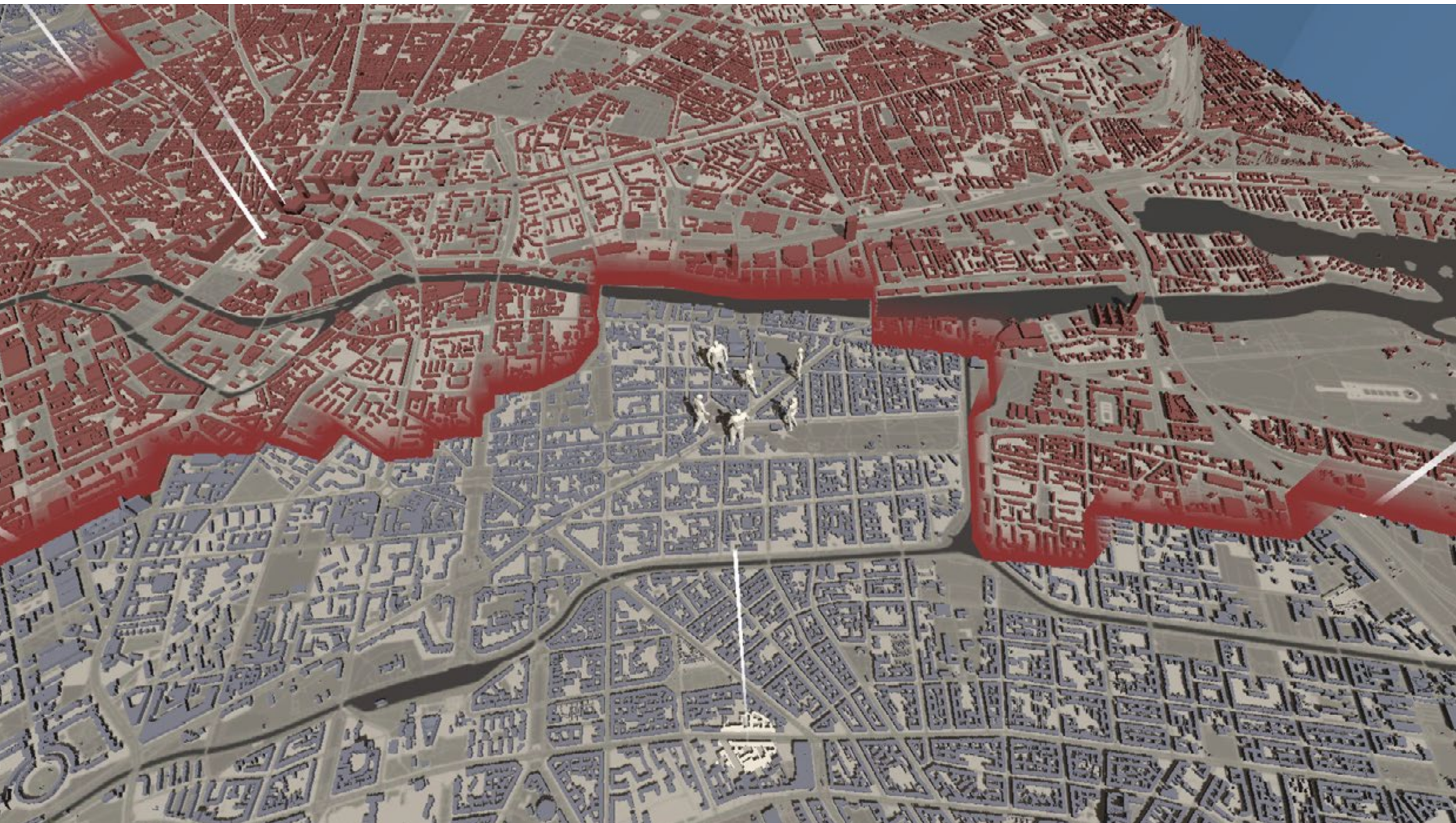
FRANCE, GERMANY

THE BERLIN WALL

KARIM BEN KHELIFA,

TINA AHRENS

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Karim Ben Khelifa is a Belgian-Tunisian artist and director working at the intersection of art, science, and journalism. As former war correspondent, he has covered conflicts across more than 90 countries for publications including Vanity Fair, The New York Times Magazine. His international co-productions include *The Enemy* (2017, Institut du Monde Arabe, Paris), an award-winning VR work; *Seven Grams* (2021), an award-winning AR experience selected for Sundance and IDFA; and *In 36,000 Ways* (2025).

LOGLINE

The Berlin Wall VR is a multi-user immersive experience offering a new perspective on the Wall’s history. By reliving personal memories through testimonies from both sides of the divide, visitors discover not only how the Wall was built and fell, but also that walls fall because people never stop reaching across them.

SYNOPSIS

When the Wall fell in 1989, there were both winners and losers. Yet, history has largely been told from the perspective of the victors.

This project seeks to bridge that gap, creating space for new narratives that challenge conventional perspectives.

The Berlin Wall VR is an immersive, multi-user virtual reality experience that offers a comprehensive and nuanced exploration of one of the most defining structures of the 20th century.

It is directed by Karim Ben Khelifa (creator of *The Enemy*), co-authored by Tina Ahrens, produced by Lucid Realities, whose proprietary multiplayer VR technology powers the experience, in co-production with Filmtank.

Built from firsthand accounts gathered on both sides of the Wall, the experience is structured around five human stories spanning 1961 to 1989. Visitors will step into a divided Berlin, navigating the realities of life under separation and gaining a deeper understanding of the Wall’s global significance.

Through an interactive 3D map, visitors will explore Berlin across different time periods, and as they move through key locations, be transported into the lives of individuals profoundly shaped by the Wall.



Karim Ben Khelifa,
Director



Alessandra Bogi,
Producer



Saskia Kress,
Michael Grotenhoff,
Producers

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet future partners and financiers coming from Germany, France, USA, United Kingdom, Canada, Northern Europe, Asia.

FORMAT / RUNTIME VIRTUAL REALITY/ 45'	MAIN PRODUCTION COMPANY Lucid Realities	DELEGATE PRODUCTION COMPANY Lucid Realities, Filmtank	EMAIL abogi@lucidrealities.studio
LANGUAGES German, English, French	CO-PRODUCTION COMPANIES Filmtank	MAIN CONTACT PERSON Alessandra Bogi	lucidrealities.studio
BUDGET / FINANCING IN PLACE € 1.502.711 / € 580.380	CREATIVE TEAM Karim Ben Khelifa, <i>Director, Writer and Creative Lead</i> Tina Ahrens, <i>Writer</i> Chloé Jarry, Alessandra Bogi, Michael Grotenhoff, Saskia Kress, <i>Producers</i> Timothée Marnat, <i>Artistic Director and Creative Lead</i> Kling Klang Klong, <i>Sound</i>	ADDRESS 18 rue Jean-Jacques Rousseau 93230 Romainville France	

DIRECTOR’S STATEMENT

As a director with a passion for immersive storytelling, The Berlin Wall VR is closely aligned with past projects I have created. My previous venture, The Enemy, broke new ground by offering viewers the opportunity to change perspectives and encounter opposing sides of conflicts. Beyond the technological process, it stood out by humanizing adversaries and allowing visitors a new perspective on history.

I will be adopting a similar approach for The Berlin Wall VR, presenting varied perspectives from the lives of East and West Germans. This variety of viewpoints will encourage visitors to think about historical events from multiple angles.

Once inside, visitors encounter two distinct environments:

1. A broad perspective on Germany from 1945 to 1961, featuring a large, interactive relief map that visitors can walk on. This dynamic map will shift in sync with the narrator’s voiceover to represent historical data.
2. Meticulously recreated 3D models of real historical locations captured through photographs. Each scene will be narrated by the protagonist, allowing visitors to experience history through the voices of those who lived it.

PRODUCTION COMPANY PROFILE

Lucid Realities is a production company dedicated to immersive and interactive storytelling, based in Paris and founded in 2018, pioneer in the creation of a distribution network of XR experiences in cultural institutions through our distribution service Unframed Collection.

Filmtank is a multi-award-winning production company based in Berlin. Specialized in cross-media storytelling, Filmtank creates cinema and TV documentaries, web and mobile formats, virtual reality experiences, and installations.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- | | |
|------|--|
| 2026 | Guernica’s Metamorphoses by Lucid Realities |
| 2025 | Total Trust by Filmtank |
| 2024 | Monsieur Vincent by Lucid Realities |
| 2023 | Flow by Lucid Realities |
| 2021 | MYRIAD VR-Experience by Filmtank |

USA, GREECE

THE MYSTERIES OF ELEUSIS

JOHN FITZGERALD,
SIMON CRITCHLEY

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

John Fitzgerald is an artist whose work invites critical reflection on how technology shapes perception in the digital age. In a practice spanning large-scale immersive installations, interactive experiences, and expanded cinema, John creates collective encounters for play, ritual, and transcendence. His work has premiered at Cannes, Sundance, Tribeca, IDFA, BAM, and SIGGRAPH. He was a Visiting Artist at the MIT Center for Art, Science and Technology, Pulitzer Center grantee, the cofounder of experiential studio Sensorium, and is currently the Innovation Director at Onassis ONX.

LOGLINE

The Mysteries is an immersive ritual reimagining the Eleusinian Mysteries, performed for two millennia, the most important secret religious rite of ancient Greece. Part installation, participatory performance, and film, it initiates visitors into the agrarian cult of Demeter: a daughter abducted to the underworld, a grieving mother, seasons born of her return. The experience parallels the journey of the ancient Mystae through chambers of projection, mist, and sound, a rite that left them less fearful of death, with raised hopes of the life to come. A ritual in light, shadow, and memory.

SYNOPSIS

For two millennia, the Eleusinian Mysteries were the most powerful rite in the ancient world. What happened inside the Telesterion was never recorded; the oath of silence was punishable by death. Beneath it lay a simple logic: the seed is buried, then returns as grain. Death as a passage between stages, not an end. *The Mysteries* rebuilds that rite as an immersive ritual, part performance, part film, part installation. Visitors drink kykeon, at the threshold and move through chambers of projection, light, mist, and sound, passing through loss, descent, encounter, return, and shared epiphany. Real-time generative imagery, spatial audio, and live environmental data make the work an enactment rather than a depiction. At the climax, an animatronic Hierophant, voiced by a conversational AI, guides a personal initiation. Following Persephone into the underworld and back, the visitor undergoes Demeter’s gift reframed as an ecological pact between ancient fertility and our own climate uncertainty. The descent is no longer only mythic. It is the descent we are already in.

FOCUS ON
GREECE

EKKOMEA
HELLENIC FILM & AUDIOVISUAL CENTER



John Fitzgerald,
Director



Simon Critchley,
*Co-Director
and Dramaturgy*

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
To meet with key
stakeholders, curators,
co-producers,
financiers, and
distributors.

FORMAT / RUNTIME 8K / 45'	MAIN PRODUCTION COMPANY Techno Firma	DELEGATE PRODUCTION COMPANY Techno Firma	EMAIL johnafitzgerald@gmail.com
BASED ON The Homeric Hymn to Demeter	CO-PRODUCTION COMPANIES Onassis ONX, Pressman Film, Tent Seven, MJRC Group	MAIN CONTACT PERSON John Fitzgerald	PHONE / MOBILE PHONE +1 4017431555
LANGUAGES English (with Ancient Greek fragments)	CREATIVE TEAM John Fitzgerald, <i>Director</i> Simon Critchley, <i>Co-Director and Dramaturgy</i> Jazia Hammoudi, Sam Pressman, Sanford Livingston, Matthew Russotti, Stan Wiechers, Matt Tierney, <i>Producers</i>	ADDRESS 41 John Street, 4A 10038 New York United States	themysteries.gr
LOCATIONS Athens, Greece; New York, USA			
BUDGET / FINANCING IN PLACE € 115.000 / € 40.000			

DIRECTOR’S STATEMENT

The greatest rite of the ancient world was never written down; its secret died with the last initiate 2000 years ago. *The Mysteries* resurrects the rite in the structure the Greeks would have recognized: dromena (things done), deiknumena (things shown), and legomena (things said). Why rebuild *The Mysteries* for today? We are making it now because three things have broken. Climate: the seasonal cycle that grounded the rite is no longer reliable. Ritual: the infrastructure for collective transformation that once carried people through loss and change is now mostly shaped by consumer experience devoid of spirituality. Spectacle: immersive media is currently being deployed almost entirely in the service of entertainment and brand, its capacity for genuine collective experience remains largely untested.

The capability is new. Real-time generative imagery, conversational AI, spatial audio, and environmental data exist to build a rite at the scale and depth the original required. *The Mysteries* is what happens when those tools are pointed at a timeless question instead of the newest product.

PRODUCTION COMPANY PROFILE

Techno Firma is an experiential studio creating immersive works at the intersection of art, technology, and public experience. Projects span multichannel installation, real-time AI systems, and participatory performance. The studio has produced works shown at Cannes, BAM, and Pioneer Works. The studio collaborates with cultural institutions including the Onassis Foundation, MIT Media Lab, and the New Museum’s NEW INC.

MAIN FILMOGRAPHY
OF PRODUCTION COMPANY

- | | |
|------|--|
| 2026 | Building by Colin Quinn, Vincent Piazza and John Fitzgerald |
| 2025 | Beyond the Vivid Unknown by John Fitzgerald, Godfrey Reggio |
| 2025 | The Vivid Unknown: Cloudqatsi by John Fitzgerald, Godfrey Reggio |
| 2024 | Godfrey the Conjurer by John Fitzgerald |
| 2023 | The Vivid Unknown by John Fitzgerald, Godfrey Reggio |
| 2023 | In Search of Time by Pierre Zandrowicz, Matt Tierney |
| 2020 | Metamorphic by Matthew Niederhauser, Wesley Allsbrook, Elie Zananiri, John Fitzgerald |

TAIWAN

THE RIVER WITHIN YOU

金孫莫哭!

HSIN HSUAN YEH

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Hsin Hsuan Yeh is a Taiwanese animation director, founder of Joyful Beings Animation Studio. Working at the intersection of 2D animation TV series, stopmotion, mixed media, and immersive formats, she explores sensory experience and tactile visuality. Known in Taiwan for experimental short animations, her VR project, *Sense of Nowhere*, was selected for Venice Film Festival 2025 (Immersive Competition). She is selected as a Berlinale Talent in 2026 and now keen on working both in Taiwanese and international context.

LOGLINE

A granddaughter’s teardrop carries her grandmother through their joyful memories, wishing for just a little longer before letting her go.

SYNOPSIS

After being declared dead, you, the granny, now a soul, are visited by a butterfly sent to guide you to the resting place: an ocean made of tears. However, the crossing cannot begin until the farewell is complete. At the funeral, your granddaughter stands frozen before you, unable to let go. When a tear falls onto your body, its power pulls you into a land of dissolving memories and traps you there. To get back on track, you must journey back through the memories you once shared with her. In each happy moment, you draw out the sorrow she has kept buried, until she can truly let go.



Hsin Hsuan Yeh,
Director



Hsia Hsien Chao,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find funding partner, international co-production company, animation studio, international distribution.

FORMAT / RUNTIME 6DOF interactive VR / 30’ BASED ON Taiwanese traditional belief LANGUAGES English LOCATIONS Taiwan BUDGET / FINANCING IN PLACE € 168.000 / € 69.000	MAIN PRODUCTION COMPANY Joyful Beings Animation Studio CREATIVE TEAM Hsin-hsuan Yeh, <i>Director, Writer and Art Director</i> Hsia-hsien Chao, <i>Producer</i> Yu-jie Huang, <i>Lead VR Developer and Technical Designer</i> Fang-hsuan Shen, Chun-yen Kao, Hsin-tien Lee, <i>3D Artists</i> Yen-hsun Chen, <i>Retopology Artist</i> Chin-lun Kao, <i>Sound Designer</i> Sherwin Yang, <i>Composer</i>	DELEGATE PRODUCTION COMPANY Joyful Beings Animation Studio MAIN CONTACT PERSON Hsin Hsuan Yeh ADDRESS No. 13, Lane 8, Zhongping Road, Xinzhuang District 242028 New Taipei City Taiwan	EMAIL joyfulbeings.animation@gmail.com PHONE / MOBILE PHONE +886 956913755 hsinhsuanyeh.com
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DIRECTOR’S STATEMENT

Death frightens us. We mourn because we can no longer create new time together. But existing memories should not be left to gather dust simply because the body is gone. Through mediums with the power to penetrate the senses, animation, VR, and games, we seek to build a farewell experience that uses tears as its vessel, yet moves through laughter and the recollection of memory. Drawing audiences backwards through time via a reverse structure, the work pulls us from the moment of death into the ordinary days that came before. Seen through the grandmother’s eyes, it invites us to rediscover the love embedded in companionship and to reflect on the weight of being alive.

PRODUCTION COMPANY PROFILE

Joyful Beings Animation Studio was founded in 2025, based in Taiwan, specializing in 2D animation production and pre-production development, spanning VR and interactive media. It is dedicated to crafting innovative narrative languages through diverse mediums.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

2025 **Sense of Nowhere** by Hsin-Hsuan Yeh

BELGIUM

WOLF – OF HIDE AND FLESH

ALEX VERHAEST

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Alex Verhaest is an experimental filmmaker drawn to story, blending film, painting, video, and code into immersive works on being human in a screen-driven age. She uses tech for what it was intended to do ; to probe emotion and pull viewers back into embodied storytelling. Across installations, films, and games, she reclaims the digital as a site for empathy and ambiguity. Her recent works are *Society* (short film & installation, 2025), *Ad Hominem* (video game, 2022, Honorary Jury Mention at Ars Electronica) and *Nesting* (short film, 2019, Jury Award at Brussels FF). She won a Golden Nica at Ars Electronica for Temps Mort / Idle Times (immersive installation, 2015).

LOGLINE

A darkly comic augmented-reality fairy tale in which a lustful Little Red Riding Hood, a vegan hunter, a murderous grandmother, and a wolf with lapdog ambitions caught in an identity crisis chase one another in a game of power and misunderstandings.

SYNOPSIS

A house in the woods has been home to a particular story. A girl brings apples to her sick grandmother, a wolf circles predatorily, a hero to save them all. But the house also bears the weight of all the stories never told, pressing quietly against its roof. Little Red seeks pleasure in all the wrong places. The big bad wolf longs to be loved like a pet. The hero is vegan and can’t bring himself to hunt. Grandmother, frail and sickly, sharpens her knives with vigour to ensure the story ends the way it always has. *Wolf - Of Hide and Flesh* retells Little Red Riding Hood through four simultaneous perspectives, revealed through AR-layers hidden in a painted tableau vivant. 4 viewers, 4 phones, 4 characters. Twice during the experience, devices are exchanged and the gaze shifts. The costumes don’t fit. They never have. But we’ve worn them so long we’ve forgotten there’s skin underneath. What unfolds is a fairy tale about the seduction of the roles we play. Predator and prey as a theater of desire, as a script we rehearse so fluently we forget it’s all a fable to begin with. Or is it ?



Alex Verhaest,
Director



An Oost,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find co-producers and financiers. Meeting with festival curators, cultural venues and museums, distributors and creative collaborators.

FORMAT / RUNTIME 2D animation / 20’	MAIN PRODUCTION COMPANY Timescapes	DELEGATE PRODUCTION COMPANY Timescapes	EMAIL an@timescapes.be
LANGUAGES English	PARTNERS ATTACHED Flanders Audiovisual Fund (VAF)	MAIN CONTACT PERSON An Oost	PHONE / MOBILE PHONE +32 486590713
BUDGET / FINANCING IN PLACE € 93.000 / € 28.000	CREATIVE TEAM Alex Verhaest, Director, <i>Writer and Animator</i> An Oost, <i>Main Producer</i>	ADDRESS Schoorstraat 39 9040 Gent Belgium	timescapes.be

DIRECTOR’S STATEMENT

Wolf - Of Hide and Flesh emerged from a profound moment in my life: discovering I was expecting my first child. Confronted by the stories I had inherited about womanhood, I embarked on a nine-month journey through feminist texts, seeking new ways to understand identity, gender, and the narratives that shape us. As I immersed myself in this alternative canon, childhood stories resurfaced in vivid dreams, as if the fairy tales that had formed the bedrock of my pre-feminist identity now surfaced, excavated from beaten paths of my thinking like mythical beasts. Judith Butler’s *Gender Trouble* became the lens through which I dissected Little Red Riding Hood. Why this tale? Because it is about drag: a girl in a jacket symbolising both innocence and budding sexuality, a gender-confused wolf. Its core is so transgressive that Disney never touched it—and as a millennial, I was eager to reclaim it. In *Wolf - Of Hide and Flesh* , the viewer becomes an active participant. Drawn scenes inspired by classical fairy-tale iconography form a living tableau. Through a custom-built AR app, viewers activate hidden layers, revealing an animated film. By swapping devices, perspectives shift.

PRODUCTION COMPANY PROFILE

Timescapes produces films and XR projects that merge innovative storytelling with social and political engagement. As a leading Belgian company for author-driven documentary and VR, we have successfully co-produced projects with partners in the US, UK, France, Germany, the Netherlands, and Finland. Our films are distributed worldwide, often accompanied by tailored impact strategies. Recent VR highlights include *A Long Goodbye* by Kate Voet and Victor Maes (Venice Immersive Achievement Award 2025) and *Floating with Spirits* by Juanita Onzaga (Venice Immersive 2023, Cannes Immersive 2025).

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **A Long Goodbye** by Kate Voet, Victor Maes
- 2025** **Just Jools** by Ezra Verbist
- 2024** **This Is My Moment: The Story of Biniam Girmay** by Lieven Corthouts
- 2023** **Floating with Spirits** by Juanita Onzaga
- 2023** **She They Us** by Zaïde Bil, Heleen Declercq, Sam Peeters

**BIENNALE
COLLEGE
CINEMA**

**IMMERSIVE
PROJECTS**

FRANCE-UKRAINE

DAMNED

CONDAMNÉS

NATALIYA VELYKANOVA

IMMERSIVE PROJECTS | PRODUCTION



DIRECTOR’S BIOGRAPHY

Nataliya Velykanova is a Ukrainian-born, France-based immersive art director, experience designer, artist and curator. Trained as an architect, she founded Gate22, a cultural immersive platform connecting digital art, XR, education and public engagement. She also co-directed VRJAM, the XR festival in Toulouse. Her VR filmography includes *Introspection* (2021), *Webby’s Wonder World* (2022) and *Damned*, currently in production. Active in the XR community in France, she teaches and mentors artists and students in meaningful digital creation, across France and abroad.

LOGLINE

As the waters rise, nature seeks refuge. *Damned* makes you a direct witness to one of the largest ecological disasters of the war in Ukraine, revealing its forgotten victims: animals and ecosystems.

SYNOPSIS

Close your eyes for a few seconds and imagine your favourite place on Earth. Its sounds. Its light. The air moving through it. How does it make you feel? When you open your eyes, you are at water level. A small boat drifts slowly along a peaceful river. Beside you sits Mira, a young golden retriever. The landscape surrounds you: birds cross the sky, the wind brushes the trees, water gently taps against the hull. Then a distant explosion tears through the silence. The current shifts beneath you. The boat trembles. Mira whimpers. The water rises, invades the riverbanks and carries the landscape away. Around you, the world collapses. Wild animals, domestic animals and, further away, zoo animals appear in the flood, searching for a refuge that no longer exists. Fragments of lives drift within reach: houses, cars, intimate objects, children’s toys. No human being appears. Here, war is revealed through its impact on animals and ecosystems, left to face a catastrophe they did not create. 6 June 2023. Nova Kakhovka, Ukraine. Close your eyes again. Return to your favourite place on Earth. Everything you love about it existed here too. Until it was damned...



Nataliya Velykanova,
Director and Author



Camille Renaud,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find Co-Producers, Co-Financers, Broadcasters, Festivals (Ecology, Science, XR, Animal and Nature, Documentary) and Curators.

FORMAT / RUNTIME Vistual reality - CGI in Unreal Engine / 15'	MAIN PRODUCTION COMPANY Da Prod	DELEGATE PRODUCTION COMPANY Da Prod	EMAIL camille@daprod.net
BASED ON The destruction of the Nova Kakhovka Damn and it’s ecocide of the Dniepr river	PARTNERS ATTACHED Greenpeace, UAnimals, Unframed Collection, Bibliothèque de Toulouse, Groupe des Verts/ALE au Parlement européen, Biennale College of Venice, the Auvergne-Rhône Alpes region, European Creators Lab, NowHere	MAIN CONTACT PERSON Camille Renaud	PHONE / MOBILE PHONE +33 0744433479
LANGUAGES English - French - Ukrainian		ADDRESS 21 rue Alexandre Dumas 75011 Paris France	daprod.net
LOCATIONS Museums, Libraries and Institutions Location based entertainment Schools	CREATIVE TEAM Nataliya Velykanova, <i>Director and Writer</i> Camille Renaud, <i>Main Producer</i> Valeriy Korshunov and Svitlana Korshunova, <i>Producers</i>		
BUDGET / FINANCING IN PLACE € 131.000 / € 96.597			

DIRECTOR’S STATEMENT

Because they have no voice, their story must be heard, and their silence must become testimony. One month after the destruction of the Nova Kakhovka dam, I returned to my birthplace, Odesa, on the Black Sea. The traces of the ecological disaster were still visible. Within the brutality of war, the images of animals stranded on roofs, floating islands and debris felt almost unreal. *Damned* was born from that shock. I felt the need to tell this tragedy not from a human point of view, but through the living world itself. Armed conflicts do not only destroy cities and human lives; they also erase animals, landscapes and entire ecosystems. Yet these victims are rarely shown. An immersive medium became the most truthful form for this work. Not to give the viewer control, but to place them close to a world collapsing, unable to change its course. This helpless immersion reflects our contemporary relationship to war: emotionally close, yet powerless. *Damned* comes from a personal story, but speaks to a wider reality. As wars and ecological disasters multiply, we must learn to see what they do to all living beings. Nature may continue without us. We cannot live without it.

PRODUCTION COMPANY PROFILE

Founded in 2015, Da Prod is an audiovisual production company specialized in virtual reality and immersive creation. The company established itself as a leading player in the international VR scene, with works selected at major festivals worldwide. Committed to reaching a broad audience, Da Prod develops multi-format adaptations for each project. From the traditional 2D format to Virtual Reality, domes projections, interactive or contemplative immersive experiences and installations, Da Prod’s pieces are distributed across cinemas, museums, immersive venues, television, and digital platforms.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024
- 2023
- 2020
- 2019
- 2017
- Champ de bataille
- Human Violins
- Recoding Entropia
- Odyssey 1.4.9
- I Saw the Future
- by François Vautier
- by Ioana Mischie
- by François Vautier
- by François Vautier
- by François Vautier

GERMANY, ITALY

ISABELLA, MAD WITH LOVE

ISABELLA, PAZZA PER AMORE

GIULIA FALCIANI

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Giulia Falciani is an animator and director from Florence, based in Berlin. Her work combines different animation techniques, from drawing and stop-motion to 3D and immersive media. With a background in theater history, she is particularly interested in the relationship between performance, materiality and animation. Her films have screened at national and international festivals. Her filmography includes *The Devil’s Drivers* (Animation Director, 2021), *Emperor* (VR, 2023), *Occhio* (2024) and *Euphorie for RTL+* (Animation Director, 2025). In 2024, she co-founded Studio Fazi.

LOGLINE

A stop-motion puppet steps out of the darkness. She is Isabella Andreini, the actress who changed theater history. As she performs, the lost Medici Theater emerges around us, carrying us on a journey between Renaissance Florence and the present day.

SYNOPSIS

In the darkness, we hear fast footsteps. A stop-motion puppet steps into the light. She is Isabella Andreini, the actress whose performance changed theater history. As she performs La Pazzia (“Mad with Love”), she rapidly transforms between different characters, voices and emotions of Commedia dell’Arte, revealing the extraordinary range that made her famous across Renaissance Europe.

As the performance reaches its climax, candlelight flickers to life. Around us, the lost Medici Theater slowly unfolds as a fragile paper architecture. Applause erupts from the audience, gears begin to turn, ropes tighten above the stage. Suddenly, we find ourselves in Isabella’s place. Standing on the stage, we are lifted upwards by a theatrical machine, rising above the audience and the architecture itself. The theater opens beneath our feet, revealing Florence and the world beyond its walls.

More than four hundred years later, Isabella’s theater no longer exists, and like all performances of her time, her art vanished the moment it was played. Through stop-motion animation, paper models, photogrammetry and VR, the project explores how a vanished performance can become present again.



Giulia Falciani,
Director



Emilia Zieser,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find co-producers, financing partners, cultural institutions for production support, exhibition partners for collaborations and presentation opportunitiesCurators

FORMAT / RUNTIME 360° / 15'	MAIN PRODUCTION COMPANY Studio Fazi	DELEGATE PRODUCTION COMPANY Studio Fazi	EMAIL info@studiofazi.com
LANGUAGES English/Italian	CREATIVE TEAM Giulia Falciani, <i>Director and Writer</i> Rita Lusini, <i>Writer</i> Emilia Zieser, <i>Producer</i> Richard Forstmann, <i>3D Scanning and 3D Animation</i> Jon Dinapoli, <i>3D Modelling</i> Julia Dufek, <i>2D Animation</i> Antonia Nestler, <i>Production Designer</i> André Correia, <i>Costume Designer</i> Mischa Kissin, <i>Sound Design</i>	MAIN CONTACT PERSON Emilia Zieser	PHONE / MOBILE PHONE +49 15771989661 +49 15902156773
LOCATIONS Florence		ADDRESS Hanns-Eisler-Straße 42 10409 Berlin Germany	studiofazi.com
BUDGET / FINANCING IN PLACE € 150.000 / € 0			

DIRECTOR’S STATEMENT

Before studying animation, I studied theater history. What fascinated me most about the subject was also its greatest frustration: unlike paintings, books or architecture, its object of study can no longer be experienced. Performances disappear the moment they end, leaving behind only fragments, drawings and written accounts.

When I first encountered Virtual Reality, I realized it could offer a new way of approaching this absence - not by recreating the past exactly as it was, but by allowing audiences to enter an interpretation of it. Isabella Andreini marked a turning point in theater history, helping elevate acting from a disreputable profession to a respected art form and becoming the first true diva of the modern era. Her performance La Pazzia shaped the future of theater, yet today it remains unknown because it can no longer be experienced directly.

For the reconstruction, we draw from historical traces: the theater is built from paper, the performer is a stop-motion puppet. By bringing these handmade materials into VR, I hope to make a lost performance accessible again while accepting that every reconstruction remains an interpretation.

PRODUCTION COMPANY PROFILE

Studio Fazi is a Berlin-based animation studio founded in 2024 by Giulia Falciani and Emilia Zieser. The studio develops original animated and immersive projects, with a focus on innovative storytelling and hybrid techniques. Combining hand-drawn animation, stop-motion, VR and emerging technologies, Studio Fazi creates distinctive visual languages tailored to each project while building bridges between traditional craft and new media.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2026	Artichoke Heart by Ella Knorz
2025	Euphorie by Leyla Schmidt
2025	Fructus Fliegus by Emilia Zieser
2024	Occhio by Giulia Falciani
2023	Not You by Lara Torp, Emilia Zieser

UNITED KINGDOM

MYSTIS

TATIANA COLLET APRAXINE

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Tatiana Collet-Apraxine is a French immersive artist and director based in London, founder of Onism Studio. She came to VR through a decade in physical theatre. Her first solo VR work, *The Descent*, won the Innovate United Kingdom Immersive Tech Award 2023, and toured international XR festivals. Her current work, *Mystis*, has been developed through Venice Biennale College Cinema Immersive, BFI Develop Create XR, and was selected for Annecy MIFA Immersive Pitch and Agora XR Lab Thessaloniki.

LOGLINE

Guided by a mysterious child into the abyss of a mythical underworld on an immersive quest to retrieve their lost mother - can we ever bring back the dead?

SYNOPSIS

You awaken on a fog-shrouded shoreline and meet Echo, a strange child with a hole in their stomach. Together you cross a lantern festival where the veil between worlds is thinnest, sail into an ocean that opens beneath you, and descend through a portal into the Underworld.

The Underworld moves through different facets of grief: a rave where silhouettes dance in slow motion, indifferent to Echo’s attempts to reach them; a frozen sea where giant statues crack open to release a buried memory of a lost mother; a shadow theatre where an anger monster is unleashed, reducing everything to embers.

From the embers, a boat carries you into a vast darkness, where Mother appears, and they are finally reunited. You sail together to the Tree of Life, a bioluminescent, cosmic jungle. Echo begs her to return to the World of the Living, but ancestors appear and surround you. She cannot come back - the journey was never about bringing her back. Echo, revealed to be your own child self, dissolves around you as the hole fills with light.



Tatiana Collet
Apraxine, *Director*

Ruth Mariner,
Narrative Designer

Alina Mikhaleva,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find international co-producers and fund meetings. Ex: French, Taiwanese, German XR and 3D animation studios, CNC, FFF Bayern, TAICCA, Medienboard.

FORMAT / RUNTIME N/A - real-time 3D, not camera-captured (Unreal Engine 5, 6DOF VR) / 20'	MAIN PRODUCTION COMPANY Onism Studio	DELEGATE PRODUCTION COMPANY Onism Studio	EMAIL tatiana@onism.studio
LANGUAGES English	PARTNERS ATTACHED West London Mind, Mediale	MAIN CONTACT PERSON Tatiana Collet Apraxine	PHONE / MOBILE PHONE +44 7774406356
BUDGET / FINANCING IN PLACE € 460.000 / € 71.000	CREATIVE TEAM Tatiana Collet Apraxine, <i>Director and Writer</i> Alina Mikhaleva, <i>Creative Producer / International</i> Alysha Nelson, <i>Producer (UK)</i> Ruth Mariner, <i>Narrative Design</i> Billy Mello, <i>Sound Designer</i> Proj Prod, <i>Animation</i> Jay Chakravorty, <i>Music</i> West London Mind, <i>Wellbeing Consultant</i>	ADDRESS 31 Mill Street SE1 2AX London United Kingdom	onism.studio

DIRECTOR’S STATEMENT

I am haunted by what happens to us when we don’t feel and express the fullness of our grief - on the personal scale, in our hearts and bodies, and on the collective scale, in our interconnected societies. *Mystis* was born from my own descent: the loss of my mother at a young age, and the profound unraveling that came later, when I had to retrieve the pieces of myself frozen at the time of loss.

We are living through a time of cumulative, unresolved grief - shaped by pandemic, war, climate collapse, displacement, fragmentation. Much of this remains unacknowledged, with almost no ritual or collective space for it to move. Unfelt grief doesn’t disappear. It weaves through everything: our bodies, our relationships, our politics, our capacity for empathy.

Contemporary culture offers therapy, medication, and distraction. What it rarely offers is what older cultures understood instinctively: that grief requires form, witness, and embodiment. Every major mythology has a version of this - the descent, the encounter with what has been lost, the return changed. *Mystis* asks whether VR can recover that capacity.

PRODUCTION COMPANY PROFILE

Onism Studio is a multi award-winning immersive storytelling studio led by artist Tatiana Collet-Apraxine. Onism creates deeply impactful immersive experiences that explore what happens when feelings and emotions are suppressed or left unexpressed - within our bodies and hearts, and across our shared, collective societies.

Onism’s work treats immersive media as a space for presence, healing, and connection. Drawing from cinema, theatre, games, and digital art, the studio uses real-time technologies to craft awe-inspiring, visually arresting, and playful worlds.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- Onism Studio**
- 2023 *The Descent*** by Tatiana Collet Apraxine
- Alina Mikhaleva** (Selected Producer Credits)
- 2026 *Library of Dreams*** by Jane Rzhaznikova
- 2024 *Homeing: Lost and Found Bureau*** by Maria Kremer
- 2023 *Eat, Sleep, VR, Repeat (Fatboy Slim VR Concert)*** by David McDermott
- 2017 *Westworld: A Delos Destination VR Experience*** by Michelle MacLaren

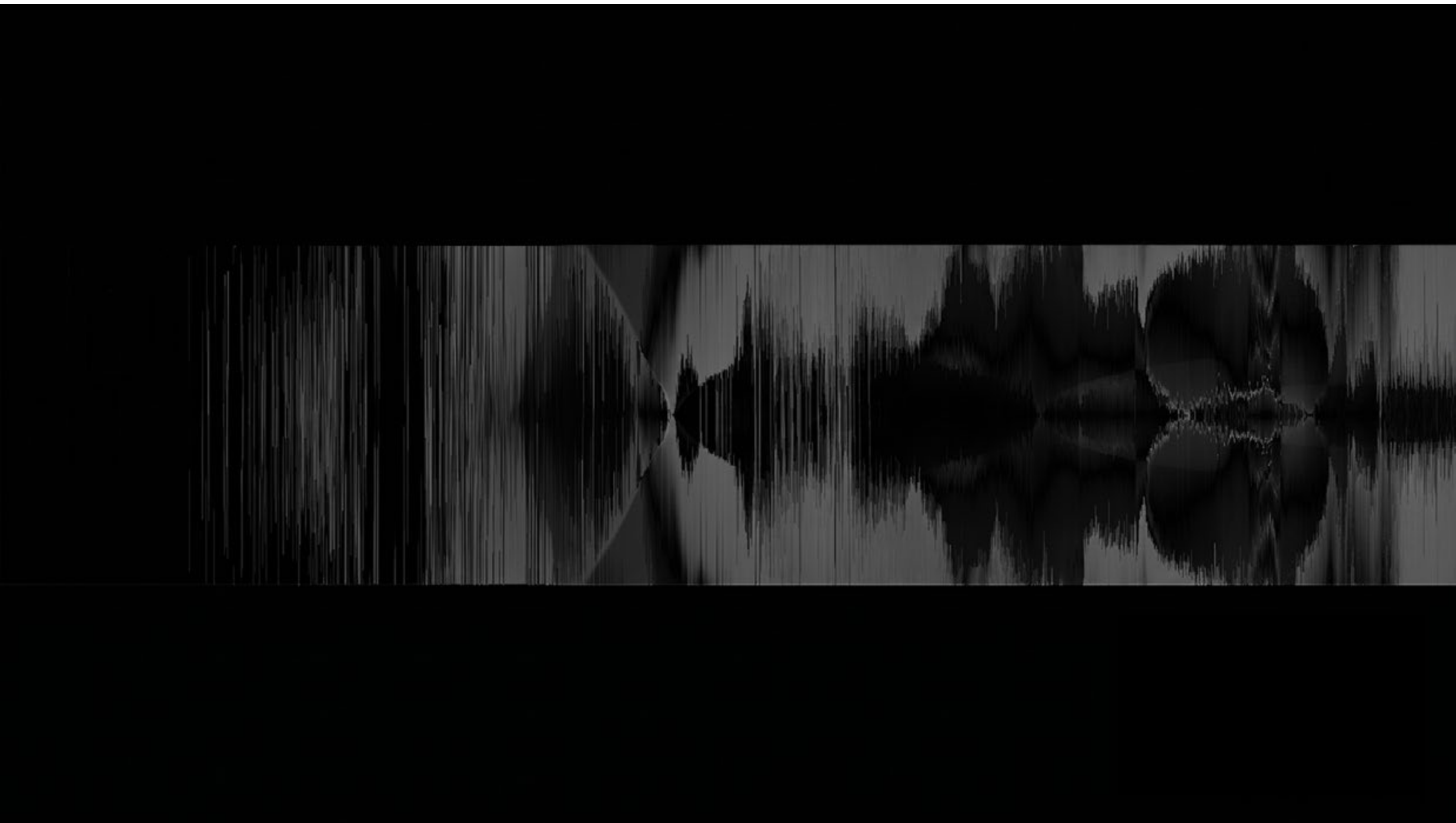
TAIWAN

OUBLIETTE

SHI JIAO

WEN-YEE HSIEH

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Wen-Yee Hsieh is a Taiwanese artist exploring the link between visual art, architecture, and supernatural elements to reflect on individual existence. His VR debut, *Limbotopia* in VR (2021), won Best VR at AniFilm and was nominated at Tribeca. In 2024, he returned to Tribeca and created installations for Mercer Labs, NY. His second VR, *Limbophobia* (2024), swept major festivals globally, winning Best VR at ART*VR and Best Artistic Feature at *Dome Fest West*. A Venice Biennale College Cinema alumnus, Hsieh is a 2025 *Centquatre-Paris* resident and Sehsuchte VR jury member.

LOGLINE

Named after a forgotten dungeon, *Oubliette* plunges the spectator into a hallucinatory, monochromatic void of existential terror. In this room-scale VR journey, the audience transitions from a haunted intruder into the very anomaly driving their own fragmented past selves into an endless cycle of destruction.

SYNOPSIS

Named after a forgotten dungeon, *Oubliette* traps the audience in a hallucinatory, monochromatic underworld where a psychological prison becomes physical reality. Blurring the lines between the haunter and the haunted, it plunges spectators into existential terror.

To escape this void, players embark on a continuous physical walk through seven surreal architectural chapters. Inspired by the Bardo—the Buddhist transition between death and rebirth—the journey is wrapped in a low-frequency soundscape pulsing like the slow breath of an unsettled subconscious.

As players navigate shifting spatial illusions and gravity-defying descents, their emotions shift radically: from the suffocating paranoia of being watched to creeping curiosity as the entities around them begin to flee.

At the edge of a desolate cliff, the dark truth is revealed. The entities leaping into the abyss aren’t monsters, but fragmented echoes of the spectator’s past selves. The audience’s mere presence and forward momentum are the volatile forces driving them over the edge. *Oubliette* is a visceral spatial metaphor that asks: What happens when we realize we are the unseen terror bringing darkness into our own world?



Wen-Yee HSIEH,
Director



Wu HUNG,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet potential international co-producing partners, distributors, festivals, and venues.

FORMAT / RUNTIME Game engine / 30’	MAIN PRODUCTION COMPANY Wen-E Studio	DELEGATE PRODUCTION COMPANY Wen-E Studio	EMAIL seboxstudio@gmail.com
LANGUAGES none	CREATIVE TEAM Wen-Yee Hsieh, <i>Director and CGI Artist</i> Wu Hung (Sebox Hong), <i>Producer</i> Angelina Jian, <i>Project Administrator (TBC)</i> Aaron Wu, <i>Composer and Sound Designer</i>	MAIN CONTACT PERSON Wu HUNG	PHONE / MOBILE PHONE +886 0953251152
BUDGET / FINANCING IN PLACE € 320.000 / € 60.000		ADDRESS 3F, No. 301-1, Ren-Ai 1st Street, Xinxing District 800 Kaohsiung Taiwan	hsiehwenyee.com

DIRECTOR’S STATEMENT

I have always believed in another world intertwined with ours. Since childhood, I experienced out-of-body sensations and existential dissonance, questioning my confinement to this body. This hyper-awareness attuned me to invisible entities, but as I grew older, the connection faded. I became an ‘Other’ to a world I once intuitively understood.

For five years, creating dark, immersive virtual works has been my attempt to reconnect with this lost dimension. Yet, I realized I can no longer seamlessly enter it. Every attempt feels like a disruption; I am no longer a natural inhabitant, but a trespasser.

Oubliette was born from this exact realization. Utilizing 6-DoF room-scale tracking, it translates the tragedy of the outsider. The audience’s physical forward momentum isn’t an act of malice, but the inevitable chaos caused by an intruder. The entities fleeing and leaping are simply reacting to our alien, disruptive presence.

Ultimately, *Oubliette* is not a horror story about becoming a monster. It is a spatial metaphor for the melancholy of exile—the poignant realization that the dimension we yearn for now rejects us, and our desperate attempts to return only shatter its silent order.

PRODUCTION COMPANY PROFILE

Wen-Yee Hsieh founded WEN-E STUDIO, focusing more deeply on themes such as consciousness, spirituality, and the supernatural, while also collaborating with other artists in designing XR content.

In 2021, he collaborated with artist Wen Chi Su on the work *Blackhole Museum + Body Browser* (2021), exploring how gravity in the physical world can be translated into the digital realm and influence human body perception. In 2025, the second collaboration with YILAB x WenCh i Su on the VR project *Sensing Dark Matter* (2025) premiered at Asia TOPA 2025 in Melbourne.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **Limbophobia** by Wen Yee HSIEH
- 2024** **The Great Filter** by Wen Yee HSIEH
- 2024** **Invisible Them** by Wen Yee HSIEH
- 2021** **Limbotopia** by Wen Yee HSIEH

ITALY

PELLE

STEFANO CONCA BONIZZONI

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Stefano Conca Bonizzoni is a filmmaker, artist, and research technologist specializing in documentary filmmaking and XR productions. He has a formal background in cinematic documentary directing. His research investigates social and environmental issues through immersive methodologies that integrate investigative rigor with XR technologies. This practice finds expression across films, installations, and artistic research projects situated at the intersection of cinema, art, and technology. His work has been selected and presented by Italian and international festivals and broadcasters.

LOGLINE

Pelle is an immersive 6DoF XR experience where users transport a cannon up a snow-covered Alpine summit, inspired by the White War. Stripped of explicit historical reference, it transforms this documented action into an absurd act through continuous repetition. Pelle takes an explicitly antimilitarist position. War is not heroic spectacle, but accumulation of fatigue, repetition, and loss of meaning. Conflict emerges from decisions made by those who never see the battlefield a ruling class placing the interests of a few above the collective, relying on rhetoric of victory and national defense.

SYNOPSIS

Pelle is set in a suspended time and place, among the snow-covered mountains of an Alpine massif. The work draws inspiration from an episode of the so-called White War, fought on the Alpine front during the First World War, without adopting a reconstructive or didactic approach. Stripped of explicit historical references, Pelle proposes an experiential journey that places the user inside a collective, repetitive, and physically exhausting gesture: the ascent of a cannon toward a mountain summit. A real, historically documented action that, within the experience, is transformed into an absurd act through its continuous repetition. War is not represented as spectacle or heroic narrative, but as an accumulation of fatigue, repetition, and progressive loss of meaning. Conflict, understood as a solution to geopolitical disputes, is never a shared or genuinely bottom-up response. Rather, it is the outcome of decisions made by those who will never see the battlefield, a ruling class incapable of diplomacy, placing the interests of a minority above those of the collective and relying on the rhetoric of victory, national defense, and rearmament as a presumed form of protection.



Stefano Conca Bonizzoni, Director



Virginia Valesio, Project Manager and Production Designer

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

FORMAT / RUNTIME 6DoF XR / xx’	MAIN PRODUCTION COMPANY Officine Creative	DELEGATE PRODUCTION COMPANY Officine Creative	EMAIL stefano.concabonizzoni@unipv.it
BASED ON The historical footage filmed by Luca Comerio in 1916 depicting soldiers transporting a mountain cannon across the glaciers of the Italian Alps.	CO-PRODUCTION COMPANIES Under negotiation	MAIN CONTACT PERSON Stefano Conca Bonizzoni	PHONE / MOBILE PHONE +39 3936621293 +39 3339256371
LANGUAGES Italian, English	CREATIVE TEAM Stefano Conca Bonizzoni, Director Virginia Valesio, Project Manager and Production Designer	ADDRESS Officine Creative, Dipartimento di Studi Umanistici Piazza del Lino 2 27100 Pavia Italy	
LOCATIONS A fictional Alpine massif in a suspended time and place, among snow-covered mountain landscapes.			
BUDGET / FINANCING IN PLACE € 75.000 / € 20.000			

DIRECTOR’S STATEMENT

Pelle emerges from the recognition that our present moment echoes the geopolitical fragility preceding the First World War: a presumed stability concealing deep tensions, nationalist rhetoric, and cycles of rearmament treated as inevitable solutions. At the heart of the work lies a documented 1916 episode filmed by Luca Comerio: two hundred men dragging a mountain cannon across glaciers an extreme gesture that becomes, in our hands, a metaphor for historical repetition and the senselessness of conflict.

Personal memories become the only possible counterpoint to the repetition of history. As users walk, they see the bodies of the soldiers, and gradually their own body, covered with layers of amateur archival footage: fragments of childhood, family life, celebrations, holidays, and ordinary moments. These memories become the very skin of the ascending bodies, while the surrounding mountains are textured with Luca Comerio’s original war footage.

We employ 6DoF immersion to place the user not as observer, but as participant in this cycle. The gesture repeats identically, walk, regroup, fire, descend generating no progress, no accumulated meaning, only reiteration. This draws directly from Camus’s reading of Sisyphus: the absurd is not overcome but inhabited with lucidity. Freedom emerges not from transforming fate, but from the awareness with which one moves through it. On a broader level, this cyclical logic aligns with Marvin Harris’s cultural materialism. When systemic balance breaks (population, resources, power) cultures respond with radical practices: wars, rearmament, technological shifts.

PRODUCTION COMPANY PROFILE

Officine Creative is a Research Centre of the Department of Humanities dedicated to developing research and training through artistic practices. Audiovisual, performative, and XR production become instruments for knowledge generation and exchange in performing and visual arts. The Centre provides practice-based learning through workshops, internships, and production projects, enabling participants to explore the theory-practice nexus between research and action under professional guidance.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2024** **Corpi docili** by Stefano Conca Bonizzoni
- 2024** **Sweet End of the World!** by Stefano Conca Bonizzoni
- 2020** **I naufraghi di Kerch** by Stefano Conca Bonizzoni

VENEZUELA, UNITED STATES

PRIMER PLANO

GIULIA JIMÉNEZ TANI

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Giulia Jiménez Tani is a writer / director from Caracas, Venezuela, working across film, new media, and advertising. She has been part of programs such as Film Independent’s Global Media Makers, the Sundance Episodic Intensive Lab, Locarno Open Doors’ Scriptwriting Consultancy, and most recently the Venice Biennale College Immersive.

LOGLINE

Primer Plano is an immersive narrative piece that turns a physical space into a portal of memory. Through a handycam, viewers access fragmented recordings left behind by a Venezuelan family who documented their life while expecting their newborn. What starts as a first person home video becomes a reflection on loss and migration.

SYNOPSIS

A Venezuelan family is expecting a new baby, and the father starts recording their daily life as a time capsule for the child to watch one day: the baby shower, a made-up play during a blackout, the mother and their daughter celebrating New Year’s Eve, a school chorus. But during one of the country’s prolonged blackouts in 2019, the mother goes into labor and the system fails them, leading the family to decide to leave the country and rebuild somewhere new.

The story is inspired by the real, prolonged blackouts that struck Venezuela that year. Viewers relive it firsthand, holding the same handycam the family once used. Through its screen, they see the space as the family once filmed it, moving through each memory from their perspective, as if they were the ones holding the camera.

While packing to leave, the mother starts picking up the camera herself. She records their packing up and the daughter’s drawing on the wall: the four of them together. The same drawing is on the real wall of the room the viewer stands in. When they lower the camera, the living room around them is empty, just as the family left it after their loss.



Giulia Jiménez Tani,
Writer / Director



David Karlak-Reyes,
Creative Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Seeking financiers, co-producers, immersive/XR studios, museums, and cultural institutions interested in financing or co-producing the project.

FORMAT / RUNTIME Volumetric Performance Capture / Game Engine / 15’-20’	MAIN PRODUCTION COMPANY Casivache	DELEGATE PRODUCTION COMPANY Casivache	EMAIL giuliajimenez@gmail.com
LANGUAGES Spanish	CREATIVE TEAM Giulia Jiménez Tani, <i>Writer and Director</i> David Karlak-Reyes, <i>Creative Producer</i> Stefania Chegade, Edwin Corona, <i>Producers</i> Owen Derry, <i>Unreal Engine Developer</i> Claire Puginier, <i>Product Designer</i> Maria Laura Camejo, <i>Designer</i>	MAIN CONTACT PERSON Giulia Jiménez Tani	PHONE / MOBILE PHONE +1 7869271685 +31 629145028
BUDGET / FINANCING IN PLACE € 350.000 / € 25.000		ADDRESS Altamira 1060 Caracas Venezuela	

DIRECTOR’S STATEMENT

I keep returning to Venezuela’s reality in my work, because there is so much of it the world never sees, and immersive storytelling is a way to show a different side of it. I set this piece during the 2019 blackouts, when entire cities went days without power due to years of negligence. Millions were affected, and for many, something as basic as electricity became a matter of survival.

A handycam forces a kind of restraint. It is not about capturing everything, it is about choosing what is worth keeping. Primer Plano intends to turn that idea into its own immersive narrative language: viewers step right into these memories as if they were the one recording them, moving freely through the space and zooming in and out through the camera’s own screen. They are not passive observers, they are active witnesses.

Told through fragments that feel familiar and intimate, this is about loss and overcoming it: the grief of losing a baby, leaving a place that failed you, and starting over with what you bring with you, your memories.

When do you stop recording and start living?

PRODUCTION COMPANY PROFILE

Casivache is a production company based in Venezuela, working across documentary, fiction, and commercial projects.

David Karlak-Reyes is a Mexican-American filmmaker working at the intersection of narrative cinema, science fiction, and immersive technology. His films have screened at over 45 international festivals and aired on PBS. He directed Rise VR (Tribeca/Oculus) and Alien: Covenant – In Utero, a VR experience produced with RSA Films and 20th Century Fox, with Ridley Scott as executive producer. His latest short, Azul, premiered at Clermont-Ferrand.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

Casivache
2024 Fauna Caruao by Giulia Jiménez Tani

David Karlak-Reyes
2026 Azul by David Karlak-Reyes
2017 Alien: Covenant – In Utero by David Karlak-Reyes
2014 Rise (VR) by David Karlak-Reyes

SĀMOA, NEW ZEALAND, AUSTRALIA

SĀMOA OCEAN ODYSSEY

YUKI KIHARA

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Yuki Kihara is an artist of Japanese-Sāmoan descent working across performance, film, sculpture and installation. She represented New Zealand at the 59th Venice Biennale in 2022. Her works are in permanent collections including MoMA; The MET; LACMA & The British Museum. Her episodic, humorous talk show entitled ‘First Impressions’ - featuring members of Fa’aafine/trans community in Sāmoa critiquing Paul Gauguin’s paintings - is currently presented at Ny Carlsberg Glyptotek, Copenhagen.

LOGLINE

Sāmoa Ocean Odyssey: an immersive VR experience where Fa’aafine stewards guide you through a vibrant, underwater Sāmoan utopia, blending Pacific creation stories, queer ecology, and bold drag performance to redefine gender, environment, and resilience in a gamified journey of healing and resistance.

SYNOPSIS

Buckwheat, a playful clownfish drag queen, welcomes users into a Samoan fale and helps them put on VR headsets, taking them on a vibrant underwater world. Guiding users through colourful reefs & marine habitats, Buckwheat introduces a community that celebrates the queer diversity of ocean life and the many ways creatures form families, nurture one another, and belong. Users wear coral dresses as they explore scenes inspired by marine ecosystems. Drag queens present stories of sea slugs, a volcanic eruption beneath the sea, a pregnant male seahorse caring for its young, and dolphins travelling together, highlighting cooperation, biodiversity, and care. The experience then shifts toward conservation. Armed with a virtual broom and basket, users remove plastic waste, oil pollution, and invasive starfish from the reef. As they clean, corals recover, colours intensify, and marine life returns. The journey culminates into Miss Pacific Ocean pageant and crowns the reef’s renewal, symbolising creativity and collective action. Returning to the fale, guests leave with a deeper connection to the ocean and renewed responsibility for its future.



Yuki Kihara, *Director*



Keiran McGee, *Producer*



Ralph Brown, *Associate Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To find financiers, co-producers and distributors

FORMAT / RUNTIME Unity with 360 collage elements / 12’	MAIN PRODUCTION COMPANY Pernickety Split	DELEGATE PRODUCTION COMPANY Pernickety Split	EMAIL petrichorvr@gmail.com
LANGUAGES English & Sāmoan	CREATIVE TEAM Yuki Kihara, <i>Director</i> Emma Roberts and Keiran McGee, <i>Producers</i>	MAIN CONTACT PERSON Emma Roberts	PHONE / MOBILE PHONE +61 477277088
LOCATIONS New Zealand and Australia	Budget / Financing in place € 211.355 / € 100.000	ADDRESS 3360 Linton Victoria Australia	
	Costume Designer Kween Kong (aka Thomas Charles Honua), Edward Cowley (aka Buckwheat), Tess Tickle (aka Mizac Hotere), Rita Menu (aka Shayden Taylor), Dusky Geisha (aka Yuki Kihara), <i>Main Cast</i>		

DIRECTOR’S STATEMENT

My work challenges binaries and flips Western paradigms on their heads—be it gender, culture, or history. *Sāmoa Ocean Odyssey* is the bold culmination of this journey, inspired by my formative involvement in Fa’aafine beauty pageants. It envisions a Fa’aafine utopia where my community’s fluidity and fierceness mirror the natural world. The Pacific Ocean isn’t a pristine paradise but a living, breathing being carrying the scars of exploitation. The project dives into colonial scars of expedition ships, nuclear fallout, and the ongoing chaos of climate change—symptoms of the same extractive, colonial mindset we challenge. VR is the ideal medium, inviting audiences to step in, embody the struggle, and become part of the ecosystem’s resilience. I want users to leave buzzing with joy and wonder, wrapped in the “fa’a-fafabulous” spirit, while feeling the urgent call to protect and heal our oceans.

PRODUCTION COMPANY PROFILE

Pernickety Split is a boutique XR production company based in regional Australia. Our work has screened at Venice Film Festival’s Best of VR program, Sundance New Frontier, IDFA DocLab, the Royal College of Art London, Annecy, CPH:DOX, SxSW and Khōj New Delhi amongst others.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

Emma Roberts	
2025	The World Came Flooding In by Isobel Knowles, Van Sowerwine
2023	Turbulence: Jamais Vu by Ben Joseph Andrews, Emma Roberts
2022	Gondwana by Ben Joseph Andrews, Emma Roberts

Keiran McGee	
2021	Juanita: A Family Mystery by Kriv Stenders
2019	Capital in the Twenty-First Century by Justin Pemberton
2018	Wayne by Jeremy Sims
2017	McLaren by Roger Donaldson
2012	Young Ocean Explorers – Rangatahi by Steve Hathaway
2009	Highway Patrol by Mary Durham

ITALY, BRAZIL, PORTUGAL

THE MOTHER TREE

VERNANTE PALLOTTI,
DANIELE ZEN

IMMERSIVE PROJECTS | PRE-PRODUCTION



DIRECTOR’S BIOGRAPHY

Daniele Zen and Vernante Pallotti are a directing duo in animation and immersive storytelling. Winners at MIFA Pitches Immersive and Next Lab Generation, selected for Biennale College Cinema Immersive and NewImages Market, they create innovative projects for Italian television and international markets. *One Love – The Songs*, TV Series, Rai Kids, 2026. *Le Ricette di Arturo e Kiwi*, TV Series, Rai Kids, 2025 Lucia nella Notte, Animated Short Film (Presented at Expo 2020 Dubai), 2022. *Animal House*, TV Series, Rai Kids, 2021. *Don’t Step on Us*, We Have Rights, Animated Short Film, UNICEF, 2018

LOGLINE

You’re in a tent atop a giant tree, surrounded by a breathtaking panorama. From here, you’ll live an adventure while standing still, through challenges and awe, until you realize you’re there to protect this place. And that’s only the beginning of a journey into the secrets of nature and yourself.

SYNOPSIS

Put on the headset. Suddenly you find yourself suspended 50 meters above the ground, standing on a platform among the branches of a monumental tree. The landscape around you is breathtaking and a little frightening.You don’t yet know who you are or why you’re there. Behind you, a tent in the tree is your only shelter. Inside, if you pay close attention, you’ll find clues about your identity. As the seasons pass, the experience evolves through storms, dizzying heights, encounters with wild animals, hunger and loneliness, but also moments of awe and absolute piece. Until, one night, the trees around you finally show their trust and, as if by magic, begin releasing bioluminescent pollen to communicate with one another. It’s then that the boundary between you and the landscape dissolves, and you realize you’re part of it all. The next day, the distant sound you’d been hearing reveals itself for what it is: the roar of bulldozers. It’s time to face the truth: you’re an activist, and the tree you’ve lived on for almost two years is about to be cut down. Will you be able to save the Mother Tree?



Vernante Pallotti,
Director



Daniele Zen,
Director



Baboo Matsusaki,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To present an interactive prototype of the experience and seek feedback from distributors and investors.

FORMAT / RUNTIME Animated, Quill + Unity / 15’	MAIN PRODUCTION COMPANY Gastonia Motion Srl	DELEGATE PRODUCTION COMPANY Gastonia Motion Srl	EMAIL vernante.pallotti@gastoniamotion.com
LANGUAGES English, Italian, Portuguese	CO-PRODUCTION COMPANIES Hilda Motion Ltda	MAIN CONTACT PERSON Vernante Pallotti	PHONE / MOBILE PHONE +39 3400002579
BUDGET / FINANCING IN PLACE € 150.000 / € 75.000	PARTNERS ATTACHED Rain Frog Srl	ADDRESS via Tremolè 6/N 37026 Pescantina Italy	gastoniamotion.com
	CREATIVE TEAM Vernante Pallotti and Daniele Zen, <i>Directors</i> Pietro Zingoni, Leticia Mello, <i>Producers</i> Baboo Matsusaki, Art Director Coca Puma, <i>Composer</i> Isabella Papa, <i>Animation Supervisor</i> Gabriela Diniz, <i>Lead Animator</i> Dani Diaz, <i>Developer</i>		

DIRECTOR’S STATEMENT

The experience is inspired by the true story of Julia Butterfly Hill, the environmental activist who spent more than two years living atop an ancient sequoia to prevent its destruction. When we spoke with Julia, she shared a perspective that shaped our project: she climbed the tree as an act of protest, but she stayed so long because she had fallen in love with that place and wanted it to continue living. We believe environmental care does not emerge from guilt or obligation, but from connection. In *The Mother Tree*, the user protects the tree, yet the tree also protects the user, creating a relationship of mutual care. Our goal is that, once the headset comes off, people ask themselves: “What is my tree?” What is the place, person, or ecosystem that makes me feel connected to something larger than myself? If that question inspires even a small positive action, the experience has succeeded. We are building an impact strategy with environmental partners, supporting initiatives such as tree planting, smart nest construction, and community engagement. Through digital gatherings and social VR initiatives, we aim to cultivate a global community connected by care, belonging, and action.

PRODUCTION COMPANY PROFILE

Gastonia Motion is a young production company based in Italy, founded by a collective of creators with over seven years of experience in international animation production. We focus on immersive storytelling, animation, and hybrid formats, using emerging technologies to create emotionally engaging experiences. Our projects have been recognized by leading immersive institutions, including MIFA Pitches Immersive, Next Lab Generation, Biennale College and NewImages. We are currently developing and producing three immersive projects with international partners.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY	
2027	Roots and Wings by Paola Di Franco Di Giuseppantonio and Marco Valesi
2026	One Love by Andrea Zingoni
2025	The Recipe of Arthur and Kiwi by Andrea Zingoni
2025	Rando by Edoardo Ulivelli
2023	Mosto by Daniele Zen and Vernante Pallotti
2022	Lucy in the Night by Daniele Zen and Vernante Pallotti

TAIWAN

UNSTILL STILLNESS

BANG-YAO LIU

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Bang-Yao Liu is a Taipei-based director working across film, new media art, and animation. With a scholarship from Taiwan’s Ministry of Education, he studied at the Savannah College of Art and Design, where his animated short *Deadline* was selected for the Student Academy Awards. His later works include *Solo*, selected for Short Shorts Film Festival & Asia, and the Netflix thriller *No Pets Allowed*, which received four Golden Bell Award nominations, including Best Television Film.

LOG-LINE

During Taiwan’s annual air-raid drill, a lone viewer walks through a city frozen in black and white. As children, commuters and worshippers remain suspended, alerts, fighter jets and imagined explosions turn ordinary spaces into an internal battlefield—revealing how the anticipation of war has already entered everyday life.

SYNOPSIS

Every summer in Taiwan, an afternoon arrives when the city is ordered to stop. Sirens sound, shutters fall and streets empty. It is the Wan-An air-raid drill, a Cold War civil-defence ritual.

In *Unstill Stillness*, the viewer enters this suspended city alone. Moving freely through photorealistic spaces—a convenience store, kindergarten, parking garage, temple, apartment and bunker—they encounter people frozen in black and white, caught waiting, hiding and protecting themselves. The world is visually still, yet spatial sound remains alive: alerts, children learning how to shield themselves from missiles, geopolitical commentary, fighter jets and explosions that may be real or imagined.

As the viewer moves deeper, the drill becomes an internal battlefield. At the peak of tension, everything cuts to darkness. The final siren returns the viewer to the kindergarten, where colour, movement and children’s laughter reappear.

Unstill Stillness does not simulate war. It reveals how anticipating war settles into ordinary spaces, collective behaviour and the body. Rooted in Taiwan, it asks: what happens to a society that is always rehearsing disaster?



Bang-Yao Liu,
Director



Shih-An Chen,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Seeking financiers, distributors, and festival or museum curators to support completion and global touring.

FORMAT / RUNTIME 3DGS / 15'	MAIN PRODUCTION COMPANY Boilfilm Studio	DELEGATE PRODUCTION COMPANY Boilfilm Studio	EMAIL shihan.chen.sa@gmail.com
LANGUAGES Chinese	CREATIVE TEAM Bang-Yao Liu, <i>Director</i> Shih-An Chen, <i>Producer</i> Chuan Ming-Yuan, <i>Technical Director</i>	MAIN CONTACT PERSON Shih-An Chen	PHONE / MOBILE PHONE + 886 958102109
LOCATIONS Taiwan	BUDGET / FINANCING IN PLACE € 120.000 / € 0	ADDRESS 3F, No. 335, Ruiguang Road, Neihu District 114 Taipei Taiwan	

DIRECTOR’S STATEMENT

Growing up in Taiwan, the Wan-An air-raid drill was a familiar part of summer: sirens sounded, streets emptied, and daily life briefly stopped. As a child, I accepted it as routine. Only later did I understand that this stillness carried the weight of a threat we had learned to live with. With *Unstill Stillness*, I want to explore the distance between outward calm and inner anxiety. Rather than simulate war, the work focuses on how the expectation of war enters ordinary spaces and the body. VR allows the viewer to inhabit this tension physically, moving alone through familiar Taiwanese environments while the people around them remain frozen. The visual world is captured through 3D Gaussian Splatting to preserve the texture of real places, while spatial sound introduces alerts, instructions, aircraft and imagined explosions. This mismatch between a motionless image and an unstable soundscape transforms the city into an internal battlefield. Although rooted in Taiwan, the work speaks to a wider condition: the way prolonged uncertainty becomes normal. I hope the experience leaves viewers asking not when disaster will come, but what constant preparation has already done to us.

PRODUCTION COMPANY PROFILE

Boilfilm Studio is a story-driven creative studio with over a decade of expertise in advertising and film production. We develop stories and produce films. Our works received awards such as the Cannes Lions Bronze Award, Red Dot Best of the Best Award, Golden Bell Awards, and Golden Horse Film Project Promotion. We aspire to deliver compelling storytelling and exceptional visual quality, staying aligned with trends in new media.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2022

Elephant Gym – Deities’ Party

by Yeh Che
- 2021

Madame Pirate: Becoming a Legend

by Morgan Ommer, Dan Chi Huang
- 2021

March: The Southern South

by Shang-Chiao Li
- 2020

Offing

by Shih-An Chen

GREECE, LUXEMBOURG

VISITOR

SPYROS BOUKAS

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Spyros Boukas is an architect-engineer (NTU of Athens) working at the intersection of immersive technologies and embodied experiences. Working with Unreal Engine, he has developed XR projects across artistic and commercial contexts. His practice is informed by international programs such as NEW INC Extended Reality Studio in collaboration with Onassis ONX, the Unreal Engine for Animation Fellowship by Epic Games, fieldwork in 3D scanning and photogrammetry, and the creation of his first Immersive experience in Terrain Gurzelen in Switzerland (2019).

LOGLINE

Visitor is an immersive experience that explores how the awareness of death can be a profound reminder of life.

SYNOPSIS

Visitor is a 30-minute immersive multiplayer experience that guides up to 10 participants through a dreamlike journey into the underworld. The participants, as active characters in the experience, embody their own deaths, and Charon, the ferryman from Greek mythology, guides them into the mythological realms of the underworld. While traveling toward their final destination, they are confronted with their mortality as they encounter loved ones who are still alive. As this realization unfolds, symbolic gestures and immersive rituals emerge in the experience. These encounters are neither literal nor purely narrative; they manifest as fleeting moments and sensory shifts. Slowly, it becomes clear that these visions are, in fact, the dreams of the living. Recurring and ritualized, the dreams become a subtle language of reunion—an ephemeral way through which the dead and the living reconnect for a brief moment. *Visitor* offers a reflective, non-linear experience—less about closure and more about presence—encouraging participants to sense rather than solve, and to witness rather than explain.



Spyros Boukas,
Creator-Director



Paul Typaldos,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
We are looking to meet potential financiers and co-producers, as well as curators of festivals, museums, distributors, and alternative exhibitors.

FORMAT / RUNTIME XR / 30'	MAIN PRODUCTION COMPANY asterisk*	DELEGATE PRODUCTION COMPANY asterisk*	EMAIL paul@asteriskfilm.gr
LANGUAGES English	CO-PRODUCTION COMPANIES a_BAHN	MAIN CONTACT PERSON Paul Typaldos	PHONE / MOBILE PHONE +30 6946418969
BUDGET / FINANCING IN PLACE € 500.315 / € 245.314	CREATIVE TEAM Spyros Boukas, <i>Creator-Director and Writer</i> Vicky Miha and Ezequiel Lenardón, <i>Executive Producers</i> Paul Typaldos, <i>Producer</i> Marion Guth and François Le Gall, <i>Co-Producers</i> Stratos Bichakis, <i>Composer</i> Maria Sikitano, <i>Dramaturgy</i> Pavlina Andriopoulou, <i>Choreographer</i>	ADDRESS Paparrigopoulou 40 11473 Athens Greece	asteriskfilm.gr

DIRECTOR’S STATEMENT

How would we choose to live our lives if we truly understood the concept of death as a moment of our non-existence? How different would our life choices be if we were not pushing away this inevitable event? Deep within our collective unconscious lies the belief that we will live to an old age, or perhaps even be offered the possibility of resurrection. How different might our choices be if we were liberated from these assumptions and lived our lives fully in the present moment, here and now? *Visitor* attempts to reveal the possibility of our nonexistence, offering a fleeting glimpse of our very being and fostering an awareness of our lives while we are still living them. The experience aims to cultivate a deeper level of consciousness that acknowledges death as a natural part of life, helping us stay connected to ourselves and our choices in an increasingly divided world.

PRODUCTION COMPANY PROFILE

Founded in 2019 by producer Vicky Miha, asterisk* brings together production, consulting, and post-production under one umbrella. From the outset, the company has pursued a dual mission: co-producing ambitious projects with strong international potential, while providing consulting services that increase the viability and visibility of projects across Europe and beyond. This hybrid model has enabled asterisk* to build an extensive international network of producers, sales agents, distributors, and financiers, while accumulating deep expertise in contemporary European production practices.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2026** **A Prayer for the Dying** by Dara van Dusen
- 2024** **Quiet Life** by Alexandros Avranas
- 2024** **The Exalted** by Juris Kursietis
- 2022** **Silence 6-9** by Christos Passalis
- 2022** **Dog Watch** by Gregoris Rentis
- 2021** **The Man with the Answers** by Stelios Kammitis

COLOMBIA

WALKING WITH GHOSTS

CAMINANDO CON FANTASMAS

ALEJANDRO ANGEL TORRES

IMMERSIVE PROJECTS | DEVELOPMENT



DIRECTOR’S BIOGRAPHY

Colombian filmmaker, director and producer, and curator of transmedia and immersive projects. With more than twenty years of experience in Colombia and Spain, his work explores human rights, conflict memory, and ethnic communities through expanded nonfiction storytelling.

He has produced the feature documentaries *Granada: A Story of Forgiveness*, *All the Flowers*, and *Who Set the Bus on Fire?*.

Founder of Armadillo: New Media & Films, Associate Professor in the Department of Cinematography at Universidad Jorge Tadeo Lozano (UTADEO), and Director of #NarrarElFuturo Film & New Media Festival.

LOGLINE

Walking with Ghosts is a transmedia universe anchored in an immersive VR documentary where the real voices of Colombia’s displaced return as living memories. In a dreamlike territory of floating houses, rivers, paths and suspended objects, the viewer walks beside spectral presences and listens to intimate fragments of lives interrupted by war.

SYNOPSIS

Walking with Ghosts is an immersive documentary and transmedia project about forced displacement in Colombia, built from 44 testimonies and more than 600 minutes of interviews from the Special Jurisdiction for Peace archive. The viewer enters a suspended territory between memory, body and landscape: floating houses, abandoned tables, mountain paths, rivers and empty objects that still vibrate with lives interrupted by war.

Through stylized animation, spatial sound and real voices, the project does not recreate violence literally. Instead, it invites the audience to walk with living presences -people displaced, silenced or pushed to the margins of official narratives- and to listen to intimate fragments: an unfinished meal, a childhood game, a home left behind, a future rebuilt elsewhere.

Developed through Biennale College Cinema Immersive (2025), the project is evolving into a feasible 6DoF VR experience for standalone headsets, with extensions into a web platform, short animated pieces and educational activations. Conceived for festivals, museums, universities and human rights contexts, it offers a poetic, internationally resonant experience of memory, listening and resilience.



Alejandro Angel Torres, *Director*



Juan José Jaramillo, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To find XR coproducers, animation/Unity studios, immersive sound partners, museums, festivals, impact and human rights allies.

FORMAT / RUNTIME Animation / 25’	MAIN PRODUCTION COMPANY Armadillo: New Media & Films	DELEGATE PRODUCTION COMPANY Armadillo: New Media & Films	EMAIL alejandro@armadillomedia.tv
LANGUAGES Spanish, english	CO-PRODUCTION COMPANIES El Agrado Producciones	MAIN CONTACT PERSON Alejandro Angel Torres	PHONE / MOBILE PHONE +57 3004523202
LOCATIONS Five Colombian biomas: Desert, jungle, forest, mountains and riverbeds.	PARTNERS ATTACHED Cinemalab Universidad de Bogotá Jorge Tadeo Lozano, Crea Digital (Mintic, Mincultura, CoCrea), #NarrarElFuturo	ADDRESS Calle 27 No. 4A-38 110311 Bogotá Colombia	armadillomedia.tv
BUDGET / FINANCING IN PLACE € 185.510 / € 41.800	CREATIVE TEAM Alejandro Ángel Torres, <i>Director</i> Juan José Jaramillo Arango, <i>Creative Producer</i> Jorge Santiago, <i>Animation</i> Manuela Saavedra Hurtado, <i>Illustration</i> Carolina Robledo, <i>Researcher</i> Katherine Yolani Leal, <i>Digital Strategist</i> Sonia Poveda, <i>Sound Design</i>		

DIRECTOR’S STATEMENT

I come from a country where war has often been narrated through numbers, headlines and images of pain. *With Walking with Ghosts*, I ask a different question: how can we listen to people displaced by violence without turning their suffering into spectacle?

The “ghosts” of this project are not dead. They are living memories: voices that continue to inhabit Colombia’s territories, even when their homes, routines and communities were broken. I want the viewer to feel presence rather than information, intimacy rather than shock. For that reason, the work uses animation, symbolic landscapes and spatial sound as a protective veil: a way to evoke what happened without reproducing violence.

For me, the project became clearer through one essential decision: technology should not be the protagonist. The experience must be stable, poetic and accessible, with one central gesture: walking and listening. Each tiny planet, spectral figure and everyday object is designed to hold a human trace: a meal, a path, a river, a house, a memory that refuses to disappear.

My goal is to create an immersive work that travels beyond Colombia and speaks to experiences of exile, loss, repair and dignity.

PRODUCTION COMPANY PROFILE

Armadillo: New Media & Films is a Bogotá (Colombia) based production company founded in 2010, focused on film, digital narratives and immersive experiences. Its work bridges documentary, fiction, transmedia, VR/XR, animation and interactive platforms, with a strong commitment to memory, territory, human rights and social impact. Its projects include *All the Flowers*, *Granada: A Story of Forgiveness*, *Hands of Light*, *Beyond the Limits* and *Who Set the Bus on Fire?*, as well as #NarrarElFuturo, a long-running (2011-actual) festival devoted to cinema, new media and immersive storytelling.

MAIN FILMOGRAPHY OF PRODUCTION COMPANY

- 2025** **Who Set the Bus on Fire?**
by Juan José Jaramillo
- 2025** **Beyond the Limits** by Alejandro Angel
- 2024** **Re-Existences** by Boris Guevara
- 2023** **All the Flowers** by Carmen Oquendo-Villar
- 2020** **Granada: A Story of Forgiveness**
by Alejandro Ceballos
- 2018** **Slow Dead** by Alejandro Angel

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2026

The logo is a dark blue hexagon with a white border. Inside the hexagon, the words "VENICE", "PRODUCTION", and "BRIDGE" are stacked vertically in a white, sans-serif, all-caps font. The word "PRODUCTION" is flanked by two horizontal white lines.

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