FINAL CUT IN VENICE

VENICE PRODUCTION BRIDGE
FINAL CUT
IN VENICE
73. Mostra Internazionale d’Arte Cinematografica

Cinema Department Director
Alberto Barbera

Cinema Department
Managing Director
Luigi Cuciniello

Venice Production Bridge
Pascal Diot
Savina Neirotti
cinema@labiennale.org
www.labiennale.org

La Biennale di Venezia
and its collaborators
for Final Cut in Venice
Samantha Bergamo
Erika Giorgianni
Flavia Lo Mastro
Elena Mantoan
Chiara Marin
Silvia Menegazzi
Alessandro Mezzalira
Nikolas Montaldi
Emilio Oliveras Varela
Alessandra Pedersoli
Daniela Persi
Elisa Terzi
Cecilia Trevisanato

FINAL CUT IN VENICE
4TH EDITION

A workshop to support the post-production of films from Africa, Iraq, Jordan, Lebanon, Palestine and Syria.

The goal of the project is to enhance the role of the Venice Film Festival as a Bridge Builder supporting the production of quality independent films coming from Africa and from Iraq, Jordan, Lebanon, Palestine and Syria; providing concrete help to film productions; and promoting the competitiveness of their audiovisual products on the international market. The work-in-progress copies of 6 films from different geographical and cultural areas (Egypt, Lebanon, Palestine, Senegal, South Africa, Syria) will be presented in the presence of directors and producers. Access is reserved exclusively to Industry pass holders (priority entry to Gold and Trade pass holders).

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

The Final Cut in Venice brochure for 2016 has been edited using the information assembled by August 5th, 2016.
The Industry Office may not be held responsible for possible errors.
The Prizes

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase:

- €15,000 for the color correction of a feature-length film offered by Laser Film (Rome) for up to 50 hours of work (technician included);
- Up to €15,000 for the sound mixing offered by Mactari Mixing Auditorium (Paris);
- Up to €10,000 for digital color correction, for the production of a DCP master and French or English subtitles, offered by Sub-Ti Ltd. (London);
- Up to €7,000 for the production of the DCP master and Italian or English subtitles, offered by Sub-Ti Srl (Turin) (the SDH file and the audio described soundtrack for DCP will be provided);
- €5,000 for the purchase of two-year broadcasting rights by Rai Cinema;
- €5,000 offered by the Organisation Internationale de la Francophonie (OIF) to an African or Arabian film from a member-country of La Francophonie;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€1,500), offered by the Festival International du Film d’Amiens;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€1,500), offered by the Festival International de Films de Fribourg;
- Marketing, publicity and distribution in the Arab World for one Arab project is offered by MAD Solutions (except for projects already attached to MAD Solutions).
After participating in Final Cut in Venice, all the selected films had opportunities to take part in prestigious international film festivals, to find international distributors, as well as theatrical distribution for some of them.

One of the projects I feel very strongly about is the South African film *Territorial Pissings*, later called *Necktie Youth*, which was selected for the first edition of FCV in 2013: It was at a very early stage of post production with some scenes still to be shot. After taking part in our atelier the up-and-coming director, Sibs Shongwe La Mer, found a producer and even received funds to complete the shooting. In February 2015 the film had its world premiere at the Berlinale in the Panorama programme and then was invited to Tribeca and to countless other international film festivals. It also won the award for the best South African film of the year. At the time, the director was only 23 years old and the selection for the FCV workshop contributed to paving the way for international recognition.

Alessandra Speciale  
Head of project

We would like to express our special thanks for the close collaboration in research to the African, Asian and Latin American Film Festival of Milan and the Doha Film Institute.
Ghost Hunting
Istiyad Ashbah
Raed Andoni

Filmography
2009 – Fix me, documentary
2005 – Improvisation, Samir and his brothers, documentary

Synopsis
For 25 years, one image is recurring in the filmmaker’s mind – that of a 18-year-old boy, head covered with a bag and handcuffed, sitting inside a prison yard. As the sounds of the jail yard become amplified, the boy starts to see images flash before him. Raed, the filmmaker can’t distinguish his fragmented memories as real or imaginary. In order to confront the ghosts that have continued to haunt him, since he was jailed in an Israeli investigation center, he launches a job announcement to gather Palestinian ex-prisoners. In a large empty basement, he explains his project to an eclectic group of construction workers, an actor, a goldsmith, an artist and an architect: rebuilding from scratch the investigation center according to their own memories. Driven by curiosity or unclear motivations, some accept this “weird” offer. During six weeks, each day, they come to the basement to give a shape to their former jail. As the walls of the cells rise, the tongues and the emotions loosen. The ex-prisoners start to reenact the stories they have experienced during their investigation, releasing out loud violent feelings and their deepest fears.

Director’s Statement
In Palestine, more than four in ten men are, at least once in their life, either arrested or investigated in Israeli prisons. The youngest among them are only 12 years old. The investigation centers are the breeding ground that produces many legendary stories about heroism and victory, and a lot of “shameful” stories about weakness and defeat as well. This common matrix serves as a lesson in domination – domination by the other, and of oneself. However, the relationships that are built on the values of strength and weakness, dominant and subordinate, once experienced, repeat themselves endlessly, both in and out of prison. This film was born out of a need to express this reality.

Biography
Raed Andoni started his career in the film industry in 1997 as independent producer. He cofounded two production houses: Dar Films in Palestine, and Les Films de Zayna in Paris. His first documentary as a director, Improvisation (2005), is an appealing insight into a Palestinian Joubran family during the Caesarea birth of their musical “Oud” trio. For his first feature length film, Fix Me (2009) Andoni filmed 20 sessions of his own therapy in Ramallah. Featuring a colorful array of characters, including members of Andoni’s own family, Fix Me explores the need for finding individuality in a place so dominated by collective consciousness and identity. Fix Me was premiered in Sundance and Cannes.

Palestine
France
Switzerland
2016
col
LANGUAGE
Arabic
Hebrew
RUNNING TIME OF THE SUBMITTED COPY
90'
ESTIMATED RUNNING TIME OF THE FILM
90'
PRESENT STATUS OF THE FILM
Locked live picture editing
WHAT IS STILL NEEDED TO COMPLETE THE FILM
Animation
Sound editing
Color grading
Sound Mix
Music
Credits design
Subtitling

Funds or Awards Received
CNC, France: € 220,000
OFC, Switzerland: € 54,942
Cinéforum, Switzerland: € 18,314
CICLIC, France: € 12,000
Doha Film Institute, Qatar: € 62,341
Dubai International Film Festival (Front row awards): € 7,416
PROCIREP / ANGOA, France: € 19,950
SANAD, Abu Dhabi: € 7,167
Arab Fund for Art and Culture, Lebanon: € 22,265

TOTAL FILM BUDGET
€ 815,791
ASSETS NEEDED TO COMPLETE THE BUDGET
€ 74,000
**Felicity**

**Félicité**

**Alain Gomis**

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**Filmography**

2013 – *Tey*, feature fiction
2008 – *Andaluca*, feature fiction
2007 – *Ahmed*, short fiction
2003 – *Petite Lumière*, short fiction
2002 – *L'Afrance*, feature fiction
1999 – *Toubillons*, short fiction
1998 – *Tout le monde peut se tromper*, short fiction
1996 – *Caramels et chocolats*, short fiction

**Synopsis**

Felicity is a singer in Kinshasa, DRC. She is upright and proud. She sings in an nganda (bar) resident band and raises her 16-year-old son, Samo, alone.

One morning, however, she receives a call from the hospital saying that Samo has just been admitted after an accident. He risks losing his son, Samo, alone.

**Director’s Statement**

“In the middle of the journey of our life, I came to myself, in a dark wood, where the direct way was lost.” (Dante, *The Divine Comedy*).

I imagine this film as a song, a hypnotic and sensory blues song. I imagine it as a dangerous crossing, through rapids and clouds, on the borderline between the night and our interior forests, until we reach and breathe the cool air of a new day. I want to show the beauty of poor districts, because I’m close to those areas. I want to descend into the abyss with her, not to be drowned in it, but to face up, to let go, and to find the seeds of wondrous possibilities there.

I intend to show that there too, lives are beautiful, that there is a common cause, too. How to start believing again, to trust, to take common cause, too. How to start believing again, to trust, to take.

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**Biography**

Alain Gomis is a French director of Bissau Guinean and Senegalese origins. In 2013, his third feature film, *Tey* with Saul Williams, was selected in competition at the 63th Berlin Film Festival and won the Golden Stallion at Fespaco (Pan African Film Festival), the first one for a Senegalese film. The film, winner of numerous awards internationally, has been chosen by Senegal to represent the country at the Academy Awards. In 2008, *Andaluca*, his second feature film, was presented at the Mostra (Venice Days). In 2002, *L'Afrance*, his first feature film, won the Silver Leopard in Locarno. Alain Gomis’ films were selected by the most prestigious international festivals: Toronto, Chicago, AFI, San Francisco, Sundance, Seattle, BFI London, Sydney, Dubai… Gomis graduated a Master degree in Film Studies at the University of Paris Sorbonne in 1993. Associated with Newton Aduaka (Nigerian filmmaker, Ezra) and Valerie Osofu (French director), he co-founded Granit Films. Alain Gomis also works with Oumar Sall (Producer at Cinékap) in a training program for young filmmakers in Senegal (Up Short films), as well as for the reopening of a cultural center in Dakar (El Mansour project).
**Obscure**

Otmah
Soudade Kaadan

**Filmography**
- 2015 – Besieged Bread, short fiction
- 2010 – Damascus Roof and Tales of Paradise, documentary
- 2009 – Looking for pink, documentary
- 2008 – Two cities and a prison, documentary

**Synopsis**
Ahmad is a Syrian child who doesn’t want to remember that he is Syrian. Half traumatized, half trying to escape his reality, he prefers to be silent and asleep. In his silence and refusal to talk, he takes us in a journey where individual and collective Syrian memories collapse.

**Director's Statement**
I didn’t want to make a film about Ahmad; I wanted to make a film about children that are traumatized by war and with extraordinary stories to share. Ahmad is almost mute. The first day I met him, I spent about 30 minutes to get one short sentence from him: “My name is Ahmad”. But I couldn’t forget him. Each day I saw his face, flashing in my memory during my daily activities, as if he was waiting for me to come back. And I finally did. His silence is my story. Is it his refusal to talk or is it my refusal to make films, for the past 4 years? While the Syrian cinema was mushrooming; I kept silence. With the horror of the atrocities, I felt the void. I just couldn’t hold a camera. How would you film the destruction surrounding you while there is a daily visual flood of death? A scene of the massacre near my neighbourhood, near my home; a photo on Facebook for a close friend died by a mortar’s hit; a video on YouTube of a little girl that lost her head: all this has become a part of our daily lives. Syrian filmmakers are becoming a machine for horror reproduction, but can we tell ordinary stories now? Obscure explores the impossibility to verbally express what is happening in Syria now. This film is also an attempt to understand the relation between the virtual world and the reality in time of war where our daily life is invaded by the horror. When the situation in Syria rapidly aggravated and the media was drowning the audience with cruel images of massacres and torture; this question struck me: How can we live with all those brutal images? Is it easier if we never saw those images? Is obscurity a relief? Is this why Ahmad refuses to remember where he is from? Can being a Syrian become a burden even once we leave the country?

**Biography**
Soudade Kaadan is a Syrian director, born in France. She studied theater criticism in the Higher Institute of Dramatic Arts in Syria and graduated from Saint Joseph University Institut d'études scéniques audiovisuelles et cinématographiques (IESAV) Lebanon. She directed and produced documentary films for Al Jazeera Documentary Channel, UNDP, UNHCR and UNICEF. Her films have screened at several venues nationally and internationally and have received international awards such as: Martine Filippi award, URTI Grand Prix for Author’s Documentaries at Monte Carlo TV Festival and the Muhr Arab Documentary award at Dubai International Film Festival. Currently, she is working on her first feature fiction film.
Poisonous Roses
Ward Masmoum
Ahmed Fawzi Saleh

Synopsis
Taheya, a 28-year-old toilet cleaner, wishes to keep her brother Saqr, a 22-year-old leather tanning worker, by her side in the tanneries district. She enters into a conflict with Saqr over his desire to illegally immigrate to Italy. When he meets a young female doctor, Taheya does everything to get hold of him and to bring him back by all means.

Director’s Statement
In a savage industrial society, men and women have no value except in owning things. The poor, without the ability to own things, can still own each other. Poisonous Roses is about this corrosive desire of ownership. It is about the desire of a young toilet cleaner to own her tanning worker brother, who seeks to escape her grasp in order to afford her a better future by immigrating to Italy. These siblings do not share a traditional sister-brother bond, but their relationship is not out of the ordinary. It is a tense affective attachment which emerges from the violence of a world breeding miserable egoism, as everyone looks for individual solutions to collective ailments. I am irritated by the stereotypical representation of the poor in most Egyptian films, where their issues and desires are represented in a didactic manner. Outcasts are shown as professional criminals, murderers and thieves and pimps. In particular, I wish to show how society destroys their dreams and drives them to impossible affective relations through which they try to survive as best as they can.

Biography
Born in Port Said, Egypt, in 1981, Ahmed Fawzi Saleh is a screenwriter, filmmaker and human-rights activist. He holds a degree in screenwriting from the Cairo Film Institute, and has contributed to numerous documentary films as a researcher and co-writer. In 2006, he directed the experimental short film Mocha, which attracted attention to his talent. A turning point in his career came in 2008 when he worked as an assistant director for Rashid Masharawi, and the director encouraged him to start shooting his first documentary feature, Living Skin, which he completed in 2010.

Filmography
2010 – Living Skin, documentary

Ward Masmoum
Ahmed Fawzi Saleh

SCREENPLAY
Ahmed Fawzi Saleh

CINEMATOGRAPHER
Magid Nader

EDITORS
Moustafa Nour
Menna El Shishiny

SET DESIGNERS
Oscar Hoti
Ahmed Tayy

COSTUME DESIGNER
Lisa Ar

MAK CAST
Koky
Mahmoud Hemida
Ibrahim Elmagary
Sallaa Elshamy
Mohamed Brekaa

PRODUCERS
Eman Hemida
Karim Altmuna
Thomas Micoulet
Salli Elikd Mahmoud

PRODUCTION COMPANY
HAUTLESMAINS
13 bis route de vienne
69007 Lyon – FRANCE
Tel. +33 953458930
Mob. +33 668175187
karim@hautlesmainsproduction.fr

Contact Names: Karim Aitouna,
Thomas Micoulet

COPRODUCTION
Al Batrik production

Productions
2010 – Living Skin, documentary

Egypt
France
Qatar
2016
col

LANGUAGE
Arabic

RUNNING TIME OF THE SUBMITTED COPY
80

ESTIMATED RUNNING TIME OF THE FILM
90

PRESENT STATUS OF THE FILM
Editing

WHAT IS STILL NEEDED TO COMPLETE THE FILM
Editing
VFX
Sound design
Sound mixing
Color grading
Subtitling

FUNDS OR AWARDS RECEIVED
Arab Fund for Arts and Culture, Lebanon
Beirut Cinema Platform, Lebanon
Doha Film Institute, Qatar
Egyptian Ministry of Culture, Egypt
Al Mawred Althaqafy, Egypt
Red Star Productions, Egypt
SANAD, U.A.E

TOTAL FILM BUDGET
$ 772,065

ASSETS NEEDED TO COMPLETE THE BUDGET
$ 312,065
One of These Days

Nadim Tabet

Filmography
2015 – C’est la guerre en Syrie qui l’a tuée, short fiction
2014 – Éti 91, short fiction
2012 – Une journée en 59, short fiction
2011 – Souvenirs d’un été, short fiction
2008 – Spring 75, short fiction
2007 – Jeunes et innocents, short fiction
2006 – Le Liban en automne, short experimental
2005 – Violante, short fiction
2004 – L’Arche de Noé, short experimental
2003 – Passé présent futur, short fiction
2001 – Martine et Alia, short fiction
1999 – Histoires extraordinaires du cinématographe, short fiction

Synopsis
Beirut, a day in autumn. There are demonstrations all over the city. Weapons are being smuggled. The country is on the brink of chaos. Maya, Yasmina, Tarek and Rami are young people aged between 17 and 22, busy playing games of love and seduction. On this day like any other, they wonder how they will lighten their boredom come nighttime. Young rocker Rami is supposed to play at a concert alongside several bands from Lebanon’s underground music scene. Yasmina has run away from a heroin rehab center, and is anxiously waiting for the night to flee the city. Tarek is a smalltime hashish dealer, always trying to sneak his way into the city’s trendy parties. As for Maya, she is hoping to finally have her first sexual experience. As darkness falls, disappointment sets in and the nocturnal wanderings of these youngsters take a melancholy turn, tinged with sadness. And when a misunderstanding results in Maya getting into the car of mysterious, dark-eyed Syrian man Micho, the reality of the country invites itself into the lives of our young protagonists...
The Wound
Isiko
John Trengove

Filmography
2014 – The Goat, short fiction
2014 – Swartwater, television drama (3 episodes)
2013/14 – Muscle Jew, collaborative video work
2011 – Spring Cleaning, Death in Varanasi, video work
2010 – Intersections, drama series (4 episodes)
2010 – Disco 3000, short fiction
2009 – Absa L’Atelier, experimental short
2009 – A Country Imagined, documentary series (3 episodes)
2009 – Hopeville, mini-series
2007/8 – The Lab, drama series (2 seasons, 10 episodes)
2006 – Bay of Plenty, drama series (12 episodes)
2004/5 – Hard Copy, drama series (9 episodes)
2004 – Say Hi to Bangkok, short fiction
2003 – Breakfast, short fiction
2003 – Leather Family, short documentary
2002 – Long Distance Love, short fiction
2000 – I’ll Take You By Force on the Living Room Rug, short fiction

Synopsis
Eastern Cape. A lonely factory worker, Xolani, travels to a secluded mountain camp near his rural home to participate in a traditional Xhosa initiation into manhood. He is tasked with mentoring Kwanda, a gay teenager from Johannesburg who has grown estranged from his traditional culture. In a ceremony supervised by older men, Kwanda and five other initiates are ritually circumcised. Over the weeks that follow, Xolani tries to teach his rebellious initiate about the ways of Xhosa manhood, but his life is thrown into crisis when Kwanda discovers his secret. Xolani is in love with his best friend Vija, a married man from a nearby village.

South Africa
Germany
France
Netherlands
2016
col
Xhosa
90'
95'
SUBMITTED COPY
RUNNING TIME OF THE FILM
ESTIMATED RUNNING TIME OF THE SUBMITTED COPY
90'
Funds or Awards Received
Arte International Prize: €50,000
Hamburg Film Fund, Germany: €50,000
Total Film Budget: €771,080
Assets Needed to Complete the Budget: €120,000

Director's Statement
The Wound was born out of a desire to push back against clichéd stereotypes of black masculinity in African cinema. For this, the film is already worth any flack that we, the filmmakers, will receive for making it. As a white man, representing marginalised black realities that are not my own, the situation is of course problematic. It was important that the story reflects this problem. One of the principal characters in the story is an outsider who expresses more or less my own liberal ideas about human rights and individual freedom. He’s also the antagonist. His preconceptions about justice create jeopardy for others who have much more to lose than him. In writing The Wound, inspiration came, unexpectedly, from Robert Mapplethorpe. His acclaimed miniseries Hopeville received the Rose d’Or for best drama and was nominated for an International Emmy in 2010. Recently, John’s short film The Goat premiered at Berlinale and Toronto and went on to screen at over 20 festivals worldwide. His first feature film, The Wound, is due for release in 2017.

Biography
John Trengove is a Johannesburg based filmmaker with an MFA in film from New York University. One of the Mail & Guardian’s 200 Young South Africans, his career spans television, documentary, commercials and film and he enjoys making fringe theatre in his spare time (including the cult hit The Epicene Butcher). His acclaimed miniseries Hopeville received the Rose d’Or for best drama and was nominated for an International Emmy in 2010. Recently, John’s short film The Goat premiered at Berlinale and Toronto and went on to screen at over 20 festivals worldwide. His first feature film, The Wound, is due for release in 2017.

Presentation of the Film
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A NEW CONCEPT FOR A NEW MARKET
Venice, September 1–5, 2016

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PRODUCTION
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