



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2016

VENICE PRODUCTION BRIDGE
INDUSTRY OFFICE

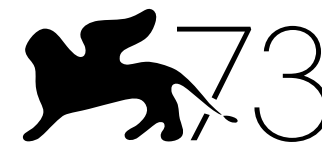


la Biennale di Venezia

73. Mostra
Internazionale
d'Arte
Cinematografica

V E N I C E
P R O D U C T I O N
B R I D G E

F I N A L C U T I N V E N I C E



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2016

VENICE PRODUCTION BRIDGE
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03.09 / 05.09.2016
www.labiennale.org

FINAL CUT
IN VENICE

Rai Cinema

73. Mostra Internazionale d'Arte Cinematografica

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Final Cut in Venice
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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 Mezzalana
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).



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Festival Scope

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 **Titra Film** (Paris);
- Up to € 7,000 for the production of the DCP master and Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);
- Up to € 7,000 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing impaired and audio description for the blind and visually impaired, with audio subtitles, in Italian or English, offered by **Sub-Ti Access 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).



Saturday
September 3, 2016
Palazzo del Cinema
Sala Pasinetti

09:00

Introduction and opening remarks
Alberto Barbera, Director of the 73rd Venice Film Festival

09:30

FELICITY / FÉLICITÉ
(France, Senegal, Belgium, Germany, Lebanon, 121')
Director: Alain Gomis
Production: Arnaud Dommerc (Andolfi)
Genre: fiction
Logline: Felicity, a upright and proud woman, sings in a band of Kinshasa. When her son has an accident and risks losing his leg, Felicity embarks on a desperate quest across the city, into her past, her dreams. The film is a tale to music, a love story, a coming back to life.

12:00

OBSCURE / OTMAH
(Syria, Lebanon, 69')
Director: Soudade Kaadan
Production: Salma Kaf (KAF Production)
Genre: documentary
Logline: Obscure is a feature length documentary about a Syrian child who doesn't want to remember that he is Syrian.

Sunday
September 4, 2016
Palazzo del Cinema
Sala Pasinetti

09:30

ONE OF THESE DAYS
(Lebanon, Qatar, 95')
Director: Nadim Tabet
Production: Myriam Sassine (About Productions)
Genre: fiction
Logline: Beirut, on an autumn day. The city is on the edge of chaos, but for Maya, Tarek, Yasmina and Rami, aged between 17 and 22-year-old, it is just an ordinary day during which they question themselves about sex, love and night time hanging out.

11:30

POISONOUS ROSES / WARD MASMOUM
(Egypt, France, Qatar, 80')
Director: Ahmed Fawzi Saleh
Production: Karim Aitouna (Hautlesmains productions)
Genre: fiction
Logline: The world has left nothing to Taheya except her brother Saqr. When he decides to leave her, she will do anything to keep him by her side.

Monday
September 5, 2016
Palazzo del Cinema
Sala Pasinetti

09:30

GHOST HUNTING / ISTIYAD ASHBA
(Palestine, France, Switzerland, 90')
Director: Raed Andoni
Production: Palmyre Badinier (Les Films de Zayna)
Genre: documentary
Logline: In Palestine, more than 4 in 10 men are investigated in Israeli prisons. To free the demons of his former jail, the filmmaker assembles an eclectic group of Palestinian ex-prisoners in an empty yard. From fragmentary memory, they give shape to the famous Israeli interrogation center and its stories.

11:30

THE WOUND / ISIKO
(South Africa, Germany, Netherlands, France, 95')
Director: John Trengove
Production: Elias Ribeiro (Urucu Media)
Genre: fiction
Logline: Xolani travels to a secluded mountain camp 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.

FINAL CUT IN VENICE

A window in the Venice Production Bridge for projects from Africa and the Arab World

Final Cut in Venice (FCV) has now been held for four years during the Venice Film Festival, opening a window in the industry for projects from Africa and the Arab world. The main aim of Final Cut in Venice is not just to provide financial support to films in post-production from these areas, but above all, to offer a specific research focus, for the first time in Venice, on quality film production from Africa and the Arab world and to create an international networking platform between African and Arab directors and producers and the professionals attending the festival. The mission of this initiative, which goes in the direction of meeting tangible needs of the industry professionals, has the same objectives as those of the new concept of the festival's film market, Venice Production Bridge, which in its new format aims to focus on developing and completing films in progress.

Africa and the Arab countries are going through a period of major creative ferment. Various workshops and platforms have recently been established in South Africa and Burkina Faso, as well as in Lebanon and Palestine. These meeting and networking spaces provide opportunities for development and co-production, residencies for screenwriters, and an active hub for communication and much more. This broad range of initiatives aims to professionalize the cinematographic offer as well as opening up access to the international market for young filmmakers by promoting and increasing the competitiveness of promising talents. In recent years, political, social and artistic revolutions and movements in Africa and the Arab countries have given voice to a new generation of filmmakers who question their difficult situation, show the modern and innovative face of their countries of origin, and look to the present and the future in search of a new identity. These directors were often born in Africa and the Middle East and have grown up in different parts of the world, making them a cosmopolitan and hybrid generation focused on the future but at the same time strongly attached to their roots, revisiting and reinterpreting their origins with fresh ideas. Final Cut in Venice provides a platform for talents from the rapidly changing cinematic territories of Africa and the Arab world.

This year we received 56 feature films in post production (fiction and documentary), from which we have chosen six projects from six different geographical and cultural areas: Egypt, Lebanon, Palestine, Senegal, Syria, and South Africa. These projects include both debut films by new directors and films by established filmmakers.

Contrary to the trend of the past two editions of the Final Cut in Venice workshop where documentaries dominated, this year we saw an upturn of fiction, which is also reflected in the selection (4 fiction films, 2 documentaries). Preference was given to films using unconventional expressive and aesthetic language.

After four years, Final Cut in Venice can be proud of an extremely interesting case history (to mention only a few, *Challat of Tunis* by Kaouther Ben Hania was selected for Acid-Cannes 2014, *A maid for each* by Maher Abi Samra was selected for the Berlinale Forum 2015). For some of the films selected, the grants awarded by the atelier made significant contributions to their completion and the opportunity of international visibility at the Festival was fundamental for the filmmakers.

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.

**SCREENPLAY**

Raed Andoni

CINEMATOGRAPHER

Camille Cottagnoud

EDITOR

Gladys Joujou

SET DESIGNER

Dominique Treibert

SOUND

Gabriel Hafner

PRODUCER

Palmyre Badinier

PRODUCTION COMPANY

Les Films de Zayna
52 rue du Sergent Bobillot
93100 Montreuil – FRANCE
Tel. +33 953211025
Mob. +33 689277974
palmyre@zayna.fr
Contact Name: Palmyre Badinier

COPRODUCTION

Dar Films
Akka Films

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.



Raed Andoni DIRECTOR

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 award): € 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

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 Caesarean 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.

**SCREENPLAY**

Alain Gomis
Delphine Zingg
Olivier Loustau

CINEMATOGRAPHER

Céline Bozon

EDITORS

Fabrice Rouaud
Alain Gomis

SET DESIGNER

Deschamps Matala Shakembo

COSTUME DESIGNERS

Nadine Otsobogo
Emma Zola

MUSIC

Kasaï Allstars

SOUND

Frederic Meert
Ingrid Simon
Helena Reveillere

SPECIAL EFFECTS

Lucie Bories (Mikros Image)

MAIN CAST

Tshanda Beya
Gaetan Claudia
Papi Mpaka
Kasaï Allstars

PRODUCER

Arnaud Dommerc

PRODUCTION COMPANY

ANDOLFI
9 rue des Cascades
75020 Paris – FRANCE
Tel. +33 950652305
Mob. +33 616962143
production@andolfi.fr
Contact Name: Arnaud Dommerc

COPRODUCTION

Granit Films
Cinekap
Need Productions
Schortcut Films
Katuh Studio

INTERNATIONAL WORLD SALES

Jour2Fête

Felicity

Félicité

Alain Gomis

Filmography

2013 – Tey, feature fiction
2008 – Andalucia, feature fiction
2007 – Ahmed, short fiction
2003 – Petite Lumière, short fiction
2002 – L'Afrance, feature fiction
1999 – Tourbillons, 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 leg if Felicity doesn't find the money for an operation. Felicity embarks on a desperate quest that takes her across the city, into her past, her dreams... She comes adrift, possibly to the point of no return...

The underground, transcendental music of the group Kasaï Allstars... Kinshasa... The electrifying city's bitter but beautiful daily life... The fantastic frontier between the visible and invisible... The coming together of two souls just when they least expected it.

Felicity is a love story, a tale to music, of coming back to life.

France
Senegal
Belgium
Germany
Lebanon
2016
col

LANGUAGE

Lingala

RUNNING TIME OF THE SUBMITTED COPY

121'

ESTIMATED RUNNING TIME OF THE FILM

124'

PRESENT STATUS OF THE FILM

Final editing

WHAT IS STILL NEEDED TO COMPLETE THE FILM

Color grading adjustments
Sound mix

FUNDS OR AWARDS RECEIVED

CNC - Aide au Cinema du Monde,
France
TV5 Monde
Canal+ Overseas, France
World Cinema Fund, Germany
Brot für die Welt, Germany
FOPICA, Senegal
IGIS, Senegal
OIF, Senegal
Tax shelter, Belgium
DGD, Belgium

TOTAL FILM BUDGET

€ 1,042,052

ASSETS NEEDED TO COMPLETE THE BUDGET

€ 69,317



Alain Gomis DIRECTOR

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 what is there and move on? How to find new belief, new trust? How to draw on what is there and to keep on? "Congo-Kinshasa" is a country whose population added an extra article to the constitution, Article 15: "Make do". Deprived of everything, our characters are on their own. And for the space of the story, Felicity represents all women, and Tabu all men. *Felicity* is a better sweet film. It is a phantasmagorical journey, carried forward by the music of the Kasaï Allstars. I imagine it as an underground tale in which the primal forces and the modernity of a 21st-century metropolis combine. Like Dante, *Felicity* descends into the depths of her hell. Like Orpheus, Tabu follows, looking for his loved one.

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 62th 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, *Andalucia*, 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 Osouf (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).



SCREENPLAY

Soudade Kaadan

CINEMATOGRAPHERS

Talal Khoury
Soudade Kaadan

EDITORS

Soudade Kaadan
Chaghigh Arzoumanian

PRODUCER

Salma Kaf

PRODUCTION COMPANY

KAF Production
Raouche, Australia Street, Building 180
Beirut - LEBANON
Tel. +961 76034782
a.kaadan@kafproduction.com
Contact Name: Salma Kaf

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.



Soudade Kaadan DIRECTOR

Syria
Lebanon
2016
col

LANGUAGE

Arabic

RUNNING TIME OF THE SUBMITTED COPY

69'

ESTIMATED RUNNING TIME OF THE FILM

70'

PRESENT STATUS OF THE FILM

First draft editing

WHAT IS STILL NEEDED TO COMPLETE THE FILM

Additional editing for the remaining material
Sound design
Sound mixing
Color grading
Music composing

FUNDS OR AWARDS RECEIVED

Screen Institute Beirut –
Development: \$ 3,000
Screen Institute Beirut –
Production: \$ 10,000
British Council: \$ 5,000
Goethe Institute: \$ 3,000

TOTAL FILM BUDGET

\$ 112,115

ASSETS NEEDED TO COMPLETE THE BUDGET

\$ 85,000

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.

**SCREENPLAY**

Ahmed Fawzi Saleh

CINEMATOGRAPHER

Maged Nader

EDITORSMoustafa Nour
Menna El Shishiny**SET DESIGNERS**Omar Hussain
Ahmed Fayz**COSTUME DESIGNER**

Lina Ali

MAIN CASTKoky
Mahmoud Hemida
Ibrahim Elnagary
Safaa Eltoukhy
Mohamed Brekaa**PRODUCERS**Eman Hemida
Karim Aitouna
Thomas Micoulet
Safei Eldin 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

Poisonous Roses

Ward Masmoum

Ahmed Fawzi Saleh

Filmography2010 – *Living Skin*, documentary**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.



Ahmed Fawzi Saleh DIRECTOR

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 FILMEditing
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

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 egotism, 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. I worked as a child since the age of 10, and I moved in various jobs, but only now have I completely understood that my childhood was the worst of my life experiences, since it has been devoured by the labor market. When I presented a documentary titled "Living Skin" on working children in the

tanneries, part of my plan was to execute *Poisonous Roses* on the same place, the same people, and the same issues. I consider this documentary as a research project which guided me to a fictional treatment of ownership in this world; a treatment steeped in the imaginary of the tanneries, bringing the spectator in a miserable yet magical neighborhood where workers, animals, birds, fish, skins, gelatin, and popular tales cohabitate. I hope to articulate this environment in a cinematic language with roots in popular Egyptian aesthetics, against the prevailing Orientalist vision of "popular Egyptian folklore" in Western societies and in commercial Egyptian cinema.

Biography

Born in Port Saïd, 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.



SCREENPLAY

Nadim Tabet

CINEMATOGRAPHER

Pascal Auffray

EDITOR

Pascale Hannover

PRODUCTION DESIGNER

Nadine Ghanem

COSTUME DESIGNER

Beatrice Harb

MUSIC

Charbel Haber
The Bunny Tylers

SOUND

Stephane Rives

MAIN CAST

Manal Issa
Yumna Marwan
Reine Salameh
Walid Feghali
Panos Aprahamian
Nicolas Cardahi
Julian Farhat

PRODUCERS

Georges Schoucair
Myriam Sassine

PRODUCTION COMPANY

About Productions
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Beirut – LEBANON
Tel. +961 1587824
myriam@aboutproductions.com
Contact Name: Myriam Sassine

INTERNATIONAL WORLD SALES

MC Distribution (MENA Distribution)

One of These Days Nadim Tabet

Filmography

2015 – C'est la guerre en Syrie qui l'a tuée, short fiction
2014 – Été 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 nightfall. 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...



Nadim Tabet DIRECTOR

Lebanon
Qatar
2016
col

LANGUAGE

Arabic

RUNNING TIME OF THE SUBMITTED COPY

95'

ESTIMATED RUNNING TIME OF THE FILM

90'

PRESENT STATUS OF THE FILM

First cut

WHAT IS STILL NEEDED TO COMPLETE THE FILM

Editing
Original music composition
Recordings
Sound design
Color grading
Sound mixing
Subtitling
Deliveries

FUNDS OR AWARDS RECEIVED

Doha Film Institute: € 45,455

TOTAL FILM BUDGET

€ 409,837

ASSETS NEEDED TO COMPLETE THE BUDGET

€ 160,455

Director's Statement

I am particularly interested in the Lebanese youth of today, because the Lebanon of my adolescence did not resemble theirs at all. I was born during the Civil War and spent my adolescence in a country under reconstruction, where consumer society was not very present yet. Unlike previous generations, the youth of today has not experienced war and is not crushed under the weight of the past. And it is true that the contrast is striking at times, between their lust for life and the shadow of death constantly lurking around them. Whether on TV screens, in the pictures of martyrs plastered everywhere or on walls where the impacts of bullet holes can still be seen, traces of past tragedies and threats of future conflicts are ever-present. This constant evolution between the axes of life and death constitutes the daily reality of the Lebanese. In this context, speaking of the youth is for me the ideal starting point to portray some of that reality. This "ordinary" day, where our four young protagonists engage in games of love and seduction, will also witness the gradual reduction of their living environment, leaving them with barely any room for carelessness.

Biography

Nadim Tabet shows as of his young age an interest to cinema, first by watching numerous movies, then by shooting short fictions in video. In 1999, he goes to France to pursue his studies in human sciences and cinema at the Sorbonne University. In parallel, he directs shorts filmed in Super 8mm and in DV. In 2001, he is a founding member of the Lebanese Film Festival. Since 2011, he is member of the selection committee of the Oberhausen International Short Film Festival. In 2013, he is entitled by the Institut du Monde Arabe to organize a film festival in the Gulf. He is currently editing his first feature narrative: *One of These Days* and is shooting a documentary *Mon voyage (de Flaubert) au Liban*.



SCREENPLAY

John Trengove
Thando Mgqolozana
Batana Vundla
Malusi Bengu

CINEMATOGRAPHER

Paul Ozgur

EDITOR

Matthew Swanepoel

PRODUCTION DESIGNER

Bobby Cardoso

COSTUME DESIGNER

Lehasa Molloy

MUSIC

Joao Orecchia

SOUND

Matthew James
Greg Albert

MAIN CAST

Nakhane Mahlakhaka
Niza Jay Ncoyini
Bongile Mantsai

PRODUCER

Elias Ribeiro

PRODUCTION COMPANY

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COPRODUCTION

Riva Film
Oak Motion Pictures
Première Ligne Films
Batana Vundla (Cool Take Pictures)

INTERNATIONAL WORLD SALES

Pyramide Films

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 – Intersexions, 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, miniseries
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.



John Trengove DIRECTOR

South Africa
Germany
France
Netherlands
2016
col

LANGUAGE

Xhosa

RUNNING TIME OF THE SUBMITTED COPY

95'

ESTIMATED RUNNING TIME OF THE FILM

90'

PRESENT STATUS OF THE FILM

Editing

WHAT IS STILL NEEDED TO COMPLETE THE FILM

Offline edit
Online edit
Dialogue edit
Sound design
Colour grading
Title design / graphics
VFX
DCPs

FUNDS OR AWARDS RECEIVED

Hubert Bals +, Netherlands: € 50,000
Hamburg Film Fund, Germany: € 70,000
Torino Film Lab Prize: € 50,000
Arte International Prize: € 6,000

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 Mugabe. Statements that he and other African leaders have made since the early '90s implied that homosexuality is a symptom of western decadence and a threat to traditional African culture. And so we thought, let's imagine "gayness" as some kind of virus that penetrates and threatens a traditional organism, and see how that organism responds to being penetrated.

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.

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V E N I C E

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B R I D G E