10 YEARS
VENICE GAP-FINANCING MARKET
La Biennale di Venezia
Presidente
Roberto Cicutto
Director General
Andrea Del Mercato
Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
Pascal Diot
Savina Neirotti
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labiennale.org
veniceproductionbridge.org

80. Mostra Internazionale d’Arte Cinematografica

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

Consultants
Eva Morsch Kihn
Lucas Rosant
Michel Reilhac
Liz Rosenthal

Scouts
Violeta Bava
Paolo Bertolin
Doede Holtkamp
Francesco Giai Via
Elena Pollacchi

Matthieu Darras (2016-2018)
Giacomo Durzi (2016-2017)
Naomi Roth (2019-2020)
Jane Williams (2016-2018)

La Biennale di Venezia and its collaborators for Venice Gap-Financing Market
Erika Giorgianni
Chiara Marin
Nikolas Montaldi
Alessandro Mezzalira

Thanks to
MAMMUTMEDIA

10 Years. Venice Gap-Financing Market for 2023 has been edited using the information assembled by September 3, 2023. The Venice Production Bridge may not be held responsible for possible errors.
Happy 10th birthday to the Venice Gap-Financing Market

Roberto Cicutto  
President of La Biennale di Venezia

In my previous life, when I never even suspected that I would have the honor of presiding over La Biennale di Venezia, for decades I used to visit the Art and Architecture Exhibitions, and, even more frequently, the International Film Festival as a producer and distributor. On the other hand, I am ashamed to confess that I only very infrequently attended the Dance, Music, and Theatre festivals, three true gems of the Biennale.

The Film Festival has gone through many phases, a few were critical but others, luckily, were extremely successful. Regarding the critical phases, the debate was always based on a comparison with Cannes, where, people said, one of the reasons behind its success was the presence of the international market.

I was never convinced by this motivation since I believed that our festival had different characteristics and couldn’t/wasn’t supposed to count on quantity but, instead, on enhancing the artistic aspects. As we know, film - and today, the audiovisual world in general - is a vital industry and one of the most global ones. And thanks to this international aspect, it plays a unique role in exporting different cultures, traditions, and customs, and in valorizing differences and creating inclusion and respect for other human beings and for nature. These values, just like its facet as entertainment, go hand-in-hand and require great financial resources, without detracting from the marvelous surprises of very low budget movies that become successful thanks to the originality of their stories and the talent of the people who make them (writers, directors, actors, technicians, composers, etc.).

Venice has done well to avoid chasing after the chimera of a structure similar to Cannes’ market; it could never have equaled the power of its logistics and position. It rightly decided to foster the development of independent works, experimentation, and encounters among professionals. This choice has made Venice a unique place because it combines these encounters with the extraordinary experience of the College and the innovation of VR.

Personally, I believe that if this section had existed back when I was a producer and distributor, I would have tried to participate in it, certain that I would have improved my products and avoided many errors.

Happy 10th birthday to the Venice Gap-Financing Market, to whom we entrust the success of many new projects.
One of the weak points of the Venice Film Festival is the fact that we have been unable to organize a film market around it (that makes all the difference at Cannes).

How many times have I heard this sentence uttered in the past? Some have been so convinced of it as to dare set up a series of stands on the fly that would allow them to say that even Venice was making an attempt at it. But there had been the example of Milan where not even a structure as organized as the Mifed had held up. So should there or should there not have been an organized system of market trading around the Venice Film Festival? And where were the hotels capable of hosting delegations from production companies, distribution companies, intermediaries, and the complex of subjects interested in attending such a market? Where were the screening rooms to show the films for the professional operators? Many will remember the years when the new Palazzo del Cinema was supposed to be built, the suspensions, the years of the hole. Talk of a film market was even more unrealistic, at most a dignified Industry Office. But then came the years in which a new programme evolved, and the structures were redesigned. Existing programmes were reassessed, and innovation was sought not only in the ascertainment of what the distinguishing features of the Venice Film Festival should be, but also what collateral activities would best be suited to the Festival itself, to its structures on the one hand, and the needs of the operators on the other. And so along with the College came the Venice Production Bridge.

If this was to be a place of exchange, it was worth determining at that point what exchanges were now most important and of these, which we could best foster. Well, the availability of experts qualified to assess the works and of people who understood the world of cinema led us to believe that this could be a place useful to those who were in the final stretch of producing a film but had not yet been successful in finding all the funding and support they needed to finalise or complete it. Placing ourselves at the disposition of these cases meant however that we believed we would be able to attract financial backers. We needed to create a reputation as a place where the products offered to potential financiers were of high quality.

The aim was thus not to organize a market in which the quality was mutually guaranteed by the parties involved, but to vouch ourselves

Venice Production Bridge: Fostering Quality Films

Paolo Baratta
President of La Biennale di Venezia

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How many times have I heard this sentence uttered in the past? Some have been so convinced of it as to dare set up a series of stands on the fly that would allow them to say that even Venice was making an attempt at it. But there had been the example of Milan where not even a structure as organized as the Mifed had held up. So should there or should there not have been an organized system of market trading around the Venice Film Festival? And where were the hotels capable of hosting delegations from production companies, distribution companies, intermediaries, and the complex of subjects interested in attending such a market? Where were the screening rooms to show the films for the professional operators? Many will remember the years when the new Palazzo del Cinema was supposed to be built, the suspensions, the years of the hole. Talk of a film market was even more unrealistic, at most a dignified Industry Office. But then came the years in which a new programme evolved, and the structures were redesigned. Existing programmes were reassessed, and innovation was sought not only in the ascertainment of what the distinguishing features of the Venice Film Festival should be, but also what collateral activities would best be suited to the Festival itself, to its structures on the one hand, and the needs of the operators on the other. And so along with the College came the Venice Production Bridge.

If this was to be a place of exchange, it was worth determining at that point what exchanges were now most important and of these, which we could best foster. Well, the availability of experts qualified to assess the works and of people who understood the world of cinema led us to believe that this could be a place useful to those who were in the final stretch of producing a film but had not yet been successful in finding all the funding and support they needed to finalise or complete it. Placing ourselves at the disposition of these cases meant however that we believed we would be able to attract financial backers. We needed to create a reputation as a place where the products offered to potential financiers were of high quality.

The aim was thus not to organize a market in which the quality was mutually guaranteed by the parties involved, but to vouch ourselves
for the quality of the projects. With the Final Cut in Venice project, we also collaborated to spread the art of cinema from many diverse countries.

The correct analogy was therefore not with a market, but rather with the work of a merchant bank that indirectly proposes business deals guaranteeing potential interlocutors through the selection of the products it puts on the table. This is a position that may be acquired over the years by gradually confirming, given the quality of the people involved and the quality of the work that has been done, that “it is worth your while” to come to the Venice Gap-Financing Market. Ten years have gone by since we first began, and the celebration of this important anniversary is well-deserved.
It is said that errors, or unsuccessful attempts, spur us on to improve and find the right solutions. And the successful event, whose tenth anniversary we celebrate today, didn’t appear out of nowhere. In its prehistory, at least three stages coincided with an equal number of blunders or unsatisfactory approaches. At the 1998 Festival, directed by Felice Laudadio, the first attempt was made to endow the Venice Film Festival with a film market, which it lacked, albeit limited to art house films. But the large tent located in the middle of the piazza in front of the Casinò (in part due to a historical lack of adequate buildings on the Lido), didn’t seem to obtain the hoped-for results, since it lacked in comforts and, above all, air conditioning. The following year, when I was called on for the first time to direct the Festival, I decided to abandon the experiment, in part due to the mistaken belief that internet, with its innate predisposition for facilitating contact between people at a distance, would have rendered superfluous and obsolete the need to provide a physical location where professionals interested in buying and selling movies could gather. Only in 2012, when I returned to run the Festival with the weight of the experience I had matured in the meantime, did I realize how vital it actually was to create a space dedicated to the professionals (producers, buyers, sellers, distributors, and business owners) who are an integral part of a festival, on a par with the filmmakers to whom our Festival has always dedicated the majority of its attention. The goal was to bring back to the Lido those professionals who, recently, had preferred to frequent other shores: in particular Toronto’s festival, which, without possessing an actual market, had created a name for itself as a gateway to the North American market – and more), attracting producers and distributors from all over the world who had thus gotten into the habit of “skipping” the event in Venice.

The idea took form of an incipient market in the rooms on the third floor of the Excelsior; in part out of modesty and in part out of an awareness of the reduced ambitions with which we were taking on the challenge, we called it a “light market.” Entrusted to the solid competence of Pascal Diot, a professional with established experience, the Venice market began to take flight, recording a slow but unmistakable rise in attendance by professionals, in line with the expectations that had led us in our decision. But only in 2014 did the idea of the Venice Gap-Financing Market assume form and
substance. It was destined to provide the Venice market with a more defined profile that was functional to the needs of professionals. It marked an indispensable leap from being simply a physical location placed at the disposal of professionals, to being a proactive reality providing the necessary expertise in order to offer interested producers a selection of quality projects (both artistically and commercially) that are to a large degree already financed but need additional, conclusive economic participation for their completion. This is in line with the present trend of markets all over the world that adapt their functions to the new methods and challenges facing the film industry.

The results seem to prove us right, in virtue of the growing number of participants at the Venice Production Bridge (the definitive name of the Venice market), the number of projects that are presented for selection for the Venice Gap-Financing Market every year, and the acknowledged quality of the projects that pass the selection process. Together with the other initiatives that have been fine-tuned over the years – the Market Screenings available to movie productions that haven’t necessarily been sent to the Festival, the numerous panels that are held daily in the Spazio Incontri venue, the many Networking Sessions, the European Film Forum, the more recently created Book Adaptations Rights Market, and Final Cut in Venice (which this year celebrates its twelfth anniversary) – the Venice Production Bridge not only has helped attract a great number of professionals back to the festival in Venice, it has also made a name for itself as an appointment that is important and, under many aspects, crucial in the calendar of fall events dedicated to sector professionals.
Financing an independent film has always been a formidable challenge. Looking back a few decades, producers had some options: public funding sourced from grants and subsidies, substantial minimum guarantees from sales agents and video distributors (a time when VHS brought in substantial revenue), partnerships with theatrical distributors, and in select, privileged nations, pre-buy arrangements with national broadcasters. Back then, the competition for these resources was less intense, and if you managed to secure them, your budget puzzle was essentially complete.

Fast forward to today, where the landscape is vastly different. The industry contends with an overwhelming number of films being produced – a phenomenon often termed as overproduction. Minimum guarantees from distributors have diminished significantly (shrinking by a factor of ten when adjusted for inflation), and public funding has also seen a decline. While major US streaming platforms have emerged as dominant players, the revenues from various online distribution channels like VOD, SVOD, and AVOD fall short of compensating for the video-era earning.

In the contemporary scenario, an independent producer finds success in gathering sufficient funds for project development and shooting, with hopes that the initial footage will attract enough interest to fund the post-production phase. As someone who once served as a sales agent and a producer/co-producer fifteen years ago, I observed that the existing co-production markets, which primarily focused on development, failed to address the evolving needs of the market.

This realization gave rise to the concept of the Venice Gap-Financing Market a decade ago. Gratitude goes to three individuals who played pivotal roles: Paolo Baratta, the then President of La Biennale di Venezia; Alberto Barbera, Artistic Director of the Venice International Film Festival; and Andrea del Mercato, Director General of La Biennale di Venezia. Their belief in this fresh approach and unwavering support allowed me to forge ahead, year after year.

A decade down the line, I must admit that the success of the Venice Gap-Financing Market has far surpassed our initial expectations. Esteemed directors are now submitting their projects – luminaries like Wim Wenders, Agnieszka Holland, Jim Sheridan, and Steve...
McQueen, among others. Most notably, a remarkable 80% of the 370 projects showcased have found distribution, garnered attention, and received accolades at renowned A-list festivals like, including Venice, Berlin, Cannes and even an Academy award nomination.

This achievement is undoubtedly a collective effort, and its realization wouldn't have been possible without the steadfast backing of Paolo Baratta, Roberto Cicutt, Alberto Barbera, Andrea del Mercato and Savina Neirotti.

The invaluable commitment of Eva Morsh-Kihn and Lucas Rosant, who diligently reviewed the more than 2,000 projects received over the past ten years, played a crucial role in the selection process and provided unwavering support throughout these ten editions, as well as the remarkable work carried out by our team of scouts for different territories.

Special mention must also be made of Immersive experts Liz Rosenthal and Michel Reillac, and in the last three years, Doede Holtkamp.

A special thanks to the core team of the Venice Production Bridge, in particular the contribution of VPB coordinator Chiara Marin, my unwavering advocate, along with the indispensable work done by Nikolas Montaldi and Erika Giorgianni, all three of them key players in putting together this endeavour.

Heartfelt appreciation goes out to the dedicated members of the VPB teams, past and present, who have all played a role in achieving this success.

Thank you also to the teams behind the director-producer teams who brought their projects to Venice, and who generously provided us with valuable feedback, as well as the professionals who invested, co-produced, sold, distributed, or broadcasted these exceptional works.

A special mention of gratitude is reserved for the Creative Europe Media programme team, who have lent us support for eight years now – not just financially, but with unwavering encouragement.
Since 2016, the inclusion of Immersive Projects into the Venice Production Bridge has proven essential to the blossoming immersive market and community. Bringing together projects in development with potential partners, investors, and funders has accelerated the growth of healthy financing schemes without which the whole field of immersive arts would not be able to thrive.

In this way, the Venice Production Bridge, hand in hand with Venice Immersive, the official competition and selection of immersive experiences as part of the Venice International Film Festival, and with the Venice Biennale College Immersive, makes up a perfect triangle of innovative ways to support this cutting edge new art form:

- Development with the College Immersive for 12 selected international projects each year in their writing phase.
- Financing with the Venice Production Bridge for 14 selected international projects each year in their pre-production phase
- Exhibition for around 70 new projects during the Venice International Film Festival, making it by far the largest event of its kind in the world.

Exceptional immersive projects have found their financing through the VPB, many of them being then selected at Venice Immersive for their world premiere, and onwards by major festivals and venues around the world. Among them:

- From VPB 2018: Container, Jailbirds, Marco Polo Go Round, The Imaginary friend (in Venice Immersive 2023)
- From VPB 2019: 38 minutes (renamed: The Morning You Wake to the End of the World), Kusunda, Agence
- From VPB 2020: Child of Empire, The Sick Rose
- From VPB 2022: Gargoyle Doyle (in Venice Immersive 2023)
The global spread of the VGFM selected films
370 selected films coming from 70 different countries

9 Argentina
7 Brazil
20 Canada
8 Chile
3 Colombia
1 Ecuador
1 Haïti
3 Mexico
1 Uruguay
12 USA
## VGFM data

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<th>Fiction</th>
<th>Fiction %</th>
<th>Documentary</th>
<th>Documentary %</th>
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<td>55%</td>
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<td>55</td>
<td>14,86%</td>
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* 2016 & 2017 (Immersive + TV series and WEB series)
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370 250 67,57% 120 32,43%
**Co-directions included**

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<tr>
<td></td>
<td>370</td>
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Female Director %: **31,89%**

Male Director %: **55,14%**

Co-directions included
2014

Bang Gang
Dawn
Dead & Beautiful
Evening Shadows
First Light
Il Rumeno
Interruption
Mountain
Peace to Us in Our Dreams
Sweetheart
Sworn Virgin
The Missing Paper
The Stuff of Dreams
Year of the Monkey
Yersterday
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<td><strong>Il Rumeno</strong></td>
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<tr>
<td><strong>Dawn (Ausma)</strong></td>
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<td><strong>Dead &amp; Beautiful</strong></td>
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<tr>
<td><strong>First Light (La prima luce)</strong></td>
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<tr>
<td>DIRECTOR</td>
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<tr>
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<tr>
<td><strong>Sweetheart</strong></td>
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<tr>
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Sworn Virgin (Vergine Giurata)
DIRECTOR
Laura Bispuri
PRODUCER
Marta Donzelli
Vivo film
COUNTRIES
Italy, Switzerland, Germany, Albania

The Missing Paper (Ustica - La quarta ipotesi)
DIRECTOR
Renzo Martinelli
PRODUCER
Renzo Martinelli
Martinelli Film Company International
COUNTRIES
Italy, Belgium

The Stuff of Dreams
DIRECTOR
Stefano Savona
PRODUCER
Marco Alessi
Dugong
COUNTRIES
Italy

Year of the Monkey (Godina majmuna)
DIRECTOR
Vladimir Blaževski
PRODUCER
Patrice Nezan
PRODUCTION COMPANY
Les Contes Modernes
COUNTRIES
France, Macedonia

Yersterday (Hier)
DIRECTOR
Bálint Kenyeres
PRODUCER
Andrea Taschler
PRODUCTION COMPANY
Mirage Film Studio
COUNTRIES
Hungary, France, The Netherlands, Germany, Sweden
We at Lemming Film look back with great enthusiasm on our participation in the Venice Gap-Financing Market in 2014. We really appreciated both the feedback and the assessment of the market value of our film from the various parties, who were able to help us further in the realization of our project where it has taken us today. Thanks to our participation in the Venice Gap-Financing Market, we have also been able to find our French sales agent, who has helped us to further the success of the release of our films *Dead & Beautiful* and *Do Not Hesitate*.

— Leontine Petit | Lemming Film
In the summer of 2014, during the hectic attempts to close the financial plan, thanks to the Venice Gap-Financing Market we had the opportunity to find a new co-production partner that allowed us to close our ambitious project and make it a ‘powerful’ film. Always grateful to the Venice Production Bridge!
— Rino Sciarretta | Zivago Media

Premiere and Main Festival Selections Venice 2016 (Out of competition), Bussan 2016, Thessaloniki 2016, Karlovy Vari 2017

Awards Venice 2016 (Jeager LeCoultre award), Special Prize Nastri d’argento 2017
Being selected for the Venice Gap-Financing Market in 2014 with Sworn Virgin was a crucial opportunity for Vivo Film. The film was in its final production stage when we presented it and our presence at the Venice Gap-Financing Market enabled us to seize the chance to look for new partners and co-production collaborations, which eventually led to a successful conclusion of the project. Sworn Virgin was one of our most important achievements and we are proud and honored that Venice Gap-Financing Market was one of the supporters that allowed the film to be a national and international success.

— Marta Donzelli | Vivo Film

Premiere and Main Festival Selections Berlin 2016, Tribeca 2016 Awards Goden Globes Italy 2015 (Miglior opera prima), Hong Kong 2015 (Firebird Award), Tribeca 2015 (Premio Nora Ephron)
#flora63
Bianco
Carturan
Children of the Night
Comic Sans
Diamond Island
Hannah
Letters from War
RAW
Slovenia, Australia and
Tomorrow the World
The Bank of Broken Hearts
The Eremites
The Swallows of Kabul
When My Father Became a Bush
Zombillénium
#flora63
DIRECTOR
Stéphane Robelin
PRODUCER
Christophe Bruncher
PRODUCTION COMPANY
Ici et Là Productions
COUNTRIES
France

Diamond Island
DIRECTOR
Davy Chou
PRODUCER
Katia Khazak
PRODUCTION COMPANY
Aurora Films
COUNTRIES
France

Bianco
DIRECTOR
Daniele Vicari
PRODUCER
Francesco Virga
PRODUCTION COMPANY
MIR Cinematografica
COUNTRIES
Italy

Hannah
DIRECTOR
Andrea Pallaoro
PRODUCER
Andrea Stucovitz
PRODUCTION COMPANY
Partner Media Investment
COUNTRIES
Italy

Carturan
DIRECTOR
Liviu Sandulescu
PRODUCER
Andreea Dumitrescu
PRODUCTION COMPANY
Mandragora
COUNTRIES
Romania

Letters from War (Cartas da Guerra)
DIRECTOR
Ivo Ferreira
PRODUCER
Luis Urbano
PRODUCTION COMPANY
O Som e a Fúria
COUNTRIES
Portugal

Children of the Night (I Figli della Notte)
DIRECTOR
Andrea De Sica
PRODUCER
Marta Donzelli
PRODUCTION COMPANY
Vivo film
COUNTRIES
Italy

RAW (Grave)
DIRECTOR
Julia Ducournau
PRODUCER
Jean des Forêts
PRODUCTION COMPANY
Petit Film
COUNTRIES
France

Comic Sans
DIRECTOR
Nevio Marasovic
PRODUCER
Ira Cecic
PRODUCTION COMPANY
Kinorama
COUNTRIES
Croatia
Slovenia, Australia and Tomorrow the World (Slovenija, Avstralija in jutri ves svet)
DIRECTOR
Marko Nabersnik
PRODUCER
Ales Pavlin
PRODUCTION COMPANY
Perfo Production
COUNTRIES
Slovenia

The Bank of Broken Hearts (Kırık Kalpler Bankası)
DIRECTOR
Onur Ünlü
PRODUCER
Yamaç Okur and Kerem Çatay
PRODUCTION COMPANY
Ay Yapım
COUNTRIES
Turkey

The Eremites (Die Einsiedler)
DIRECTOR
Ronny Trocker
PRODUCER
Susanne Mann
PRODUCTION COMPANY
zischlermann filmproduktion GmbH
COUNTRIES
Germany

When My Father Became a Bush (Toen Mijn Vader een Struik Werd)
DIRECTOR
Nicole van Kilsdonk
PRODUCER
Leontine Petit
PRODUCTION COMPANY
Lemming Film Established
COUNTRIES
The Netherlands
Animation

The Swallows of Kabul (Les Hirondelles de Kaboul)
DIRECTOR
Zabou Breitman and Eléa Gobbé-Mévellec
PRODUCER
Reginald de Guillebon and Hengameh Panahi
PRODUCTION COMPANY
Les Armateurs & Hengameh Panahi
COUNTRIES
France

Zombillénium
DIRECTOR
Arthur de Pins and Alexis Ducord
PRODUCER
Henri Magalon
PRODUCTION COMPANY
Maybe Movies
COUNTRIES
France
Attending the Venice Gap-Financing Market in 2015 with Children of the Night was an absolute game-changer for Vivo Film. Thanks to this enriching experience, we were able not only to kick-start the project by securing all financing aspects, but also to meet a partner who decided to join us in this adventure by becoming the co-producer of the movie and with whom we established one of our strongest and long-lasting business relationships. We are delighted that VGFM supported us for the second time and gave value to an upcoming director.

— Marta Donzelli | Vivo Film
Hannah
Andrea Pallaoro

Awards: Venice Film Festival (Best Actress)
Letters from War  
Cartas da Guerra  
Ivo Ferreira

Premiere and Main Festival Selections Berlin 2016 (Competition), Sidney 2016 Awards CinEuphoria Awards 2017 (Best Film, director, Actor, Supporting Actor), Portuguese Film Academy Sophia Awards (Best Film, director, Adapted Screenplay, Editing, Cinematography, Art Direction, Sound), Golden Globe Portugal (Best Film and Actor)
RAW

Julia Ducournau

2016

Alien Food
Brief Story from the Green Planet
Acusada
The Nature of Time
Funan
Birth
God Exists, Her Name is Petrunija
The Intruder
Lily and the Dragonflies
Luxembourg
Touch Me Not
Los Perros
The Seen and Unseen
Sollers Point
The Song of Scorpions
Let It Be Morning
Wajib
Allure
Apolonia, Apolonia
Cain, Abel & the Cowgirl
Good luck
The Edge of Democracy
Latifa: A Fighting Heart
The Real Estate
Chaco
Exode

The Future of Forever: Welcome to the Other Side
Nomads
Our Baby
Ashes to Ashes
Trinity
Trinity
(The Boy in the Book: A Choose Your Own Documentary)
Oh Moscow
Referees!
Difficult Second Coming
Music on the Road
Aurora
Bullfinch
Nemesis
School of Champions
Alien Food
(Alien Food)
DIRECTOR Giorgio Cugno
PRODUCER Enrica Capra
PRODUCTION COMPANY GraffitiDoc
COUNTRY Italy, Denmark, France

Brief Story from the Green Planet
(Breve Historia del Planeta Verde)
DIRECTOR Santiago Loza
PRODUCER Constanza Sanz Palacios
PRODUCTION COMPANY Constanza Sanz Palacios Films
COUNTRY Argentina, Germany

Birth (Geburt)
DIRECTOR Jessica Krummacher
PRODUCER Titus Kreyenberg
PRODUCTION COMPANY unafilm
COUNTRY Germany, Turkey

God Exists,
Her Name is Petrunija
(Gospod Postoi, Ime i e Petrunija)
DIRECTOR Teona Strugar Mitevska
PRODUCER Labina Mitevska
PRODUCTION COMPANY Sisters and Brother Mitevski
COUNTRY Macedonia

The Intruder (L’Intrusa)
DIRECTOR Leonardo Di Costanzo
PRODUCER Carlo Cresto-Dina
PRODUCTION COMPANY tempesta
COUNTRY Italy, Switzerland, France

Lily and the Dragonflies
(Lili e as Libélulas)
DIRECTOR René Guerra
PRODUCER Juliana Vicente
PRODUCTION COMPANY Preta Porté Filmes
COUNTRY Brazil, Denmark

Luxembourg
DIRECTOR Myroslav Slaboshpytskiy
PRODUCER Anna Katchko
PRODUCTION COMPANY Tandem Production
COUNTRY Germany, Ukraine, France, Norway
Fiction Feature

Touch Me Not (Nu Ma Atinge-Ma)
DIRECTOR
Adina Pintilie
PRODUCER
Bianca Oana & Philippe Avril
PRODUCTION COMPANY
Manekino Film
COUNTRY
Romania, France, Bulgaria

Los Perros
DIRECTOR
Marcela Said
PRODUCER
Augusto Matte
PRODUCTION COMPANY
Jirafa Films
COUNTRY
Chile, Germany, Argentina

The Seen and Unseen
DIRECTOR
Kamila Andini
PRODUCER
Gita Fara
PRODUCTION COMPANY
Treewater Productions
COUNTRY
Indonesia

Sollers Point
DIRECTOR
Matt Porterfield
PRODUCER
Ryan Zacarias
PRODUCTION COMPANY
The Hamilton Film Group
COUNTRY
USA, France

The Song of Scorpions
DIRECTOR
Anup Singh
PRODUCER
Saskia Vischer & Shahaf Peled
PRODUCTION COMPANY
Feather Light Films
COUNTRY
Switzerland

Let It Be Morning (Vayehi Boker)
DIRECTOR
Eran Kolirin
PRODUCER
Yoni Paran
PRODUCTION COMPANY
Dori Media
COUNTRY
Israel, France

Wajib
DIRECTOR
Annemarie Jacir
PRODUCER
Ossama Bawardi
PRODUCTION COMPANY
Philistine Films
COUNTRY
Palestine, France, Germany, Norway, Denmark

Allure
DIRECTOR
Carlos & Jason Sanchez
PRODUCER
Jarmyrh Lemoine & Luc Déry
PRODUCTION COMPANY
micro_scope
COUNTRY
Canada
Funan
DIRECTOR
Denis Do
PRODUCER
Sébastien Onomo
PRODUCTION COMPANY
Les Films d’Ici
COUNTRY
France, Luxembourg, Belgium
<table>
<thead>
<tr>
<th>Documentary</th>
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<tr>
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<td>Lea Glob</td>
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<tr>
<td>PRODUCER</td>
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<td>Denmark</td>
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<td><strong>Cain, Abel &amp; the Cowgirl</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Dina Salah Amer</td>
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<td>PRODUCER</td>
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<td>Pulse Films</td>
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<td>COUNTRY</td>
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<td><strong>Good luck</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Ben Russell</td>
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<td>KinoElektron</td>
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<td><strong>The Edge of Democracy</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Petra Costa</td>
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<td>PRODUCER</td>
<td>Tiago Pavan</td>
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<td><strong>Latifa: A Fighting Heart</strong></td>
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<td>DIRECTOR</td>
<td>Olivier Peyon &amp; Cyril Brody</td>
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<td>PRODUCER</td>
<td>Carole Scotta</td>
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<td>Haut et Court</td>
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<td>COUNTRY</td>
<td>France</td>
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<td><strong>The Real Estate</strong></td>
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<td>DIRECTOR</td>
<td>Axel Petersén &amp; Måns Månsson</td>
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<td>Måns Månsson &amp; Sigrid Helleday</td>
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<td>Flybridge</td>
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<td><strong>Chaco</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Daniele Incalcaterra &amp; Fausta Quattrini</td>
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<td>PRODUCER</td>
<td>Riccardo Annoni</td>
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<td>PRODUCTION COMPANY</td>
<td>Start</td>
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<tr>
<td>COUNTRY</td>
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</table>
Exode
DIRECTOR
Gabo Arora
PRODUCER
Kristian Mosvold
PRODUCTION COMPANY
Lightshed
COUNTRY
USA

The Future of Forever: Welcome to the Other Side
DIRECTOR
Ana Brzeziska
PRODUCER
Joanna Solecka
PRODUCTION COMPANY
Unlimited Film Operations
COUNTRY
Poland

Nomads
DIRECTOR
Stephane Rituit
PRODUCER
Ryan Horrigan
PRODUCTION COMPANY
Felix & Paul Studios
COUNTRY
Canada

Our Baby
DIRECTOR
Simon Bouisson
PRODUCER
Jérémie Pouilloux
PRODUCTION COMPANY
La Générale de Production
COUNTRY
France

Ashes to Ashes (Opa Eikel)
DIRECTOR
Benjamin de Wit & Corine Meijers
PRODUCER
Benjamin de Wit & Corine Meijers
PRODUCTION COMPANY
Submarine Channel
COUNTRY
The Netherlands

Trinity
DIRECTOR
Patrick Boivin
PRODUCER
Nicolas S. Roy & John Hamilton
PRODUCTION COMPANY
Unlimited VR
COUNTRY
Canada

Trinity (The Boy in the Book: A Choose Your Own Documentary)
DIRECTOR
Fernando de Jesus
PRODUCER
Sam Smail
PRODUCTION COMPANY
CYOD Ltd.
COUNTRY
UK

Oh Moscow
DIRECTOR
Sally Potter
PRODUCER
Christopher Stepphard & Anna Jancsó
PRODUCTION COMPANY
Adventure Pictures
COUNTRY
UK
<table>
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<tr>
<th>Web/TV Series</th>
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<tr>
<td><strong>Referees!</strong> <em>(Arbitri!)</em></td>
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<td>PRODUCTION COMPANY</td>
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<td>COUNTRY</td>
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<td><strong>Difficult Second Coming</strong></td>
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<td>PRODUCER</td>
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<td>PRODUCTION COMPANY</td>
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<td><strong>Music on the Road</strong></td>
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<td>DIRECTOR</td>
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<td><strong>Aurora</strong></td>
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<td>PRODUCTION COMPANY</td>
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<tr>
<td><strong>Bullfinch</strong> <em>(Blutfink)</em></td>
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<td>PRODUCTION COMPANY</td>
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<td>COUNTRY</td>
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<tr>
<td><strong>Nemesis</strong></td>
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<td>COUNTRY</td>
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<tr>
<td><strong>School of Champions</strong></td>
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<tr>
<td>DIRECTOR</td>
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<td>PRODUCTION COMPANY</td>
</tr>
<tr>
<td>COUNTRY</td>
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</table>
The Venice Gap-Financing Market has been a perfect environment for our projects to find the right partners as we move forward to production. Its unique curation of industry members invited to the event have created long lasting relationships with partners ranging from co-producers to sales partners and investors.
— Benjamin Domenech | Rei Cine
God Exists, Her Name is Petrunija

Teona Strugar Mitevska

In 2016, Felix & Paul Studios was honoured to be selected for the Venice Gap-Financing Market. Our participation in this prestigious platform marked a significant chapter in our journey as we embarked on the ambitious VR series Nomads. Out of a diverse range of projects chosen, Nomads was privileged to be part of the select seven in the Virtual Reality and Interactive Projects section. The Market’s format enabled us to establish meaningful connections and secure the resources necessary to spotlight the unique narratives of the Maasai, Bajau sea nomads, and Mongolian herders. The endorsement we received through this platform played an instrumental role in our series’ success. We deeply appreciate the Venice Gap-Financing Market’s faith in our vision. Their support helped us solidify our commitment to delivering immersive, culture-spanning narratives. As we look to the future, Felix & Paul Studios remain grateful for the foundational support received from the Venice Gap-Financing Market.

— Stephane Rituit and Ryan Horrigan | Felix & Paul STUDIOS
The Intruder

Leonardo Di Costanzo

Premiere and Main Festival Selections: Cannes 2017, Munich 2017, Cairo 2017

Awards: Cairo 2017 (Best Film), Golden Globes Italy 2017 (Best Film), Italian National Syndicate of Film Journalists 2018 (Best Sound)
The Venice Gap-Financing Market was a unique experience for us in the journey of producing Touch Me Not. It was a sensitive period when the project was not yet out into the world. The Venice Gap-Financing Market offered us an opportunity to be present and meet interesting potential collaborators, to test the waters.
— Bianca Oana | Alexander Nanau Production
It was a pleasure to participate in the Venice Gap-Financing Market. We closed our financing gap at the market and met new and pivotal partners for the future. The platform is perfectly organized and gives an opportunity to diverse projects to exist. Both myself and my director felt well taken care of and supported. Thank you to Venice Gap-Financing Market Team!
— Ossama Bawardi | Philistine Films
2017

7 Lives
All the Pretty Little Horses
Amrita Bisbee ‘17
Bloody Sunday VR
Bodyguard of Lies
Brighton 4
Cassandro the Exotico
Cook, Fuck, Kill
Delphine D.
Escape VROOM
Father’s Day
Fig Tree
Inzomnia
Irene
Kinshasa Now
Lights VR
Melita part 2
Mitra
Narcoamerica
Of a Different Nature
Passenger
Rafiki
Road Kill
Shan Shui
The Day I Lost My Shadow
The Disappearance of My Mother
The Dream Girl
The Guest
The Hidden City
The Red Virgin
The Reports on Sarah and Saleem
The Science of Fictions
The Veins of the World
The Village
Tornado
Trauma
What Walaa Wants
When the War Comes
Whitehats
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director</th>
<th>Producer</th>
<th>Production Company</th>
<th>Country</th>
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<tr>
<td>All the Pretty Little Horses</td>
<td>Michalis Konstantatos</td>
<td>Yorgos Tsourgiannis</td>
<td>Horsefly Productions</td>
<td>Greece, Germany, The Netherlands</td>
</tr>
<tr>
<td>Bodyguard of Lies</td>
<td>Charles Matthau</td>
<td>Denise O’Dell</td>
<td>Babieka Films</td>
<td>Spain, USA</td>
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<td>Brighton 4</td>
<td>Levan Koguashvili</td>
<td>Irakli Rodonaya &amp; Olena Yershova</td>
<td>Kino Iberica</td>
<td>Georgia, Bulgaria, Greece, Croatia</td>
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<tr>
<td>Cook, Fuck, Kill</td>
<td>Mira Fornay</td>
<td>Aleš Hudský</td>
<td>Cineart TV Prague</td>
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<td>Delphine D.</td>
<td>Lara Fremder</td>
<td>Ottavia Fragnito</td>
<td>Falest Film</td>
<td>Italy</td>
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<tr>
<td>Fig Tree (Etz Te’ena)</td>
<td>Alamork Davidian</td>
<td>Saar Yogev</td>
<td>Black Sheep</td>
<td>Israel, Germany, France</td>
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<td>Irene</td>
<td>Celina Murga</td>
<td>Felicitas Raffo &amp; Andres Longares</td>
<td>CEPA Audiovisual</td>
<td>Argentina</td>
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<td>Rafiki</td>
<td>Wanuri Kahiu</td>
<td>Steven Markovitz</td>
<td>Big World Cinema</td>
<td>Kenya, South Africa, France, Lebanon, Norway, Norway, The Netherlands, Germany</td>
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<td>Road Kill</td>
<td>Yuichi Hibi</td>
<td>Julien Favre</td>
<td>DViant Films</td>
<td>USA</td>
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</table>
Shan Shui (Di Pian)
DIRECTOR
Xiao Yang
PRODUCER
Yang Shen
PRODUCTION COMPANY
Way Good Entertainment Co. Ltd.
COUNTRY
China

The Day I Lost My Shadow (Yom Adaatou Zouli)
DIRECTOR
Soudade Kaadan
PRODUCER
Amira Kaadan
PRODUCTION COMPANY
KAF
COUNTRY
Syria, France

The Dream Girl (La Ragazza dei Sogni)
DIRECTOR
Maurizio Braucci
PRODUCER
Francesco Virga
PRODUCTION COMPANY
MIR Cinematografica
COUNTRY
Italy

The Guest (L’Ospite)
DIRECTOR
Duccio Chiarini
PRODUCER
Tommaso Arrighi
PRODUCTION COMPANY
Mood Film
COUNTRY
Italy, Switzerland, France

The Reports on Sarah and Saleem (Al-Taqareer An Sarah Wa Saleem)
DIRECTOR
Muayad Alayan
PRODUCER
Rami Alayan
PRODUCTION COMPANY
PalCine Productions
COUNTRY
Palestine, The Netherlands, Germany, Mexico

The Science of Fictions
DIRECTOR
Yosep Anggi Noen
PRODUCER
Yulia Evina Bhara & Edwin Nazir
PRODUCTION COMPANY
Angka Fortuna Sinema
COUNTRY
Indonesia

The Veins of the World
DIRECTOR
Byambasuren Davaa
PRODUCER
Tobias Siebert
PRODUCTION COMPANY
BASIS BERLIN
COUNTRY
Germany, Mongolia
**Bisbee ‘17**
**DIRECTOR**
Robert Greene

**PRODUCER**
Bennett Elliott & Douglas Tirola

**PRODUCTION COMPANY**
4th Row Films

**COUNTRY**
USA

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**Cassandro the Exotico**
**DIRECTOR**
Marie Losier

**PRODUCER**
Carole Chassaing

**PRODUCTION COMPANY**
Tamara Films

**COUNTRY**
France, Guatemala

---

**Mitra**
**DIRECTOR**
Jorge Leòn

**PRODUCER**
Geneviève De Bauw

**PRODUCTION COMPANY**
Thank You & Good Night

**COUNTRY**
Belgium, France

---

**The Disappearance of My Mother**
*(La Scomparsa di Mia Madre)*
**DIRECTOR**
Beniamino Barrese

**PRODUCER**
Filippo Macelloni

**PRODUCTION COMPANY**
NANOF

**COUNTRY**
Italy

---

**The Hidden City**
*(La Ciudad Oculta)*
**DIRECTOR**
Victor Moreno

**PRODUCER**
Jamie Weiss

**PRODUCTION COMPANY**
El Viaje Films

**COUNTRY**
Spain, France

---

**The Village**
*(Le Village)*
**DIRECTOR**
Claire Simon

**PRODUCER**
Rebecca Houzel

**PRODUCTION COMPANY**
Petit à Petit Production

**COUNTRY**
France

---

**What Walaa Wants**
**DIRECTOR**
Christy Garland

**PRODUCER**
Anne Kohncke

**PRODUCTION COMPANY**
Final Cut for Real

**COUNTRY**
Denmark, Canada

---

**When the War Comes**
*(Až Přijde Válka)*
**DIRECTOR**
Jan Gebert

**PRODUCER**
Radovan Sibrt

**PRODUCTION COMPANY**
Pink

**COUNTRY**
Czech Republic, Croatia
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<th>Production Company</th>
<th>Country</th>
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<tr>
<td><strong>7 Lives</strong></td>
<td>Jan Kounen</td>
<td>Marie Blondiaux</td>
<td>Red Corner</td>
<td>France</td>
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<td><strong>Amrita</strong></td>
<td>Rithy Panh</td>
<td>Catherine Dussart</td>
<td>CDP</td>
<td>France, Cambodia, The Netherlands, Germany</td>
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<td><strong>Bloody Sunday VR</strong></td>
<td>Andrius Lekavicius</td>
<td>Bartosh Polonski</td>
<td>Gluk Media</td>
<td>Lithuania</td>
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<tr>
<td><strong>Escape VROOM</strong></td>
<td>Sean O’Reilly</td>
<td>Michelle O’Reilly</td>
<td>Arcana</td>
<td>Canada</td>
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<tr>
<td><strong>Kinshasa Now</strong></td>
<td>Marc-Henri Wajnberg</td>
<td>Luiza Queiroz</td>
<td>Wajnbrosse Productions</td>
<td>Belgium, Congo, Canada</td>
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<tr>
<td><strong>Lights VR</strong></td>
<td>Julien Mokrani</td>
<td>Antoine Cayrol</td>
<td>Okio-Studio</td>
<td>France</td>
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<td><strong>Melita part 2</strong></td>
<td>Nicolás Alcalá</td>
<td>Steven Posner</td>
<td>Future Lighthouse</td>
<td>USA</td>
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<tr>
<td><strong>Passenger</strong></td>
<td>Romain Chassaing</td>
<td>Carole Scotta &amp; Julie Billy</td>
<td>Haut et Court</td>
<td>France</td>
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<tr>
<td><strong>Tornado</strong></td>
<td>Guy Shelmerdine</td>
<td>Alisa Tager &amp; Teal Greyhavens</td>
<td>Dark Corner</td>
<td>USA</td>
</tr>
<tr>
<td><strong>Whitehats</strong></td>
<td>Ricard Gras</td>
<td>Ricard Gras</td>
<td>Ricard Gras</td>
<td>Germany, UK</td>
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</tbody>
</table>
Father’s Day (Deniat na Bashtata)
DIRECTOR
Pavel Vesnakov
PRODUCER
Martichka Bozhilova
PRODUCTION COMPANY
Agitprop
COUNTRY
Bulgaria

Narcoamerica (Narcoamérica)
DIRECTOR
Danny Gavidia
PRODUCER
Alejandro Gerber Bicecci
PRODUCTION COMPANY
Albricias Producción
COUNTRY
Mexico

Of a Different Nature
DIRECTOR
Mamdooh Afdile & Tone Andersen
PRODUCER
Tone Andersen
PRODUCTION COMPANY
Klar Film
COUNTRY
Norway

The Red Virgin (La Virgen Roja)
DIRECTOR
Paula Ortiz
PRODUCER
Maria Zamora
PRODUCTION COMPANY
Avalon
COUNTRY
Spain

Trauma
DIRECTOR
Agnieszka Smoczyńska & Miłosz Sakowski
PRODUCER
Maciej Kubicki
PRODUCTION COMPANY
Telemark
COUNTRY
Poland
The Venice Gap-Financing Market was one of the first events we attended with our film and this helped us build confidence in the project we were developing. It also supported us in establishing a network of people that facilitated us to produce the film successfully.

— Erekle Rodonaya | Moskvich Films
Cassandro
the Exotico
Marie Losier

The Venice Gap-Financing Market was definitely one of the very best opportunities we got and was truly a life changer for me, in terms of upping up the spirit and giving us the confidence to bring the film further. I loved being there with our film, at that stage still a baby and in proper development, and to be part of the wider experience of the Venice Film Festival. As an emerging filmmaker this was an amazing experience. — Beniamino Barrese, director of the film

Being part of the VGFM was an amazing opportunity for us. In Venice we met some international key partners that made our project significantly stronger and opened up new prospects on the international market. — Filippo Macelloni, NANOF
The Venice Gap-Financing Market gave our project the key visibility and platform helping us to launch it into the international market and festival circuit.

— Rami Alayan | PalCine Productions
-22.7°C
5 is the Perfect Number
A Symphony of Noise
All This Victory
And They May Still
Be Alive Today
(Si poate mai trăiesc și azi)
Angels of Sinjar
Blanquita
Breathe
Chomsky VS Chomsky
City of Small Blessings
Container
Do Not Hesitate
Dragon Women
Et J’aime À La Fureur
Fatherland
Flee
Garden of Vision
Inside: a Journey Into the World of Outsider Artist Judith Scott
Jailbirds
January
Marco Polo Go Round
Mirror
Peep Show
Private Desert
Push
Sans Soleil
Solo
Sow the Wind
Steps in the Snow
The Android
The Cold Within
The Imaginary Friend
The Island
The Prague Orgy
The Sunlit Night
The Unknown Saint
To the Ends of the Earth
Tony Driver, A Backward Deportee
Transnistra
Under the Skin
Fiction Feature

5 is the Perfect Number
(5 è il numero perfetto)

DIRECTOR
Igor Tuveri (Aka Igort)

PRODUCER
Mattia Oddone & Marina Marzotto

PRODUCTION COMPANY
Propaganda & Jean Vigò Italia

COUNTRY
Italy, Belgium, France

City of Small Blessings

DIRECTOR
Chen-Hsi Wong

PRODUCER
Fran Borgia

PRODUCTION COMPANY
Akanga Film Asia

COUNTRY
Singapore

All This Victory

DIRECTOR
Ahmad Ghossein

PRODUCER
Georges Schoucair

PRODUCTION COMPANY
Abbout Productions

COUNTRY
Lebanon, France, Germany

And They May Still Be Alive Today
(Si poate mai trăiesc si azi)

DIRECTOR
Tudor Cristian Jurgiu

PRODUCER
Bogdan Craciun

PRODUCTION COMPANY
Libra Film Productions

COUNTRY
Romania, Greece

Blanquita

DIRECTOR
Fernando Guzzoni

PRODUCER
Giancarlo Nasi

PRODUCTION COMPANY
Quijote Films

COUNTRY
Chile, Argentina
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Producer</th>
<th>Production Company</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do Not Hesitate</strong></td>
<td>Shariff Korver</td>
<td>Leontine Petit &amp; Erik Glijnis</td>
<td>Lemming Film</td>
<td>The Netherlands, Belgium, Colombia</td>
</tr>
<tr>
<td><strong>Steps in the Snow</strong> (Des pas dans la neige)</td>
<td>Jean Denizot</td>
<td>Mathieu Bompoin</td>
<td>Mezzanine Films</td>
<td>France</td>
</tr>
<tr>
<td><strong>January</strong> (януари)</td>
<td>Andrey Paounov</td>
<td>Vanya Rainova</td>
<td>Portokal</td>
<td>Bulgaria, Portugal, Czech Republic</td>
</tr>
<tr>
<td><strong>Private Desert</strong> (Deserto particular)</td>
<td>Aly Muritiba</td>
<td>Antônio Junior</td>
<td>Grafo Audiovisual</td>
<td>Brazil, Portugal</td>
</tr>
<tr>
<td><strong>Sans Soleil</strong></td>
<td>Banu Akseki</td>
<td>Cassandre Warnauts</td>
<td>Frakas Productions</td>
<td>Belgium</td>
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<tr>
<td><strong>Sow the Wind</strong> (Semina il vento)</td>
<td>Danilo Caputo</td>
<td>Paolo Benzi &amp; Jacques Bidou</td>
<td>Okta Film srl</td>
<td>Italy, France</td>
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</tbody>
</table>
The Prague Orgy
(Pražské orgie)
DIRECTOR
Irena Pavlásková
PRODUCER
Michal Krámer & Victor Schwarcz
PRODUCTION COMPANY
Prague Movie Company
COUNTRY
Czech Republic, Slovakia

The Sunlit Night
DIRECTOR
David Wnendt
PRODUCER
Fabian Gasmia & Ruben Thorkildsen
PRODUCTION COMPANY
Detailfilm
COUNTRY
Germany, Norway, Usa

The Unknown Saint
(Sid el majhoul)
DIRECTOR
Alaa Eddine Aljem
PRODUCER
Francesca Duca & Alexa Rivero
PRODUCTION COMPANY
Le Moindre Geste
COUNTRY
Morocco, France

To the Ends of the Earth
(Tabi no owari, sekai no hajimari)
DIRECTOR
Kiyoshi Kurosawa
PRODUCER
Eiko Mizuno-Gray & Jason Gray
PRODUCTION COMPANY
Loaded Films Ltd.
COUNTRY
Japan, Uzbekistan
The Island (Insula)
DIRECTOR
Anca Damian
PRODUCER
Anca Damian & Emmanuel-Alain Raynal
production company
Aparate Film
COUNTRY
Romania, France
Angels of Sinjar
DIRECTOR
Hanna Polak
PRODUCER
Hanna Polak & Simone Baumann
PRODUCTION COMPANY
Hanna Polak Films & Saxonia Entertainment
COUNTRY
Poland, Germany

Dragon Women
DIRECTOR
Frédérique De Montblanc
PRODUCER
Frédérique de Montblanc & Vincent Metzinger
PRODUCTION COMPANY
Savage Film
COUNTRY
Belgium

Et J’aime À La Fureur
DIRECTOR
André Bonzel
PRODUCER
Juraj Krasnohorsky
PRODUCTION COMPANY
Artichoke
COUNTRY
Slovakia, France

Flee
DIRECTOR
Jonas Poher Rasmussen
PRODUCER
Monica Hellstrom & Charlotte De La Gournerie
PRODUCTION COMPANY
Final Cut for Real
COUNTRY
Denmark, France, Sweden, Norway

Push
DIRECTOR
Fredrik Gertten
PRODUCER
Margarete Jangård
PRODUCTION COMPANY
WG Film
COUNTRY
Sweden

Solo
DIRECTOR
Artemio Benki
PRODUCER
Artemio Benki & Petra Oplatkova
PRODUCTION COMPANY
Artcam Films
COUNTRY
Czech Republic, France, Argentina, Austria

Tony Driver, A Backward Deportee (Tony driver, un deportato al contrario)
DIRECTOR
Ascanio Petrini
PRODUCER
Marco Alessi & Giulia Achilli
PRODUCTION COMPANY
Dugong Films
COUNTRY
Italy, Mexico

Transnistra
DIRECTOR
Anna Eborn
PRODUCER
David Herdies
PRODUCTION COMPANY
Momento Film
COUNTRY
Sweden, Denmark, Belgium
Immersive

-22.7°C
DIRECTOR
Jan Kounen
PRODUCER
Guillaume de la Boulaye and Aurélie Leduc
PRODUCTION COMPANY
Zorba Production
COUNTRY
France, Belgium

City of Small Blessings
DIRECTOR
Chen-Hsi Wong
PRODUCER
Fran Borgia
PRODUCTION COMPANY
Akanga Film Asia
COUNTRY
Singapore

A Symphony of Noise
DIRECTOR
Jamie Balliu, Michaela Pnacekova & Anrick Bregman
PRODUCER
Jamie Balliu & Michaela Pnacekova
PRODUCTION COMPANY
Kloos & Co.
COUNTRY
Germany, UK

Container
DIRECTOR
Meghna Singh & Simon Wood
PRODUCER
Steven Markovitz
PRODUCTION COMPANY
Electric South &, Saltpeter Productions
COUNTRY
South Africa

Breathe
DIRECTOR
Milica Zec & Winslow Porter
PRODUCER
Milica Zec & Winslow Porter
PRODUCTION COMPANY
New Reality Co.
COUNTRY
Usa, Canada

Fatherland
DIRECTOR
Ben Samuels
PRODUCER
Laura Doye
PRODUCTION COMPANY
Limbik Ltd
COUNTRY
UK

Garden of Vision
(DJardín de visión)
DIRECTOR
Diana Rico & Richard Decaillet
PRODUCER
Diana Rico & Richard Decaillet
PRODUCTION COMPANY
4Direcciones Audio-Visual
COUNTRY
Colombia, Canada
Inside: a Journey Into the World of Outsider Artist Judith Scott
DIRECTOR
Sacha Wares
PRODUCER
Johanna Nicholls
PRODUCTION COMPANY
The Royal National Theatre
COUNTRY
UK

Jailbirds
DIRECTOR
Thomas Villepoux
PRODUCER
Antoine Cardon & François Klein
PRODUCTION COMPANY
Digital Rise - Dvgroup
COUNTRY
France, Belgium, USA

Marco Polo Go Round
DIRECTOR
Benjamin Steiger Levine
PRODUCER
Audrey Pacart
PRODUCTION COMPANY
Item7
COUNTRY
Canada

Mirror
DIRECTOR
Pierre Zandrowicz
PRODUCER
Arnaud Colinart
PRODUCTION COMPANY
Atlas V
COUNTRY
France, Belgium

Peep Show
DIRECTOR
Nacho Vigalondo
PRODUCER
Eduardo Suarez & Rafael Celda
PRODUCTION COMPANY
GAZ VR
COUNTRY
Spain

The Android
DIRECTOR
Gaëlle Mourre
PRODUCER
François Klein
PRODUCTION COMPANY
Digital Rise - Dvgroup
COUNTRY
France, Taiwan

The Imaginary Friend
DIRECTOR
Steye Hallema
PRODUCER
Corine Meijers
PRODUCTION COMPANY
Submarine Channel
COUNTRY
The Netherlands, UK

Under the Skin (Na pele)
DIRECTOR
João Inada
PRODUCER
Diogo Dahl
PRODUCTION COMPANY
Luz Mágica Produções
COUNTRY
Brazil, China
Container was selected at the Venice Gap Financing Market in 2018 and it was wonderful to return to Venice for its world premiere at the 78th International Venice Film Festival in 2021. For the last two years, Container has continued to travel globally and be shown in some remarkable spaces. Thank you to the Venice Gap-Financing Market for believing in the project from the very start.

— Meghna Singh and Simon Wood | Electric South
We at Lemming Film look back with great enthusiasm on our participation in the Venice Gap-Financing Market in 2014. We really appreciated both the feedback and the assessment of the market value of our film from the various parties, who were able to help us further in the realization of our project where it has taken us today. Thanks to our participation in the Venice Gap-Financing Market, we have also been able to find our French sales agent, who has helped us to further the success of the release of our films Dead & Beautiful and Do Not Hesitate.

— Leontine Petit | LEMMING FILM
Flee
Jonas Poher Rasmussen

Premiere and Main Festival Selections Sundance 2021, Busan 2021, Vision du Reel 21, Göteborg 2021, Toronto 2021, New York 2021, Palm Springs 2021, Danish Film Awards 2022 (Best Original Score, Sound, Editing and Documentary), Oscars and BAFTA 2022 nomination best documentary Awards Sundance Film Festival 2021 (World Cinema Documentary Prize, World Cinema Jury Prize), Busan 2021 (Wide Angle Documentary), Vision du Reel 2021 (Audience Award), Göteborg (Dragon Award Best Nordic Documentary), Toronto 2021, Oscars and BAFTA 2022 nomination best documentary
The production of Jailbirds was a long and tiring journey. The Venice production bridge was one of the most exciting moments. It was one of the only markets where we felt supported and guided the whole time. Somehow, we felt our project was important, and that helps a lot on the image you project, on your confidence.

— Audrey Pacart | Item7
The Venice Gap-Financing Market is an important market event that determined the financing for the film, that ended up giving rise to its premiere at Giornate degli Autore winning the BNL People’s Choice Award.

— Antonio Gonçalves Junior | Grafo Audiovisual
The Island

Anca Damian
Through having our projects selected by VGFM, we not only gained access to much wider financing possibilities but also significantly raised the projects’ overall profiles in the global industry. Participating in VGFM became an important stamp of recognition along the road to completion. We look forward to applying with other projects in the future.

— Jason Gray and Eiko Mizuno | Loaded Films
38 Minutes
African Space Makers
Agence
AIR
Alam
Aleph
Anatolian Leopard
Captured
Charlatan
Death of Nintendo
Europe
Here
Hush
Hypia
Iguana Tokyo
In The Shade Of Trees
King Crab
Kommunioun
Kusunda
Memory Box
Mica
My Sunny Maad
Night of the Kings
Quo Vadis Aida
Saint-Narcisse
Sharaf
Stand By Me
The Fugitive
The Great Hoax:
The Moon Landing

The Great Orator
The Hunter’s Son
The Last Ride of the Wolves
The Miracle of Almerìa
The Quest For Tonewood
The Siren
The Stonebreaker
Under Attack
War and Peace
Welcome To the Savoy
Woken
Air (ВОЗДУХ)
DIRECTOR
Aleksey German
PRODUCER
Andrey Saveliev
and Elena Okopnaya
PRODUCTION COMPANY
SAGa
COUNTRY
Russia

Alam
DIRECTOR
Firas Khoury
PRODUCER
Marie-Pierre Macia
PRODUCTION COMPANY
MPM Film
COUNTRY
France, Lebanon, Belgium, Qatar

Aleph
DIRECTOR
Iva Radivojevic
PRODUCER
Iva Radivojevic, Madeleine Molyneaux and Vilka Alfier
PRODUCTION COMPANY
Ivaasks Films LLC
COUNTRY
Usa, Croatia

Anatolian Leopard (Anadolu Leopari)
DIRECTOR
Emre Kayis
PRODUCER
Olena Yershova and Buke Aksehirli
PRODUCTION COMPANY
TatoFilm
COUNTRY
Turkey, Germany

Charlatan (Šarlatán)
DIRECTOR
Agnieszka Holland
PRODUCER
Sarka Cimbalova & Samantha Taylor
PRODUCTION COMPANY
Marlene Film Production
COUNTRY
CZECH REPUBLIC

Death of Nintendo
DIRECTOR
Raya Martin
PRODUCER
Valerie Castillo Martinez and Jeremy Chua
PRODUCTION COMPANY
IndieFlip
COUNTRY
Philippines, Usa

Europe
DIRECTOR
Philip Scheffner
PRODUCER
Karim Aitouna
PRODUCTION COMPANY
Pong Film
COUNTRY
Germany, France

Iguana Tokyo
DIRECTOR
Kaan Müjdeci
PRODUCER
Kaan Müjdeci, Ryohei Tsutsui and Kanat Dogramaci
PRODUCTION COMPANY
Coloured Giraffes
COUNTRY
Germany, Turkey, Japan
### In The Shade Of Trees (A La Sombra De Los Árboles)
- **Director**: Matías Rojas Valencia
- **Producer**: Giancarlo Nasi
- **Production Company**: Quijote Films
- **Country**: Chile, France, Germany, Argentina

### King Crab (Re Granchio)
- **Director**: Alessio Rigo De Righi and Matteo Zoppis
- **Producer**: Tommaso Bertani
- **Production Company**: Ring Film
- **Country**: Italy, Argentina, Chile

### Kommunioun
- **Director**: Jacques Molitor
- **Producer**: Gilles Chanial
- **Production Company**: Les Films Fauves
- **Country**: Luxembourg, Belgium, France

### Memory Box
- **Director**: Joana Hadjithomas and Khalil Joreige
- **Producer**: Georges Schoucair & Carole Scotta
- **Production Company**: Abbout Productions
- **Country**: Lebanon, France, Canada, Qatar

### Mica
- **Director**: Ismaël Ferroukhi
- **Producer**: Lamia Chraibi
- **Production Company**: La Prod
- **Country**: Morocco, France

### Night of the Kings (La nuit ses rois)
- **Director**: Philippe Lacôte
- **Producer**: Yanick Létourneau
- **Production Company**: Banshee Films
- **Country**: France, Canada, Ivory Coast

### Quo Vadis Aida
- **Director**: Jasmila Zbanic
- **Producer**: Damir Ibrahimovic
- **Production Company**: Deblokada
- **Country**: Bosnia And Herzegovina, Austria, France, The Netherlands, Germany, Poland, Romania, Norway

### Saint-Narcisse
- **Director**: Bruce LaBruce
- **Producer**: Nicolas Comeau and Paul Scherzer
- **Production Company**: 1976 Productions
- **Country**: Canada
Sharaf
DIRECTOR
SAMIR NASR
PRODUCER
Silvana Santamaria
PRODUCTION COMPANY
Soilfilms Media GmbH
COUNTRY
Germany, Egypt, Tunisia, France

Stand By Me (Ryadom)
DIRECTOR
Tamara Dondurey
PRODUCER
Katia Filippova
PRODUCTION COMPANY
Pan-Atlantic Studio
COUNTRY
Russia

The Fugitive (El Prófugo)
DIRECTOR
Natalia Meta
PRODUCER
Matías Roveda
PRODUCTION COMPANY
Rei Cine
COUNTRY
Argentina

The Hunter’s Son
DIRECTOR
Ricky Rijneke
PRODUCER
Mildred van Leeuwaarden and Dirk Rijneke
PRODUCTION COMPANY
Rotterdam Films
COUNTRY
The Netherlands, Iceland, Belgium, Poland

The Stonebreaker (Spaccapietre)
DIRECTOR
Gianluca De Serio & Massimiliano De Serio
PRODUCER
Alessandro Borelli
PRODUCTION COMPANY
La Sarraz Pictures
COUNTRY
Italy, France

Woken
DIRECTOR
Alan Friel
PRODUCER
Brendan McCarthy
PRODUCTION COMPANY
Fantastic Films
COUNTRY
Ireland, France
Animation

My Sunny Maad
DIRECTOR
Michaela Pavlátová
PRODUCER
Ron Dyens & Katerina Cerna
PRODUCTION COMPANY
Sacrebleu Productions & Negativ Film Productions
COUNTRY
France, Czech Republic, Slovakia

The Siren (La Sirene)
DIRECTOR
Sepideh Farsi
PRODUCER
Sébastien Onomo
PRODUCTION COMPANY
Les Films D’ici
COUNTRY
France, Germany, Luxemburg, Belgium
**The Last Ride of the Wolves**
DIRECTOR
Alberto De Michele
PRODUCER
Gijs Kerbosch
PRODUCTION COMPANY
Halal
COUNTRY
The Netherlands, Italy

**The Miracle of Almería (Et Mirakel Van Almería )**
DIRECTOR
Moon Blaisse
PRODUCER
Emmy Oost
PRODUCTION COMPANY
Cassette for timescapes
COUNTRY
Belgium, The Netherlands, Spain

**The Quest For Tonewood (Jakten på tonetreet)**
DIRECTOR
Hans Lukas Hansen
PRODUCER
Benedikte Danielsen
PRODUCTION COMPANY
Norsk Fjernsyn AS
COUNTRY
Norway, Italy, Bosnia, Montenegro

**War and Peace (Guerra e pace)**
DIRECTOR
Massimo D’Anolfi and Martina Parenti
PRODUCER
Massimo D’Anolfi and Martina Parenti
PRODUCTION COMPANY
Montmorency Film di D’Anolfi
Massimo & Parenti Martina S.n.c.
COUNTRY
Italy, Switzerland, France
**Immersive**

**38 Minutes**
DIRECTOR
Mike Brett, Steve Jamison, Arnaud Colinart and Pierre Zandrowicz
PRODUCER
Mike Brett, Steve Jamison, Arnaud Colinart and Pierre Zandrowicz
PRODUCTION COMPANY
Atlas V & Archer’s Mark
COUNTRY
FRANCE, UK

**African Space Makers**
DIRECTOR
Vincenzo Cavallo Faras
PRODUCER
Isa Mohamed and Silvia Gioiello
PRODUCTION COMPANY
Cultural Video Production Ltd.
COUNTRY
Kenya, Italy, Germany

**Agence**
DIRECTOR
Pietro Gagliano
PRODUCER
Casey Blustein, David Oppenheim and Anita Lee
PRODUCTION COMPANY
Transitional Forms Inc.
COUNTRY
Canada

**Captured**
DIRECTOR
Hanna Haaslahti
PRODUCER
Nicolas S. Roy
PRODUCTION COMPANY
Dpt.
COUNTRY
Canada, Finland, India

**Here**
DIRECTOR
Lysander Ashton
PRODUCER
Anna Jameson and Rebecca Collis
PRODUCTION COMPANY
59 Productions
COUNTRY
UK

**Hush**
*(Havfolket Kalder Mørknet Vand)*
DIRECTOR
Vibeke Bryld
PRODUCER
Maria Kristensen
PRODUCTION COMPANY
Final Cut for Real
COUNTRY
Denmark

**Hypia**
DIRECTOR
Natalia Cabrera
PRODUCER
Sebastian Gonzalez
PRODUCTION COMPANY
Maltrato Films
COUNTRY
Chile

**Kusunda**
DIRECTOR
Gayatri Parameswaran and Felix Gaedtke
PRODUCER
Gayatri Parameswaran and Felix Gaedtke
PRODUCTION COMPANY
NowHere Media
COUNTRY
Germany, Usa, Nepal
The Great Hoax: The Moon Landing
(星際大騙局)
DIRECTOR
John Hsu
and Marco Lococo
PRODUCER
Estela Valdivieso Chen
PRODUCTION COMPANY
Serendipity Films
COUNTRY
Taiwan, Argentina

The Great Orator
DIRECTOR
Daniel Ernst
PRODUCER
Corine Meijers
PRODUCTION COMPANY
Submarine Channel
COUNTRY
The Netherlands

Under Attack
DIRECTOR
Kate Parkinson
and Aela Callan
PRODUCER
Kate Parkinson
and Aela Callan
PRODUCTION COMPANY
AKA Media Ltd
COUNTRY
Uk

Welcome To the Savoy
DIRECTOR
Landia Egal
PRODUCER
Coline Delbaere
PRODUCTION COMPANY
Tiny Planets
COUNTRY
France
The experience presenting Aleph at VPB Gap Financing Market in 2019 was an essential component in securing and assuring the completion of the film. There is no good substitute for the opportunity for a focused, one-on-one meeting with potential collaborators, funders, programmers and other filmmakers and producers. In some cases, matching a face to a name oft emailed made all the difference in continuing a fruitful dialogue. The intimacy of the market is one of its strengths as it provides quality time and space to explore, examine and discuss in both formal and informal gatherings.

— Madeleine Molyneaux | Picture Palace Pictures
I took part in the Venice Gap-Financing Market from both sides as participant with two projects Anatolian Leopard and Brighton 4th and as a producer, looking for the projects. I would like to say that the level of the projects is always very strong. It was also a great experience as participant as we have met a lot of distributors, sales agents and had a very important feedback from the industry. The organisation of the event is just perfect: relaxed atmosphere but also a very productive one.
— Olena Yershova | Tato Film Audiovisual

Premiere and Main Festival Selections Toronto 2021, Antalya Golden Orange Film Festival 2021, Thessaloniki 2021, Beijing 2022, Sidney 2022 Awards Toronto 2021 (FIPRESCI Prize), Antalya 2021 (Best Film and Art director)
Charlatan  Šarlatán
Agnieszka Holland
Kusunda
Gayatri
Parameswaran
and Felix
Gaedtke

The Venice Gap-Financing Market has been a perfect environment for our projects to find the right partners as we move forward to production. Its unique curation of industry members invited to the event have created long lasting relationships with partners ranging from co-producers to sales partners and investors.

— Benjamin Domenech | Rei Cine
For me the Venice Gap Financing Market - a distinctive event held during the Venice Biennale - is aimed at assisting producers in securing the final stages of funding for their projects. In addition, it brings attention to the films that are in development. A prime example of this is Philippe Lacôte’s ‘Night of the Kings’, which was invited to premiere at the Venice Orizzonti section a year after being featured at the market. The market’s beautiful setting, coupled with its international appeal, allows us to reconnect with film industry colleagues from around the world. It also fosters long-term relationships with potential co-producers, distributors, sales agents, and financiers, paving the way for future collaboration.

— Yanick Létourneau | Peripheria

Night of the Kings
La nuit de rois
Philippe Lacôte


Awards
Namur 2020 (Special mention), Toronto 2020 (Amplify Voices Award), Rotterdam 2021 (Youth Award), Black Reel Awards 2021 (Outstanding Foreign Film), Palm Springs 2021 (director to Watch), Fribourg (Grand Prize), Munich (Best Film By An Emerging director)
The Great Hoax
the Moon Landing
John Hsu
and Marco Lococo

It was a great honour to have the opportunity to participate in Venice Gap-Financing Market in 2019. Through this event, our project reached international industry professionals in the early development stage, which I really appreciated and it made a real difference for the following production and distribution. It’s truly an unforgettable experience. Happy 10 years and congratulations!
— Estela Valdivieso Chen | Serendipity Films
The Siren

La sirene

Sepideh Farsi

Premiere and Main Festival Selections Berlin (Panorama) 2023, Annecy 2023
King Crab  
Re granchio

Alessio Rigo De Righi  
and Matteo Zoppis

Premiere and Main Festival Selections  
Cannes Directors’ Fortnight 2021, Karlovy Vary 2021, Jerusalem 2021,  

Awards  
Viennale 2021 (Fipresci Award), Thessaloniki 2021 (Meet the Neighbors award), Golden Globes Italy 2022 (Best Cinematography)
A Beautiful Imperfection
A Picture Book
Alone At Night
Banksy: The Walled Off Hotel VR
Beloved Shores
Birdie Long Gone
Brother
Captain Volkonogov Escaped
Convenience Store
Games Without Frontiers
Gulliver’s Putsch
Harka
Heartbeast
Iris
Let Go
Medusa
Néphélé
Night Shift
Occupied City
Once We Were Pitmen
Plus Que Jamais
Project Dastaan: Child Of Empire
Robe Of Gems
Runner
Shirin Ebadi: Until We Are Free
Small Body
Summerlight and Then Comes The Night
Sweet Dreams
Tangible Utopias
The Age Of Innocence
The Faun
The Garden
After The Last Sky
The Guard
The Legionnaire
The Meursault Investigation
The Sick Rose
Things That You Kill
Transamazonia
Why We Fight
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director</th>
<th>Producer</th>
<th>Production Company</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td>A Beautiful Imperfection</td>
<td>Michiel Van Erp</td>
<td>Maarten Swart</td>
<td>Kaap Holland Film</td>
<td>The Netherlands, Belgium, Italy</td>
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<tr>
<td>A Picture Book</td>
<td>Tomoko Kana</td>
<td>Mari Mukai</td>
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<td>Brother</td>
<td>Clement Virgo</td>
<td>Damon D'Oliveira</td>
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<td>Captain Volkonogov Escaped</td>
<td>Natasha Merkulova &amp; Aleksey Chupov</td>
<td>Valeriy Fedorovich, Evgeniy Nikishov &amp; Aleksandr Plotnikov</td>
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<td>Artem Vasilyev &amp; Asya Pavlovskaya</td>
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<td>Andrei Cretulescu</td>
<td>Cristian Nicolescu</td>
<td>Kinosseur</td>
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<td>Harka</td>
<td>Lotfy Nathan</td>
<td>Julie Viez</td>
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<td>France, Germany, Tunisia</td>
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<td>Heartbeast</td>
<td>Aino Suni</td>
<td>Tigrane Minassian &amp; Sébastien Aubert</td>
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<tr>
<td><strong>Iris</strong></td>
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<td>DIRECTOR</td>
<td>Myrsini Aristidou</td>
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<td>PRODUCER</td>
<td>Nathalie Dennes</td>
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<td><strong>Robe Of Gems</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Natalia López</td>
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<tr>
<td>PRODUCER</td>
<td>Fernanda de la Peza &amp; Joaquin del Paso</td>
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<td>Lobo en medio de Lobos &amp; Amondo cine</td>
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<tr>
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<td>Mexico, Argentina</td>
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<td><strong>Medusa</strong></td>
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<td>DIRECTOR</td>
<td>Anita Rocha Da Silveira</td>
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<td>PRODUCER</td>
<td>Vania Catani</td>
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<td><strong>Runner</strong></td>
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<td>Marian Mathias</td>
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<td>Joy Jorgensen</td>
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<td><strong>Once We Were Pitmen (Wir waren kumpel)</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Christian Johannes Koch &amp; Jonas Matauschek</td>
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<tr>
<td>PRODUCER</td>
<td>Rajko Jazbec</td>
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<tr>
<td>COUNTRY</td>
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<td><strong>Small Body (Piccolo corpo)</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Laura Samani</td>
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<tr>
<td>PRODUCER</td>
<td>Nadia Trevisan</td>
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<td>Nefertiti Film</td>
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<td>COUNTRY</td>
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<td><strong>Plus Que Jamais</strong></td>
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<td>DIRECTOR</td>
<td>Emily Atef</td>
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<td>PRODUCER</td>
<td>Xénia Maingot</td>
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<td>“France, Germany, Luxembourg, Norway”</td>
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<tr>
<td><strong>Summerlight and Then Comes The Night (Sumarljós og svo kemur nóttin)</strong></td>
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<tr>
<td>DIRECTOR</td>
<td>Elfar Adalsteins</td>
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<tr>
<td>PRODUCER</td>
<td>Heather Millard</td>
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<td>PRODUCTION COMPANY</td>
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<tr>
<td>COUNTRY</td>
<td>Iceland, Belgium, Sweden</td>
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</table>
Sweet Dreams
DIRECTOR
Ena Sendijarević
PRODUCER
Leontine Petit & Erik Glijnis
PRODUCTION COMPANY
Lemming Film
COUNTRY
The Netherlands

The Guard
(The guardia)
DIRECTOR
Giulio Ricciarelli
PRODUCER
Alessandro Borrelli
PRODUCTION COMPANY
La Sarraz Pictures Srl
COUNTRY
Italy, Germany

The Legionnaire
(Il legionario)
DIRECTOR
Hleb Papou
PRODUCER
Daniela Masciale
PRODUCTION COMPANY
Clemart
COUNTRY
Italy, France

The Meursault Investigation
(Meursault contre-enquête)
DIRECTOR
Malek Bensmail
PRODUCER
Hachemi Zertal
PRODUCTION COMPANY
Hikayet Films
COUNTRY
Algeria, France

Things That You Kill
(یشکیم هک ییاهزیچ)
DIRECTOR
Alireza Khatami
PRODUCER
Elisa Sepulveda Ruddoff & Cyriac Auriol
PRODUCTION COMPANY
Fulgurance Remora films
COUNTRY
France, Iran

Transamazonia
DIRECTOR
Pia Marais
PRODUCER
Sophie Erbs
PRODUCTION COMPANY
Cinema Defacto
COUNTRY
France, Germany
The Faun (Faunul)

DIRECTOR
Augusto Zanovello

PRODUCER
Anca Damian

PRODUCTION COMPANY
Aparte Film

COUNTRY
Romania, France
<table>
<thead>
<tr>
<th>Documentary</th>
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</table>
| **Beloved Shores**  
(_Amate sponde_)                                                                 |
| **DIRECTOR** Egidio Eronico  
**PRODUCER** Alessandro Carroli & Leonardo Baraldi  
**PRODUCTION COMPANY** EiE film  
**COUNTRY** Italy |
| **Occupied City**  
(_De bezette stad_)                                                                 |
| **DIRECTOR** Steve Mcqueen  
**PRODUCER** Floor Onrust  
**PRODUCTION COMPANY** Family Affair Films  
**COUNTRY** The Netherlands, Uk |
| **Shirin Ebadi: Until We Are Free**                                                                 |
| **DIRECTOR** Dawn Gifford Engle  
**PRODUCER** Ivan Suvanjieff  
**PRODUCTION COMPANY** Stichting PeaceJam Europe Foundation  
**COUNTRY** Netherlands, Spain |
| **The Age Of Innocence**  
(_L'età dell’innocenza_)                                                                 |
| **DIRECTOR** Enrico Maisto  
**PRODUCER** Riccardo Annoni & Elda Guidinetti  
**PRODUCTION COMPANY** Start  
**COUNTRY** Italy, Switzerland |
| **Why We Fight**  
**DIRECTOR** Alain Platel & Mirjam Devriendt  
**PRODUCER** Emmy Oost  
**PRODUCTION COMPANY** Cassette for timescapes  
**COUNTRY** Belgium, Germany |
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
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<th>Production Company</th>
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<tr>
<td>Alone At Night (Yksin yössä)</td>
<td>Hanna Västinsalo</td>
<td>Hanna Hemilä</td>
<td>Handle Productions</td>
<td>Finland</td>
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<td>Banksy: The Walled Off Hotel VR</td>
<td>Amer Shomali</td>
<td>Oliver Simon &amp; May Odeh</td>
<td>K5 Factory GmbH</td>
<td>Germany, Palestine, The Netherlands</td>
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<tr>
<td>Birdie Long Gone</td>
<td>Samuel Lepoil</td>
<td>Rémi Large &amp; François Fripiat</td>
<td>Tamanoir Immersive Studio</td>
<td>France, Belgium</td>
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<tr>
<td>Gulliver’s Putsch</td>
<td>Michael Bolufer &amp; Jérémy Pouilloux</td>
<td>Jérémy Pouilloux</td>
<td>La Générale de Production</td>
<td>France</td>
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<tr>
<td>Let Go</td>
<td>Michael Beets</td>
<td>Oriane Hurard</td>
<td>Les Produits Frais</td>
<td>France</td>
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<td>Néphélé</td>
<td>Alexandre Perez</td>
<td>Avi Amar &amp; Katayoun Dibamehr</td>
<td>Floréal Films</td>
<td>France</td>
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<td>Night Shift</td>
<td>Abdalsalam Alhaj</td>
<td>Steven Markovitz</td>
<td>Electric South</td>
<td>Sudan, South Africa</td>
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<td>Project Dastaan: Child Of Empire</td>
<td>Erfan Saadati &amp; Sparsh Ahuja</td>
<td>Sparsh Ahuja</td>
<td>Project Dastaan</td>
<td>Uk, India, Pakistan</td>
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<td>Tangible Utopias (Tangible utopias)</td>
<td>Ioana Mischie</td>
<td>Sorin Baican</td>
<td>Storyscapes</td>
<td>Romania</td>
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Immersive

**After The Last Sky**
DIRECTOR
Razan Alsalah
PRODUCER
Emilie Dudognon and Ghassan Fayad
PRODUCTION COMPANY
IDA, IDA
COUNTRY
France, Canada, Qatar

**The Sick Rose**
(病玫瑰)
DIRECTOR
Zhi-Zhong Tang
PRODUCER
Szu-ming Liu
PRODUCTION COMPANY
HTC Corporation
COUNTRY
Taiwan
The Venice Gap-Financing Market played a decisive role in the final stages of Harka’s production. It was there that we met the film’s final partners, who enabled us to secure enough funding to go into production and to launch the shooting.

— Julie Viez | Cinenovo
Medusa
Anita Rocha Da Silveira


Awards: San Sebastián 2021 (Best Latin American Film), Sitges 2021 (Best Director), Rio de Janeiro 2021 (Best Film, Supporting Actress), Raindance FF 2021 (Best International Feature), Miami 2022 (Special Mention), IndieLisboa 2022 (TVCine Channels Special Award), Tromsø 2022 (Aurora Award), Palm Springs 2022 (Ibero-American Award)
It was 2020, the peak of the pandemic. We had halted the production of Robe of Gems, and we had absolutely no perspective on the film’s future. Then, a ray of light shone upon us when we were invited to the Venice Gap-Financing Market. We hoped to find the last part of the financing to complete the film. As I was preparing to fly, I began to feel strange. I took a COVID test, and unfortunately, the result was positive. I had to remain at home. Thoughts of potentially missing a great opportunity for the film crossed my mind, but the Venice Gap-Financing Market team reacted swiftly and all my meetings were conducted online. While I struggled to keep up with online meetings at 3 am from home, I reflected on the incredible efforts the festival made to keep film alive despite all adversities. We managed to finish the film the following year, and the whole experience remains one very close to my heart, as a reminder of those challenging times. Thank you! — Joaquin del Paso | Amondo Cine
We participated in the Venice Gap-Financing Market with Small Body by Laura Samani in September 2020. A few months prior, we had to halt production due to the Covid-19 pandemic, and we were only able to complete the film in the following winter. Our participation in the Venice Gap-Financing Market was significant as it allowed us to engage with other similar projects during such a challenging time and present the film to international decision makers who became enthusiastic about the project.

— Nadia Trevisan | Nefretiti Films
Sweet Dreams
Ena Sendijarević
<table>
<thead>
<tr>
<th>2021</th>
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<tbody>
<tr>
<td>A Holy Family</td>
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<td>A Rooster On The Fire</td>
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<tr>
<td>Escape</td>
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<td>Abandon</td>
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<td>Allah Is Not Obliged</td>
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<td>Anon VR</td>
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<td>Ashkal</td>
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<tr>
<td>Back To Alexandria</td>
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<td>Birthmark</td>
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<td>Blood Speaks:</td>
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<td>Maya - The Birth of a Superhero</td>
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<td>Bufis</td>
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<td>Buried In The Rock</td>
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<td>Café Glaser-Müller</td>
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<td>Confident</td>
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<td>Emperor</td>
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<td>Kabul Melody</td>
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<td>Kipkemboi</td>
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<td>Knight Of The Wailing Stars</td>
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<td>Los Angeles</td>
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<td>Octopus Skin</td>
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<td>Pamfir</td>
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<td>The Cemetery Of Cinema</td>
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<td>The Silent Treatment</td>
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<td>The Store</td>
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<td>The Year I Started Masturbating</td>
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<td>White Roses, Fall!</td>
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<td>Winterover</td>
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A Rooster On The Fire Escape (Un coq sur un escalier de secours)
DIRECTOR
Gretty Felin
PRODUCER
Murielle Thierrin
PRODUCTION COMPANY
Aldabra Films
COUNTRY
France, Haïti, Usa, Dominican Republic

Bufis
DIRECTOR
Mahad Ahmed and Vincenzo Cavallo Faras
PRODUCER
Vincenzo Cavallo Faras and Titus Kreyenberg
PRODUCTION COMPANY
unafilm
COUNTRY
Germany, Kenya

Ashkal
DIRECTOR
Youssef Chebbi
PRODUCER
Farès Ladjimi
PRODUCTION COMPANY
Supernova Films
COUNTRY
France, Tunisia

Electric Child
DIRECTOR
Simon Jaquemet
PRODUCER
Michela Pini & Olga Lamontanara
PRODUCTION COMPANY
8horses GmbH
COUNTRY
Switzerland, Germany

Back To Alexandria
DIRECTOR
Tamer Ruggli
PRODUCER
Francine Lusser & Gérard Monier
PRODUCTION COMPANY
Tipi’mages Productions
COUNTRY
Switzerland, France

Floating
DIRECTOR
Quirine Racké and Helena Muskens
PRODUCER
Floor Onrust
PRODUCTION COMPANY
Family Affair Films
COUNTRY
The Netherlands, Belgium

Birthmark
DIRECTOR
Aditya Vikram Sengupta
PRODUCER
Priyankar Patra
PRODUCTION COMPANY
For Films
COUNTRY
India, Luxembourg, Denmark, France, Norway

Halissa
DIRECTOR
Sophie Artus
PRODUCER
Yochanan Kredo
PRODUCTION COMPANY
July August Productions
COUNTRY
Israel
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<tr>
<td><strong>Heartless</strong> <em>(Sem coração)</em></td>
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<td><strong>COUNTRY</strong></td>
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<td><strong>Holly</strong></td>
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<td><strong>DIRECTOR</strong></td>
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<td><strong>COUNTRY</strong></td>
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<td><strong>Mother Mara</strong></td>
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<tr>
<td><strong>DIRECTOR</strong></td>
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</tr>
<tr>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>I Will Not Starve</strong> <em>(Non morirò di fame)</em></td>
</tr>
<tr>
<td><strong>DIRECTOR</strong></td>
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<tr>
<td><strong>PRODUCER</strong></td>
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<tr>
<td><strong>PRODUCTION COMPANY</strong></td>
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<tr>
<td><strong>COUNTRY</strong></td>
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<td><strong>Octopus Skin</strong> <em>(La piel pulpo)</em></td>
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<td><strong>DIRECTOR</strong></td>
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<td><strong>PRODUCTION COMPANY</strong></td>
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<td><strong>COUNTRY</strong></td>
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<td><strong>Kipkemboi</strong></td>
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<td><strong>DIRECTOR</strong></td>
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<td><strong>COUNTRY</strong></td>
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<tr>
<td><strong>Pamfir</strong> <em>(памфір)</em></td>
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<td><strong>DIRECTOR</strong></td>
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<tr>
<td><strong>PRODUCER</strong></td>
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<td><strong>COUNTRY</strong></td>
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<td>Film</td>
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<td><strong>Plan 75</strong></td>
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<td><strong>The Settlers (Los colonos)</strong></td>
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<td><strong>The Silent Treatment</strong></td>
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<td><strong>The Store (Butiken)</strong></td>
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<tr>
<td><strong>The Year I Started Masturbating (Året jag började onanera)</strong></td>
</tr>
<tr>
<td><strong>White Roses, Fall! (¡Caigan las rosas blancas!)</strong></td>
</tr>
</tbody>
</table>
Animation

**Allah Is Not Obliged**
*(Allah n’est pas obligé)*

DIRECTOR
Zaven Najjar

PRODUCER
Sébastien Onomo

PRODUCTION COMPANY
Special Touch Studios

COUNTRY
France, Belgium, Luxembourg, Usa
### A Holy Family (Shenren zhi jia)
- **Director:** Elvis A-Liang Lu
- **Producer:** Stefano Centini and Jean-Laurent Csinidis
- **Production Company:** Volos Films Ltd
- **Country:** Taiwan, France

### Facing Darkness
- **Director:** Jean-Gabriel Périot
- **Producer:** Cécile Lestrade & Kumjana Novakova
- **Production Company:** Alter Ego Production
- **Country:** France, Bosnia-Herzegovina, Switzerland, Germany

### Kabul Melody
- **Director:** Sahra Mani
- **Producer:** Farid Rezkalla
- **Production Company:** AfghanistanDocHouse
- **Country:** Afghanistan, France

### Riders (El repartidor está en camino)
- **Director:** Martin Rejtmann
- **Producer:** Victoria Marotta
- **Production Company:** Un Puma
- **Country:** Argentina, Portugal

### The Cemetery Of Cinema (Au cimetière de la pellicule)
- **Director:** Thierno Souleymane Diallo
- **Producer:** Maud Martin and Jean-Pierre Lagrange
- **Production Company:** L’image d’après, JPL Productions & Lagune productions
- **Country:** France, Sénégal
<table>
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<th>Producer(s)</th>
<th>Production Company</th>
<th>Country</th>
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<td>Abandon</td>
<td>Farah Shaer</td>
<td>Mark Lotfy and Mohamed Fawzy</td>
<td>Fig Leaf Studios</td>
<td>Lebanon, Egypt, Qatar</td>
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<tr>
<td>Confident</td>
<td>Jerome Blanquet &amp; Bertrand Jeandel</td>
<td>Julien Laur &amp; Didar Domehri</td>
<td>Maneki Films</td>
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<tr>
<td>Anon VR</td>
<td>Jan Lachauer &amp; Clarens Grollmann</td>
<td>Oliver Simon</td>
<td>K5 Factory GmbH</td>
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<td>Emperor (Empereur)</td>
<td>Marion Burger &amp; Ilan Cohen</td>
<td>Oriane Hurard</td>
<td>Atlas V</td>
<td>France</td>
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<td>Blood Speaks: Maya - The Birth of a Superhero</td>
<td>Poulomi Basu &amp; Cj Clarke</td>
<td>Katayoun Dibamehr &amp; Avi Amar</td>
<td>JAPC</td>
<td>France</td>
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<td>Escape</td>
<td>Rossella Schillaci</td>
<td>Federico Biasin</td>
<td>Myboss srl</td>
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<td>Buried In The Rock</td>
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<td>Matthew Shaw and William Trossell</td>
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<td>Fight Back VR</td>
<td>Céline Tricart</td>
<td>Céline Tricart and Marie Blondiaux</td>
<td>Red Corner</td>
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<td>Café Glaser-Müller</td>
<td>Gorki Glaser-Müller</td>
<td>Gorki Glaser-Müller</td>
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<td>Knight Of The Wailing Stars</td>
<td>&quot;Denis Semionov (Aka S1ntdns)</td>
<td>Louis Cacciuttolo and Maud Clavier</td>
<td>VRrOOm</td>
<td>France, Russia, Italy</td>
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</table>
Immersive

Shepherd
DIRECTOR
Eric Darnell
PRODUCER
Maureen Fan and David Kahn
PRODUCTION COMPANY
Baobab Studios
COUNTRY
Usa, Canada

Symbiosis
DIRECTOR
Marcel Van Brakel and Mark Meeuwenoord
PRODUCER
Corine Meijers
PRODUCTION COMPANY
Polymorf
COUNTRY
The Netherlands

Winterover
DIRECTOR
Nir Sa’ar & Ido Mizrahy
PRODUCER
Ido Mizrahy & Nimrod Shanit
PRODUCTION COMPANY
HCXR
COUNTRY
Canada, Israel
Ashkal Youssef Chebbi

The Venice Gap-Financing Market played an accelerator role for our project. The meetings there were incredibly fruitful for the project and also laid the groundwork for future collaborations on other projects, which were not initially planned but greatly welcomed. It’s a perfect place to connect.

— Farès Ladjimi | Supernova Films
It has been a real thrill to participate in the VGFM in 2021 with the XR project Emperor. I have been able to meet with decision makers of our industry and festival curators, to raise the awareness and excitement around the project. Following our meeting during the VGFM, we entered into a partnership with IDFA Festival as part of their DocLab R&D program, and have been invited to their Forum in November 2021. Two years later, the project is now completed and has been selected at Venice Immersive Official Competition this year.

— Oriane Hurard | ATLASV
We met Nadia Trevisan from Nefertiti, our Italian co-producer, at the Venice Gap-Financing Market 2021. She had pitched her own project, Small Body, the year before. We could not say we met at the Venice Gap-Financing Market without mentioning the year, as 2021 was a very special year. We were still in the midst of a pandemic, with a very bleak outlook on the potential shooting of our film. Taking part in the Venice Gap-Financing Market was like an oasis of optimism in the middle of the desert. We finally shot the Heartless the following year, in September 2022, and we’re particularly happy and thankful to be back in Venice in 2023 for the world premiere of the film in the Orizzonti competition.

— Justin Pechberty | Les Valseurs
Holly
Fien Troch

We were very happy to be back in Venice during the development of Holly, Fien Troch’s fifth feature film (after winning Best director with her previous film Home in Orrizonti). Participating in the GAP-Financing Market was an important step for Holly. Being in an advanced stage of financing, it allowed us to reconnect to international partners, some of which came on board later. To have Holly in the main competition of the festival this year, completes the whole circle of course!
— Elisa Heene | Prime Time
We took part in Venice Gap-Financing Market two months before the final cut. Usually, it’s hard to bring new partners on board at this stage. That’s why it was so precious to find new funding possibilities that we were not even aware of before. It was a greatly important input for the film — Aleksandra Kostina | Bosonfilm
Symbiosis
Marcel Van Brakel and Mark Meeuwenoord

We would like to thank both teams at La Biennale di Venezia and the Venice Gap-Financing Market for being part of this wonderful adventure with us. We look back at the market in Venice as a perfect kickstarter for our international distribution!
— Corine Meijers | Polymorf
2022

0 (Albedo)
5 Seasons of Revolution
A Golden Life
Alternates
Amazing Monster!
An Endless Sunday
Arcadia
Be With Me
Bliss Club VR
Blue Banks
Chasing The Sun
Cold
Crow Castle
Eyes Of Shame
Fanon
Father’s Video Tapes
Fatna A Woman Named
Rachid
First Names
Flow
Für Irena
Gargoyle Doyle
God Will Not Help
Her Second Chance
Hold Me Tight
Home
Horizonte
Houses
I, The Song
Indelebile

Kandala
Killing Philip
Mirror
Nana Lou
Noviembre
Sam
Soulpaint
Stephen Hawking’s
Black Holes VR
Stranger Eyes
Tales Of Taipei
The 67th Summer
The Master Of This
Silence
The Mysterious Gaze
of the Flamingo
The Monsters
The Smell of Freshly
Cut Grass
Titanic Ocean
Towers of February VR
We Speak Their Names
in Hushed Tones
Who’ll Stop The Rain
Ze
### An Endless Sunday
*Una sterminata domenica*

**Director:** Alain Parroni  
**Producer:** Giorgio Gucci  
**Production Company:** Alcor Film  
**Country:** Italy, Germany, Ireland

### Arcadia

**Director:** Yorgos Zois  
**Producer:** Antigoni Rota & Stelios Cotionis  
**Production Company:** Foss Productions & Homemade Films  
**Country:** Greece, Bulgaria

### Be With Me
*Ru quo ai yu tien yi*

**Director:** Wern-Ying Hwarng  
**Producer:** Chuti Chang  
**Production Company:** Sinomovie  
**Country:** Taiwan

### Blue Banks
*Malul vânăt*

**Director:** Andreea Cristina Borțun  
**Producer:** Gabriela Suciu  
**Production Company:** Atelier de Film  
**Country:** Romania, France, Slovenia

### Chasing The Sun
*逐日计划*

**Director:** Ruosong Huang  
**Producer:** Yajie Li  
**Production Company:** Event Horizon Culture Media  
**Country:** China, Hong Kong

### Cold
*Kuldi*

**Director:** Erlingur Thoroddsen  
**Producer:** Heather Millard  
**Production Company:** Compass Films & Eyjafjallajökull Entertainment  
**Country:** Iceland, Belgium

### Fanon

**Director:** Jean-Claude Barny  
**Producer:** Sébastien Onomo  
**Production Company:** Special Touch Studios  
**Country:** France, Luxembourg, Belgium, Canada

### God Will Not Help
*Bog neće pomoći*

**Director:** Hana Jušić  
**Producer:** Ankica Jurić Tilić  
**Production Company:** Kinorama  
**Country:** Croatia, Italy
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
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<th>Production Company</th>
<th>Country</th>
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<tr>
<td>Her Second Chance</td>
<td>Vito Palmieri</td>
<td>Chiara Galloni &amp; Ivan Olgiati</td>
<td>Articolture</td>
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<td>(La seconda vita)</td>
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<td>Hold Me Tight</td>
<td>Ana Guevara &amp; Leticia Jorge</td>
<td>Agustina Chiarino</td>
<td>Mutante Cine</td>
<td>Uruguay</td>
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<td>(Agarrame fuerte)</td>
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<td>Or Sinai</td>
<td>Adi Bar Yossef</td>
<td>Baryo</td>
<td>Israel, Ukraine</td>
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<td>(Bayit)</td>
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<td>César Augusto Acevedo García</td>
<td>Paola Andrea Pérez Nieto</td>
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<td>Giovanni Amico</td>
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<td>Tomás Corredor</td>
<td>Diana Bustamante</td>
<td>Burning</td>
<td>Colombia, México, France</td>
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<td>E Del Mundo</td>
<td>Pamela Reyes</td>
<td>Create Cinema Inc.</td>
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<td>Siew Hua Yeo</td>
<td>Fran Borgia</td>
<td>Akanga Film Asia</td>
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<td>Title</td>
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<td><strong>Tales Of Taipei</strong></td>
<td>Pawo Choyning Dorji, Keat Aun Chong, Keff, Rachid Hami, Norris Wong, Pei-Ju Hsieh, Joseph Hsu, Chen-Hao Yin, Liu Chuan-Hui</td>
<td>Amy Ma &amp; Maxx Tsai</td>
<td>Ma Studios Ltd.</td>
<td>Taiwan</td>
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<td><strong>The Smell of Freshly Cut Grass</strong></td>
<td>Celina Murga</td>
<td>Tomás Eloy Muñoz &amp; Valeria Bistagnino</td>
<td>Mostra Cine &amp; Tresmilmundos Cine</td>
<td>Argentina, Germany, Uruguay</td>
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<td>(El aroma del pasto recién cortado)</td>
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<td><strong>The 67th Summer</strong></td>
<td>Abu Bakr Shawky</td>
<td>Julie Viez</td>
<td>Cinenovo</td>
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<td><strong>The Master Of This Silence</strong></td>
<td>Jonathan Littell</td>
<td>Jean-Marc Giri</td>
<td>Veilleur de nuit</td>
<td>France, Poland</td>
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<td>Diego Céspedes</td>
<td>Giancarlo Nasi</td>
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<td>(La misteriosa mirada del flamenco)</td>
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<td>Konstantina Kotzamani</td>
<td>Maria Drandaki</td>
<td>Homemade Films</td>
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<td><strong>Who'll Stop The Rain</strong></td>
<td>I-Hsuan Su</td>
<td>Lin Shih-Ken</td>
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<td>(Qing chun bing bu wen rou)</td>
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<td>Lkhagvadulam Purev-Ochir</td>
<td>Katia Khazak</td>
<td>Aurora Films</td>
<td>France, Mongolia, Portugal, Netherlands, Germany</td>
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</tbody>
</table>
Flow
ANIMATION
DIRECTOR
Gints Zilbalodis
PRODUCER
Ron Dyens & Matiss Kaza
PRODUCTION COMPANY
Dream Well Studio
COUNTRY
France, Latvia, Germany
5 Seasons of Revolution
DIRECTOR
Lina
PRODUCER
Diana El Jeiroudi
PRODUCTION COMPANY
No Nation Films
COUNTRY
Syria, Germany, Norway, Qatar, The Netherlands

A Golden Life
(Or de vie)
DIRECTOR
Boubacar Sangaré
PRODUCER
Madeline Robert
PRODUCTION COMPANY
Les Films de la caravane, Merveilles Production & Imedia
COUNTRY
France, Burkina Faso, Benin

Fatna A Woman Named Rachid
(Fatna une femme nommée rachid)
DIRECTOR
Hélène Harder
PRODUCER
Jean David Lefebvre & Ilham Raouf
PRODUCTION COMPANY
Abel Aflam
COUNTRY
Morocco, France

First Names
(Los nombres propios)
DIRECTOR
Fernando Dominguez
PRODUCER
Damien Megherbi
PRODUCTION COMPANY
Les Valseurs
COUNTRY
France, Argentina, Germany

Für Irena
DIRECTOR
Giedrė Žickytė
PRODUCER
Giedrė Žickytė
PRODUCTION COMPANY
Moonmakers
COUNTRY
Lithuania, Estonia, Bulgaria

The Monsters
(Los monstruos)
DIRECTOR
Manuel Abramovich
PRODUCER
Juan Pablo Labonia
PRODUCTION COMPANY
Ruido
COUNTRY
Argentina, Germany
<table>
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<td>Iolanda Di Bonaventura</td>
<td>Saverio Trapasso</td>
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<td>Eyes Of Shame (Gėdos akys)</td>
<td>Tomas Tamosaitis</td>
<td>Emmanuel Rouglan &amp; Sara Božanić</td>
<td>Joni Art &amp; Insomniak</td>
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<td>Alternates (Bergantian)</td>
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<td>Katayoun Dibamehr</td>
<td>CinemaLeap Inc. &amp; Floréal Films</td>
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<td>Amazing Monster!</td>
<td>Raphael Penasa</td>
<td>Jonathan Droz</td>
<td>wowl production</td>
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<td>Bliss Club VR (Jouissance club VR)</td>
<td>Camille Duvelleroy</td>
<td>Oriane Hurard</td>
<td>Atlas V</td>
<td>France</td>
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<td>Crow Castle (Kråkslott)</td>
<td>Ismaila Jallow</td>
<td>Paul Blomgren DoVan</td>
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<td>Father’s Video Tapes (父親的錄影帶)</td>
<td>Baboo Liao</td>
<td>Baboo Liao</td>
<td>SWSG Co. Ltd.</td>
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<td>Ezequiel Lenardon</td>
<td>easyAction</td>
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<td>Guada Labs</td>
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<td>Killing Philip</td>
<td>Amir Admoni &amp; Fabito Rychter</td>
<td>Amir Admoni</td>
<td>Delirium XR</td>
<td>Brazil</td>
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**Mirror**  
(Mirror)  
**DIRECTOR**  
De-Chuen Wu  
**PRODUCER**  
Yi-Ping Cheng  
**PRODUCTION COMPANY**  
Longwell  
**COUNTRY**  
Taiwan

**Nana Lou**  
(Mamie lou)  
**DIRECTOR**  
Isabelle Andreani  
**PRODUCER**  
Voyelle Acker  
**PRODUCTION COMPANY**  
Small Creative  
**COUNTRY**  
France

**Soulpaint**  
(Hatsumi)  
**DIRECTOR**  
Sarah Ticho & Niki Smit  
**PRODUCER**  
Siuli Ko  
**PRODUCTION COMPANY**  
Monobanda & Hatsumi  
**COUNTRY**  
Uk, The Netherlands

**Stephan Hawking’s Black Holes VR**  
**DIRECTOR**  
Elliot Graves  
**PRODUCER**  
Anthony Geffen & Lou Doye  
**PRODUCTION COMPANY**  
Atlantic Productions  
**COUNTRY**  
Uk

**Towers of February VR**  
**DIRECTOR**  
Philipp Wenning  
**PRODUCER**  
Alexander Hermann  
**PRODUCTION COMPANY**  
expanding focus GmbH  
**COUNTRY**  
Germany

**We Speak Their Names in Hushed Tones**  
**DIRECTOR**  
Osakpolor Omoregie  
**PRODUCER**  
Antoinette Engel  
**PRODUCTION COMPANY**  
Electric South  
**COUNTRY**  
Nigeria, South Africa
It was wonderful to be back in Venice again to present 5 Seasons of Revolution as its producer alongside director, Lina. Participating in Venice Gap-Financing Market was crucial in helping us shape the film into its final iteration, which we were delighted to premiere at Sundance 2023.

— Diana El Jeiroudi | No Nation Films
The Venice Gap_Financing Market is by far one of the best markets in the world where you meet lots of high level people of the industry. Producers and artists are often juggling with time and truthfully the result that you get out of the market is remarkable so it does worth your time.
— Katayoun Dibamehr| Floreal Films
The participation at the Venice Gap-Financing Market has been an exciting journey and experience of sharing and connections. The most important part was definitely to discuss our film with talented professionals from around the world. It was something new, that made us understand how to pitch and sell our project. What are the common questions and doubts of distributors and world sales agents? At the Venice Gap-Financing Market you’re allowed to learn how to answers those questions in an open environment. It is an opportunity to grow and an opportunity for your project to reach more film professionals and countries. The completed film will now have its world-premiere in the Orizzonti competition at the 80. Venice International Film Festival.

— Giorgio Gucci | Alcor Film
For us, taking part in the Venice Gap-Financing market was absolutely invaluable. We were able to meet several of the funds we had applied for, and we were able to highlight the film within very competitive frameworks. What’s more, the fact that we were director and producer together in Venice enabled us to get to know each other beyond our usual work as such. The individual meetings we had together enabled us to refine and harmonise the way we communicate about the project. This clearly strengthened our professional relationship, as well as our understanding of our different visions for the film to come. Thank you for this great opportunity. — Madeline Robert | Les Films De La Caravane
Fanon
Jean-Claude Barny
The participation at the Venice Gap-Financing Market has “The Venice Gap-Financing Market was an incredible experience for us. We received great feedback on GARGOYLE DOYLE from so many industry colleagues that pushed us further on the creative, and started multiple conversations that lead to partnerships and financing. Thank you for hosting us; it was truly a high point for us!”
— Ethan Shaftel | easyAction
Taking part in the Venice Gap Financing Market offered exceptional visibility for our project amongst the international XR community. The wealth of information shared and input offered to us on our project, through the one-on-one meetings organised by the VGFM team, showed us just how generous this community is who gather on the Immersive Island every year. What a privilege to have pitched at Venice and find new professional networks along the way, which we leverage for the XR ecosystem in Africa through ongoing opportunities to collaborate.

— Antoinette Engel | Electric South
2023

A Professora De Francês
After The Evil
All Before You
An Empty Seat
Animus
As I Lay Dead
Blue Blood
Blue Flower
Caravan
Dayao Swims Against the Flow
Daughter’s Daughter
Drowning Dry
From the Dark
Earthquake
Eddie And I
Elephants In The Fog
England Made Me
Ethel
Fiore Mio
Fredy
Free Ur Head
Gay Simulator
Genesis – The Life Experience (WT)
Girl in the Clouds
Hen
Impulse: Playing With Reality

Invisible
Jacindamania
Living With The Snow
Leopards
Nothing But The Truth
About Extraterrestrials
Okus Fokus Immersive Picturehouse
Poem About Stars
Recreation
Reshma Shera
Selina - A Narrative VR Adventure
Starseed
Summer war
Tartupaluk
Thank you for banking with us!
The Bone Sparrow
The Clouds Are Two Thousand Meters Up
The Damned
The Worlds of Hamdi
The Photo Booth With Jonathan Yeo
The Time Of A Moment
Vermiglio or The Mountain Bride
Zsazsa Zaturnnah Vs The Amazonistas of Planet X
All Before You
DIRECTOR
Annemarie Jacir
PRODUCER
Ossama Bawardi
PRODUCTION COMPANY
Philistine Films
COUNTRY
Palestine

Blue Blood (Zilās asinis)
DIRECTOR
Juris Kursietis
PRODUCER
Alise Gelze
PRODUCTION COMPANY
White Picture
COUNTRY
Latvia, Estonia, Greece

Blue Flower (Fleur bleue)
DIRECTOR
Geneviève Dulude-De Celles
PRODUCER
Fanny Drew & Sarah Mannering
PRODUCTION COMPANY
Colonelle films
COUNTRY
Canada, Belgium

Caravan (Karavan)
DIRECTOR
Zuzana Kirchnerová
PRODUCER
Dagmar Sedláčková
PRODUCTION COMPANY
MasterFilm
COUNTRY
Czechia, Slovakia, Italy

Dayao Swims Against the Flow (Ji rang ge)
DIRECTOR
Zhang Tao
PRODUCER
Vincent Wang
PRODUCTION COMPANY
House on Fire
COUNTRY
France, Portugal, Luxembourg, China

Daughter’s Daugther
DIRECTOR
Huang Xi
PRODUCER
Dongxu Shao, Ming-Jung Kuo
PRODUCTION COMPANY
Sun Lok Productions
COUNTRY
Taiwan

Drowning Dry (Seses)
DIRECTOR
Laurynas Bareisa
PRODUCER
Klementina Remeikaite
PRODUCTION COMPANY
afterschool production
COUNTRY
Lithuania, Latvia, Serbia

From the Dark (Dal Nulla)
DIRECTOR
Giovanni Piras
PRODUCER
Alessandro Borrelli
PRODUCTION COMPANY
La Sarraz Pictures
COUNTRY
Italy
Earthquake
(ジシン)
DIRECTOR
Neo Sora
PRODUCER
Eric Nyari
PRODUCTION COMPANY
Cineric Creative
COUNTRY
Japan

Elephants in the Fog
DIRECTOR
Abinash Bikram Shah
PRODUCER
Justin Pechberty
PRODUCTION COMPANY
Les Valseurs
COUNTRY
France, Nepal

England Made Me
DIRECTOR
Måns Månsson
PRODUCER
Jesper Kurlandsky
PRODUCTION COMPANY
Fasad Film Production AB
COUNTRY
Sweden, Belgium, United Kingdom

Ethel
DIRECTOR
Aisling Walsh
PRODUCER
Marie-Claude Poulin
PRODUCTION COMPANY
Sphère Média
COUNTRY
Canada / Ireland

Hen
DIRECTOR
György Palfi
PRODUCER
Thanassis Karathanos, Martin Hampel, Costas Labropoulos
PRODUCTION COMPANY
Pallas Film, View Master Films
COUNTRY
Germany, Greece

Picturehouse
(Movie house)
DIRECTOR
Minh Nguyen-Vo
PRODUCER
Johann Chapelan
PRODUCTION COMPANY
Girelle
COUNTRY
France, Vietnam, Philippines

Poem About Stars
(Poema Pro Zori)
DIRECTOR
Dmytro Kashuba
PRODUCER
Larysa Gutarevich
PRODUCTION COMPANY
Sarke Studio Ukraine
COUNTRY
Ukraine

Reshma Shera
DIRECTOR
Megha Ramaswamy
PRODUCER
Nicole Gerhards
PRODUCTION COMPANY
NiKo Film
COUNTRY
India, Germany, tbc

Summer War
(Guerra de verano)
DIRECTOR
Alicia Scherson
PRODUCER
Isabel Orellana Guarello, Nicolas Grosso, Juan Jose Lopez
PRODUCTION COMPANY
Araucaria Cine
COUNTRY
Chile, Argentina, Uruguay
Thank you for banking with us!
(شكرا لأنك من عائلتنا)

DIRECTOR
Laila Abbas

PRODUCER
Roshanak Behesht Nedjad

PRODUCTION COMPANY
In Good Company

COUNTRY
Germany, Palestine

The Bone Sparrow
(The bone sparrow)

DIRECTOR
Kim Mordaunt

PRODUCER
Anna McLeish, Sarah Shaw

PRODUCTION COMPANY
Carver Films

COUNTRY
Australia

The Damned

DIRECTOR
Roberto Minervini

PRODUCER
Paolo Benzi, Denise Ping Lee

PRODUCTION COMPANY
Okta Film, Pulpa Film

COUNTRY
Italy, Belgium

The French Teacher
(A professora de francês)

DIRECTOR
Ricardo Alves Jr.

PRODUCER
Justin Pechberty

PRODUCTION COMPANY
Les Valseurs

COUNTRY
France, Brazil, Portugal

The Worlds of Hamdi
(Les mondes de hamdi)

DIRECTOR
Isabelle Lavigne

PRODUCER
Elaine Hebert, Luc Dery, Kim McCraw

PRODUCTION COMPANY
micro_scope

COUNTRY
Canada

Vermiglio or The Mountain Bride
(Vermiglio, o la sposa di montagna)

DIRECTOR
Maura Delpero

PRODUCER
Francesca Andreoli

PRODUCTION COMPANY
Cinedora

COUNTRY
Italy, France, Belgium
Animation

**Girl in the Clouds**  
*La Fille Dans Les Nuages*  
Animation  
DIRECTOR  
Philippe Riche  
PRODUCER  
Luc Bossi  
PRODUCTION COMPANY  
Brio Films, Scope Pictures  
COUNTRY  
France, Belgium

**Starseed**  
DIRECTOR  
Anca Damian  
PRODUCER  
Anca Damian, Sebastien Onomo  
PRODUCTION COMPANY  
Aparte Film, Special Touch Studios  
COUNTRY  
Romania, France

**Zsazsa Zaturnnah Vs The Amazonistas of Planet X**  
DIRECTOR  
Avid Liongoren  
PRODUCER  
Avid Liongoren - Franck Priot  
PRODUCTION COMPANY  
Rocketsheep Studios - Ghosts City Films  
COUNTRY  
Philippines-France
After The Evil
DIRECTOR
Tamara Erde
PRODUCER
Laurent Lavolé
PRODUCTION COMPANY
Gloria Films Production
COUNTRY
France

Animus
DIRECTOR
Eliane DeLatour
PRODUCER
Serge Lalou
PRODUCTION COMPANY
Les Films d’Ici Méditerranée
COUNTRY
France

Fiore Mio
DIRECTOR
Paolo Cognetti
PRODUCER
Leonardo Barrile, Francesco Favale, Kristian Van der Heyden
PRODUCTION COMPANY
Samarcanda Film, Harald House
COUNTRY
Italy, Belgium

Fredy
DIRECTOR
Will Prosper
PRODUCER
Yanick Letourneau
PRODUCTION COMPANY
Peripheria
COUNTRY
Canada

Invisible
DIRECTOR
Adele Tulli
PRODUCER
Laura Romano, Valeria Adilardi
PRODUCTION COMPANY
Filmaffair
COUNTRY
Italy, France

Jacindamania
DIRECTOR
Pietra Brettkelly, Justin Pemberton
PRODUCER
Chelsea Winstanley, Pietra Brettkelly
PRODUCTION COMPANY
Pietra Brettkelly Films, This Too Shall Pass
COUNTRY
New Zealand

Nothing But The Truth About Extraterrestrials
DIRECTOR
Guylaine Maroist
PRODUCER
Eric Ruel
PRODUCTION COMPANY
La Ruelle Films
COUNTRY
Canada

Recreation
DIRECTOR
Jim Sheridan, David Merriman
PRODUCER
Tina O’Reilly, Fabrizio Maltese
PRODUCTION COMPANY
Hells Kitchen (IE), Joli Rideau Media (L)
COUNTRY
Ireland, Luxembourg

10 Years. Venice Gap-Financing Market
An Empty Seat
DIRECTOR
Johan Knattrup Jensen & Mads Damsbo
PRODUCER
Line Sander Egede, Mads Damsbo & Jeanne-Marie Poulin
PRODUCTION COMPANY
Art et essai & Makropol
COUNTRY
Canada, Denmark

As I Lay Dead
DIRECTOR
Simone Salomoni
PRODUCER
Alessandro Agostini
PRODUCTION COMPANY
Vitruvio Virtual Reality
COUNTRY
Italy, Canada

Eddie And I
DIRECTOR
Maya Shekel
PRODUCER
Yuval Kella
PRODUCTION COMPANY
Maya Shekel & Yuval Kella
COUNTRY
Israel

Free Ur Head
DIRECTOR
Chou Tung-Yen
PRODUCER
Sebox Hong
PRODUCTION COMPANY
Very Theatre Company
COUNTRY
Taiwan

Gay Simulator
DIRECTOR
Iris Van Der Meule
PRODUCER
Corine Meijers
PRODUCTION COMPANY
Studio Biarritz
COUNTRY
The Netherlands

Genesis – The Life Experience (WT)
DIRECTOR
Joerg Courtial
PRODUCER
Maria Courtial
PRODUCTION COMPANY
Faber Courtial
COUNTRY
Germany

Impulse: Playing With Reality
DIRECTOR
May Abdalla & Barry Gene Murphy
PRODUCER
Kirsty Jennings, John Hunter & Katayoun Dibamehr
PRODUCTION COMPANY
Anagram
COUNTRY
UK, France

Living With The Snow Leopards
DIRECTOR
Gayatri Parameswaran & Felix Gaedtke
PRODUCER
Felix Gaedtke
PRODUCTION COMPANY
NowHere Media
COUNTRY
Germany, India

Okus Fokus Immersive
DIRECTOR
Emmanuel Di Martino
PRODUCER
Hervé Verloes
PRODUCTION COMPANY
Poolpio
COUNTRY
Belgium
Selina - A Narrative VR Adventure
DIRECTOR
Sven Haeberlein
PRODUCER
Trotzkind
PRODUCTION COMPANY
Trotzkind GmbH
COUNTRY
Germany

The Time of a Moment
DIRECTOR
Kate Voet & Victor Maes
PRODUCER
Emmy Oost
PRODUCTION COMPANY
Cassettes for timescape
COUNTRY
Belgium

Tartupaluk (Tartupaluk)
DIRECTOR
Laakkuluk Williamson Bathory
PRODUCER
Charles S. Roy & Emile Hertling
Péronard
PRODUCTION COMPANY
Scintilla & Ánorâk Film company
COUNTRY
Canada, Denmark & Greenland

The Clouds Are Two Thousand Meters Up
DIRECTOR
Singing Chen
PRODUCER
Chin Hsuan Sung
PRODUCTION COMPANY
The Walkers Films & Taiwan Public Television Service
COUNTRY
Taiwan

The Photo Booth With Jonathan Yeo
DIRECTOR
Jamie Davies
PRODUCER
Michelle Feuerlicht
PRODUCTION COMPANY
Factory 42
COUNTRY
UK
The Damned
Roberto Minervini
All Before You
Annemarie Jacir
Girl in the Clouds
Philippe Riche
Market for selected projects

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veniceproductionbridge.org