VENICE GAP-FINANCING MARKET

Market for selected projects
VENICE GAP-FINANCING MARKET

1—3.09.2023

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VENICEPRODUCTIONBRIDGE.ORG
THE VENICE PRODUCTION BRIDGE WELCOMES THE SELECTED PROJECT TEAMS TO CELEBRATE FILMMAKING FROM AROUND THE WORLD AT THE SPECIAL ANNIVERSARY EDITION OF THE VENICE GAP-FINANCING MARKET.

With this celebratory 10th edition in 2023, the Venice Gap-Financing Market will have presented 370 projects over the past decade. Starting with just 15 projects in 2014, the number of projects to be presented in 2023 will be 62 in total, including selected Fiction, Documentaries and Immersive works, alongside projects developed through the most recent Biennale College Cinema workshops for VR and Fiction projects.

The single most defining quality of the Venice Gap-Financing Market has been its complete openness to all genres and voices, championing diverse storytellers, from both first time directors and renowned art-house auteurs, presenting projects by emerging producers alongside those of established, Industry veterans commanding high budgets.

Over this past decade, the VGFM has become the place for filmmakers to present projects at various stages of the production chain that, within a short space of time, became acclaimed films resonating around the world, awarded in A-list festivals, and connecting to audiences in cinemas, on television and streaming channels.

More recently, through the Venice Immersive section, it has also established itself as the pivotal marketplace for Immersive projects in development.

Filmmakers as distinct as Agnieszka Holland, Julia Ducournau, Wanuri Kahiu, Kiyoshi Kurosawa, Jasmila Zbanic, Alessio Rigo De Righi & Matteo Zoppis, Sepideh Farsi, Wim Wenders, Laura Bispuri and Petra Costa have brought their projects to the VGFM, making it the one co-production market not to be missed over this past decade.

In 2023 the VGFM is thus proud to present 34 Fiction and Documentary Projects and 14 Immersive Story Projects. In addition to these 48 selected projects and by working closely with the Festival and La Biennale di Venezia’s training activities – Biennale College Cinema & Virtual Reality – we are honored to welcome the 11 VR Immersive Projects developed this year by the 7th edition of the Biennale College Cinema VR and the 3 Fiction projects developed by the 11th edition of the Biennale College Cinema.

For the third year, the VPB will have two focuses, a European one, Germany supported by German Films and an international one, Quebec supported by Sodec. Through the generous support of these entities, 8 additional projects (both feature films and Immersive) can be presented within the VGFM, as well as publishers at the Book Adaptation Rights Market, co-productions within Final Cut in Venice, and further initiatives, such as dedicated panels and a large delegation of professionals coming from these territories.

With this edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as Annemarie Jacir, Maura del Pero, Anca Damian, Aisling Walsh, Alicia Scherson, Pietra Brettkelly, Roberto Minervini, Jim Sheridan, Ricardo Alves Jr., Gyorgi Palfi and Paolo Cognetti, to name but a few.

Among the Immersive projects, we are excited to present the new projects of award-winning creators such as Laakkuluk Williamson Bathory, Singing Chen, May Abdalla and Barry Gene Murphy, Gayatri Parameswaran and Felix Gaedtke, Emmanuel de Martino, Jamie Davies, amongst many others.

We are particularly proud to highlight some of the projects from previous editions, which have already been completed and presented at festivals, such as Or De Vie by Boubacar Sangare (VGFM 2022) premiered at Berlilane Forum and The Cemetery Of Cinem by Thierno Souleymane Diallo (VGFM 2021) premiered at Berlilane Panorama, winning one of the Audience Awards, and Steve McCqueen presented Occupied City (VGFM 2020) at Cannes to great acclaim. Facing Darkness by Jean-Gabriel Periot (VGFM 2021) celebrated its world premiere at Karlovy Vary, while Sweet Dreams by Ena Sendijarević (VGFM 2020) will premiere in competition in Locarno.

We are particularly proud to welcome back to Venice, Holly by Fien Troch (VGFM 2021), to be presented in the main competition Venezia 80. Heartless by Nara Normande (VGFM 2021) and An Endless Sunday by Alain Parroni (VGFM 2022), to premiere in Orizzonti.

Our special thanks and deepest gratitude to Creative Europe and its MEDIA programme, for the continuous support they have been giving to the VGFM for 9 years now.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator
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FICTION AND DOCUMENTARY PROJECTS
DIRECTOR’S BIOGRAPHY
Tamara Erde, born in Tel Aviv in 1982, is a French-Israeli filmmaker. Tamara’s works are diverse in media, from documentary and feature films to video installations, dance and performances. Her works are shown at major film festivals (TIFF, Rotterdam, Hong Kong) as well as in theaters and galleries. They often deal with the Palestinian-Israeli conflict and social and historical issues related to nationality, identity and war.

SYNOPSIS
After the Evil is a documentary film that seeks to explore the dark side of the human being. Its starting point and common thread are the work and intellectual legacy of Gitta Sereny (1921–2012), an Austrian–British investigative journalist and author. Sereny’s dazzling, extraordinary persona is essential to the study of evil today. She became known for her profound examination of the psyche of perpetrators of violence and the crimes against humanity. Sereny didn’t want to judge, but rather to understand.

Evil became her obsession and life mission, positioning her as one of the first profilers of evil minds. Viewers are brought to accompany Sereny in real time and investigate the psychological mechanisms behind the minds of child murderers like Mary Bell and Nazi perpetrators like Franz Stangl. Concretely and palpably. Sereny was firmly convinced: we are not born evil, we become it. The environment, the political context, the judicial system and society as a whole affect the situation and actions of people. After The Evil is a journey that takes us into the “gray areas” and traumas that we carry with us today as a heavy legacy of previous generations.

LOGLINE
After the Evil is a feature-length documentary exploring the work of Gitta Sereny, an Austrian–British journalist and researcher who tirelessly probed the dark side of human nature in search of the origins of evil.
DIRECTOR’S STATEMENT
When I came across Gitta Sereny’s books, I was instantly fascinated by her quest to understand the hidden and gray areas of the soul while maintaining faith in the human condition. She wanted to free herself from prejudice, get as close as possible to evil and delve deeply into the truths of her interviewees. With sincere interest, she wanted to understand the personalities marginalized by society. Whether as a result of neglect, cowardice or blind obedience. Observing the cruelty of current migration policies, the massacres and wars in the Middle East, even the reports of missing persons, I deeply believe that trying to understand the causes of evil is one of our most urgent and important tasks right now. The legacy of violence must not be suppressed. We must recognize our share of collective responsibility. Only understanding can help us prevent evil in the future. Sereny’s approach prevents us from seeing everything black and white. This not only questions today’s journalism, but also the influence of social networks, where it is easy to pigeonhole people. It is always “the others” who are to blame. But I believe that no one is immune from discovering the evil within themselves.

PRODUCTION COMPANY PROFILE
Gloria Films is a French independent company, founded by Laurent Lavolé, working with French and international directors on fiction and creative documentary films. The company’s productions have been awarded in Cannes, Berlin, Venice and many other festivals. Gloria Films released in April 2023 the feature film *Burning Days*, a political thriller by Emin Alper (distributed by Memento) that premiered in Cannes (Selection Un Certain Regard), and *Seven Winters in Tehran* by Steffi Niederzoll in March 2023, a feature documentary multi-primed at the 2023 Berlinale.

MAIN FILMOGRAPHY OF PRODUCER
2022 *Burning Days* by Emin Alper
2022 *Seven Winter In Tehran* by Steffi Niederzoll
2021 *Ogre* by Arnaud Malherbe
2020 *Three Summers* by Sandra Kogut
2018 *My Favorite Fabric* by Gaya Jiji

FORMAT / RUNTIME
Digital 2K / 85’ (Cinema)
55’ (TV)

MAIN PRODUCTION COMPANY
Gloria Films Production

PARTNERS ATTACHED
CNC, Region Île de France, Creative Europe, Foundation for the Memory of the Shoah, Procircp/Angra, Polysian, Urban Distribution, Reservoir Docs

CREATIVE TEAM
Tamara Erde, Director and Writer
Laurent Lavolé, Main Producer
Nicolas Duchêne, DoP
Aurélien Manya, Editing
Jonas Braasch, Sound
Siegfried Canto, Composer

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DIRECTOR’S BIOGRAPHY
Annemarie Jacir has written, directed, and produced over sixteen films with premieres in Cannes, Berlin, Venice, Locarno, and Toronto. All three features were Palestine’s Oscar entries. Jacir shot the first feature by a Palestinian female director, the acclaimed Salt of this Sea, and her second work to debut at Cannes. When I Saw You won Best Asian Film at Berlinale. Wajib won 36 awards, including Mar Del Plata, Dubai, and London. Founder of Philistine Films, she collaborates as an editor, screenwriter, and producer. She has been a jury member at numerous festivals, including Cannes and Berlin.

SYNOPSIS
Yusuf spends his days moving between his farming village, Al Basma, and his work in the city of Jerusalem, enthusiastically working to find his place in the changing, modern world. Meanwhile, villagers across Mandate Palestine are uniting to form volunteer guerrilla armies to face ruthless British civil and military control of their lands and homes. With the rising number of Jewish immigrants escaping an increasingly fascist Europe and Palestinian calls for independence, all sides spiral towards inevitable collision in a decisive moment for the British Empire and the future of the entire Region. Yusuf’s story is interwoven with those of young widow Rabab and her daughter Afra; the rugged rebel leader Khalid; shoemaker and son of local priest Kareem; the feisty urbanite Khuloud and her businessman husband Amin. All Before You follows their five interconnected stories as dissent intensifies and the British tighten their grip. All Before You is a story of struggle against empire, of land and possibilities lost, idealism betrayed, and the destruction of youthful aspirations. The film portrays the establishment of a brutal legacy that has divided the land to this day.

LOGLINE
Palestine under the British Mandate. The backdrop is a shifting world that will lead to the start of World War II. Our story is told over four years, 1935 – 38, though not always chronologically. Our characters are fictional, but the historic reference is factual.
** DIRECTOR'S STATEMENT  
A hand-stitched Mediterranean lace curtain wafting in the breeze. A wooden barrel hanging precariously from a ship docked at the port. A glittery swing band belting out music in a serene rural landscape. A farmer's burnt field. An old radio brings unwanted news. A country erupts into open rebellion. Obsessed with this era of my country's history, it has been a longtime dream of mine to portray the story of this turbulent period. All Before You takes place at various points of the 1936 revolt and through the different points of views of several characters. For me, the 1936 uprising marks the most pivotal moment of our history. At the height of it, there was a brief moment where it seemed like the Palestinians just might beat the Empire and gain their independence. Through the story of several characters, we travel a journey; their moment of awakening, the beats of their lives that bring them to an unexpected place, and where they are forever changed. While set in the past, my intention is not to shoot it in a classic style. Although the base of the film is historically true, cinema is alive, and I am always in search of freedom and the poetic license to search and to explore.

** PRODUCTION COMPANY PROFILE
Philistine Films is an independent production company founded in 1997 and based in both Palestine and Jordan. Philistine Films was created to support new voices and to offer a platform for the emerging independent Arab film scene. We concentrate on the development and co-production of independent feature and documentary films with a focus on unconventional stories and fresh narratives. We hope to challenge the creative, financial, and practical obstacles confronting filmmakers working outside the Mainstream.

** MAIN FILMOGRAPHY OF PRODUCER
2023  Ingeborg Bachmann – Journey into the Desert by Margarethe Von Trotta
2023  The Stranger’s Case by Brandt Andersen
2022  Alam by Firas Khoury
2022  A Gaza Weekend by Basil Khalil
2021  Huda’s Salon by Hany Abu-Assad
2020  The Present by Farah Nabulsi
DIRECTOR'S BIOGRAPHY
Eliane de Latour, director of research at the CNRS as an anthropologist and filmmaker, has worked on zones of exclusion, and with Animus she extends the notion of domination beyond the Sapiens species. She has also worked to bring the social sciences and cinema closer together convinced that cinema doesn’t say things differently, but that it says something else. She directed many feature films: Bronx Barbes, Mention of the Jury at Locarno Film Festival (2000), Après l’océan (2009) selected at the Berlinale and more recently the documentary Little go girls (2016), premiere at Vision du Réel.

SYNOPSIS
Bears, wolves, ibex, bison... Far away in the snow of a frozen mountain, they emerge from a lost dream that we would like to grasp again... Short-term economic calculations have separated us from wildlife and nature. If those links on which Sapiens depends are not renewed, we’re heading straight for the tragedy that’s been predicted everywhere.

The four women at the heart of the Animus story invite us to move away from the dominant position of “modern” man and rediscover the interdependence of living things: Nastassja Martin, an anthropologist studying Arctic collectives explores the hypothesis of a particular form of animism at work among early humans in Paeolithic caves. Marie-Pierre Puech is the founder of the Wildlife Hospital where she takes in animals that have fallen victim to human activity. Through her scientific and political actions, she passes on her knowledge and her fight to new generations. Francine Genieux lives in retirement on a mountain in Asturias. As close as possible to the fauna, she recovers from a serious illness with the feeling of belonging more and more to the world. Isis Olivier animal painter has made the mystery of the interiority of animals her topic.

LOGLINE
Four women in close proximity to wildlife take us on an exploration of our relationship with living beings through repair, reflection, art and “living- with”. Four exceptional paths that invite us to decentralize our human gaze and rethink our ways of inhabiting the world at a time of the climate crisis.
**DIRECTOR'S STATEMENT**

Is there a way to inhabit this planet? This film won't give answers; it will venture "attempts". We marvel at the beauty of each animal, and this beauty is at the heart of the film. However "Nature" turned into a spectacle is the subject of many films... Animus takes a stand, defending the broken links between the living, proposing to think and act facing the coming tragedy, without any militancy, just by decentralizing our gaze and asking questions:

How can we put the human back where it belongs? Not above, not below, but among.

How to subvert the old world that destroys animal life in the air, in the water and on land, constantly accentuating the injustices that make it difficult to respond?

How to draw inspiration from the indigenous cultures discredited by colonialism, who know how to live with the living beings surrounding without destroying it?

Support this film is to believe in the world we are being deprived of so that grief, anger and fear cease to chain us.

**PRODUCTION COMPANY PROFILE**

In 2014, Serge Lalou and Anne-Marie Luccioni, associated with Les Films d'Ici in Paris, created the production company Les Films d'Ici Méditerranée which spots, produces and co-produces talent from the Occitanie french region. From documentaries to fiction, through animation, for television and cinema, the projects today go beyond borders and find an international resonance.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2022 *Inner Lines* by Pierre-Yves Vandeweerd
- 2020 *Josep* by Aurel
- 2008 *Waltz With Bachir* by Ari Folman
Latinia, Estonia, Greece

BLUE BLOOD

JURIS KURSIETIS

FICTION FEATURE | PRE-PRODUCTION

DIRECTOR’S BIOGRAPHY

Juris Kursietis (1983) obtained a Master’s degree in cinema from the Northern Media School in the UK. Kursietis made his feature film debut with Modris, which had its world premiere at San Sebastian New Directors, where it received the Special Jury Prize. The film was also screened at prestigious festivals such as Toronto, Thessaloniki, Tbilisi (the Best Director award), Busan, and many others. In 2019, Kursietis presented his second film, Oleg at the Directors’ Fortnight in Cannes. The film was shortlisted for the European Film Awards in the same year.

SYNOPSIS

Anna (42), a talented German organ soloist, finishes her performance in Germany and meets her sister Alexa and agent Gabriela. A journalist wants to interview Anna and attend her upcoming concert in Latvia, highlighting her nomination for a prestigious music award. In Riga, Anna receives shocking news - her Latvian husband Andris, CEO of a state forest company, is detained in a bribery scandal, canceling her concert. Rumors involve a Danish pension fund. Despite this, Andris insists on celebrating Anna’s birthday, concealing the truth from foreign guests. Gabriela insists the journalist attends the party. A tabloid drone appears, prompting Andris to shoot it down, exposing the scandal. An argument leads to Andris fleeing. Anna encounters a Danish pension fund manager leaving a bag of money. Anna doesn’t receive her award, but she performs an organ solo in a philharmonic in front of an audience. As the solo concludes, silence fills the room, and Anna gazes at the audience, awaiting their reaction.

LOGLINE

When world-renowned German organist Anna uncovers her Latvian husband’s involvement in a sprawling corruption scandal, her meticulously curated life alongside their prosperous family starts to unravel. The deepening contrast in their perspectives on corruption, shaped by their Western and Eastern backgrounds, intensifies, jeopardizing the core of Anna and Andris’ relationship. Will she be able to live with this new image of her husband?
FORMAT / RUNTIME
HD / 100'
Colour

LANGUAGES / LOCATIONS
English, Latvian, German / Latvia

BUDGET / FINANCING IN PLACE
€ 1,376,523 / € 957,231

MAIN PRODUCTION COMPANY
White Picture

CO-PRODUCTION COMPANIES
Stellar Film, *asterisk

PARTNERS ATTACHED
National Film Centre of Latvia, State Culture Capital Foundation of Latvia, Estonian Culture Endowment, Greek Film Centre, MEDIA Development

CREATIVE TEAM
Juris Kursietis, Director and Writer
Alise Gelze, Producer
Evelin Pontilla, Vicky Micha Co-producer
Bogumil Godfreijow, DoP
Yorgos Mavropsaridis, Editor
Laura Dislere, Production designer
Jaanus Vahtra, Costume designer
Matis Rei, Sound designer
Johanna Wokalek, Arturs Skrastins, Main Cast

DELEGATE PRODUCTION COMPANY
White Picture

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DIRECTOR’S STATEMENT
In Blue Blood, Anna, a talented organ soloist, faces a life-altering moment when her husband Andris is embroiled in a corruption scandal. As their lives unravel, the couple’s differing backgrounds and pursuit of careers strain their relationship. Anna, coming from Western European traditions, is initially attracted to Andris’ resilience shaped by the Soviet system. However, as their situation worsens, the clash of civilizations becomes apparent. Andris identifies strongly with his work, while Anna grapples with being associated with the scandal as an artist. The film delves into their personal struggles against the backdrop of global questions about culture, corruption, and societal improvement. Real-life corruption scandals in Latvia inspired the story, emphasising the impact on spouses and the search for truth. Anna’s character draws inspiration from organist Iventa Apkalna, who revitalised the instrument’s popularity and serves as a consultant for the film. Music plays a crucial role as a means of expression for Anna. Blue Blood serves as a continuation of the themes explored in my previous works, Modris and Oleg, which examined injustices based on social and ethnic backgrounds.

PRODUCTION COMPANY PROFILE
White Picture, a Riga-based film production company founded by Alise Gelze, has produced acclaimed films including Oleg (2019), Mother I Love You (2013), and Mellow Mud (2016). White Picture is currently developing Blue Blood by Juris Kursietis and in post-production for co-productions: The Invisible Fight by Rainer Sarnet and The Book of Everything by Ineke Houtman. White Picture is also working on debut films Youth Eternal by Armands Zacs and Summer Blues by Anna Anspone, whose short film premiered at International Film Festival Rotterdam 2023.

MAIN FILMOGRAPHY OF PRODUCER
2023 The Invisible Fight by Rainer Sarnet
2019 Oleg by Juris Kursietis
2019 Dog’s Don’t Wear Pants by J.P. Valkeapää
2016 Mellow Mud by Renars Vīmba
2013 Mother I Love You by Janis Nords
DIRECTOR’S BIOGRAPHY

In 2014, Geneviève Dulude-De Celles’ first short fiction film, *The Cut*, won Best International Short Film at the Sundance Film Festival in addition to a dozen other awards and selections in over 80 international festivals. The following year, she released *Welcome To F.I.*, a feature documentary that premiered at TIFF and won the Best New Talent Award at RIDM. Her first feature drama, *A Colony*, was released in the winter of 2019 and won several festival awards, including the Crystal Bear at the Berlinale and Best Motion Picture at the Canadian Screen Awards.

SYNOPSIS

Mihai, a Canadian immigrant, is sent to his country of origin 30 years after leaving it with his daughter Rose. Forced to face the past he wanted to forget, he will measure the cost of their uprooting on his damaged bounds with her.

In Bulgaria, he settled in Canada with his daughter Roza almost 30 years ago. Wanting to move forward, Mihai multiplies his integration efforts: “Roza” becomes “Rose” and French is the only language spoken at home... Until the day Mihai is asked to investigate the case of a young Bulgarian painter prodigy. And to return to his maternal land for work.

At first, Mihai resists the idea. But his daughter, in the midst of a divorce crisis, senses that her relationship problem has deeper roots. She confronts her father about their denial of their past. A quarrel erupts between them, weakening their relationship. Sensing that this trip would rehabilitate his bond with his daughter, Mihai finally decides to leave. The trip to Bulgaria will plunge Mihai back into his past ghosts. Through the young painter prodigy, Mihai sees his own daughter. The child is also destined to leave... and lose everything she knows. Thus, Mihai will be led to revisit his migration from his daughter’s perspective; to recognize the emotional cost of their uprooting.
DIRECTOR'S STATEMENT
Through this story, I want to talk about silence and denial. These behaviors are familiar to me. I erase the past to avoid confronting what I've lost. I hide my wounds for fear of rekindling them. By doing so, I think I'm protecting myself. But I realize that this defense mechanism leads me into a form of runaway. I move forward, but I'm never whole. And in the process, I lose sight of a part of myself. Blue Flower is inspired by this state of mind: by a man who, little by little, becomes aware of this mechanism and tries to reconnect with this lost part of himself. On this journey back to the past, he learns to name his wounds, thus laying the groundwork for a healthier relationship with his daughter. As the second feature film following A Colony, my aim with this film is to navigate between raw reality and the ghosts of the past; to evoke both the visible and the invisible, relying on the feelings that tint our perceptions.

PRODUCTION COMPANY PROFILE
Colonelle films is a Montreal-based production company led by 3 female producers with complementary skills. Supporting strong new voices, the company has produced over 20 auteur-driven films selected and awarded in major film festivals such as Sundance, Berlin, Rotterdam, TIFF, Locarno, etc. Colonelle producers also won the Emerging Filmmakers award at Hot Docs 2018 and the Emerging Producers award 2019 by the Aqpm, Quebec's producers union.

MAIN FILMOGRAPHY OF PRODUCER
2023 Through the Night by Delphine Girard
2023 Les jours by Geneviève Dulude Girard
2023 L'audience by Emilie B. - Guérette and Peggy Nkunga
2023 Les battues by Rafael Beauchamps
2023 À mort le bikini by Justine Gauthier
2023 Mamita by Luis Molnié
DIRECTOR’S BIOGRAPHY
Zuzana Kirchnerová graduated in Film Direction from the FAMU Academy of Performing Arts in Prague. Her graduation film Bába won the 1st Prize Cinefondation at the 62nd Cannes Film Festival. The movie was also showcased at a number of international film festivals, and received many more awards such as the Prix Européen France 2 at the 24th Brest European Short Film Festival. In recent years she collaborated with Czech television on several documentary films and TV series. In 2019, her debut feature project The Caravan won the Czech Film Foundation Scriptwriting Award.

SYNOPSIS
Ester (40) is a single-mother who has just one small dream: to spend a two-week vacation with old-time friends in Italy without her mentally disabled son David (12). Things take a different turn. She has no other option than to take her son with her. Ester’s Italian friends are trying their best, but it’s tough for them to deal with David’s unpredictable behavior. They decide it would be better if Ester and her son spend the rest of their vacation in a caravan parked in the garden. For Ester, this is the final straw. The last thing she wanted was to spend her once in a lifetime holiday feeling like a pain in the neck to her friends. When night time comes, she starts the caravan and takes off. She does not know where they are going or how long they will stay there. On their transformative journey across Italy, Ester realizes she can be more than just the mother of a son with disabilities and that they can both live differently.
DIRECTOR'S STATEMENT
The theme of Caravan is wholly personal to me. My son was born with Down Syndrome and gradually developed autism as well. The actual storyline of the film is not personal. What is, however, is the desire to escape and the urge to rebel against the predetermined role of a single-mother of a disabled child. My choice of genre reflects this rebellion as I believe that a road movie is the best expression of Ester’s aggressive longing to live. Ester, the main character, is searching for a new path in life. Her search is not the blind trial-and-error of an adolescent, but a truly and deeply felt existential journey of an adult woman and a mother. Despite the heavy subject, it is essential for me that the film will be an optimistic one. Full of grace and humour.

PRODUCTION COMPANY PROFILE
MasterFilm is an independent Prague-based company, founded in 2011. With a deep passion for film, we focus mainly on the auteur-driven cinema of different genres. We are interested in projects with the potential of European coproduction and regularly participate in international workshops and markets. Our features, documentaries, and short films have been shown and awarded at international festivals such as Karlovy Vary (Sensitive Man), Rotterdam (The Wolf from Royal Vineyard Street), Locarno (Reconstruction), Cannes (Cagey Tigers) or Annecy (Fruits of clouds).

MAIN FILMOGRAPHY OF PRODUCER
2020 Blood, Sweat and Tears by Erik Knopp
2018 Good Death by Tomas Krupa
2018 Reconstruction by Ondrej Novak
2017 Fruits of Clouds by Katerina Karhankova
2015 The Dangerous World of Doctor Dolecek by Kristyna Bartosova
DIRECTOR’S BIOGRAPHY

A graduate of NYU Tisch, and now based in Taipei, Huang Xi has worked closely with Hou Hsiao-Hsien since Goodbye South, Goodbye. Her own work focuses on contemporary urban relations, loneliness and chance. Her debut, Missing Johnny (2017), was selected for Busan, Tokyo FILMeX, HK Asian FF and won awards at both the Taipei and Taipei Golden Horse Awards. Most recently, her HBO series, Twisted Strings (2022), featured Sylvia Chang and dissected the humor and absurdity behind death and desire.

SYNOPSIS

Jin Aixia, a recent widow in her sixties, lives in Taipei and looks after her mother, in a care home with dementia. Her daughter, Zuer, is currently in New York trying out IVF with her partner Michelle. Jin is skeptical of Zuer’s quest for a child, concerned that the responsibility and burden of a child is too much for Zuer. Then Jin receives news that Zuer has been killed in a car accident. Arriving in New York, Jin is then faced with the shock revelation: that she is the named guardian of her daughter’s embryo and she will need to decide its fate. Furthermore, the trip to New York reopens wounds from Jin’s past. She spent her teenage years in the city and had a previous daughter, Emma, when she was 17. She hid her pregnancy, but was eventually forced by her own mother to give up Emma for adoption. However, reawakening her relationship with Emma leads Jin to reflect on her past, her own capacity for love and selfishness, and to confront the future and her decision over the embryo. In the saddest hour, Jin must ask herself what kind of life she wants, what her daughter Zuer would choose, and what attachment and love she has for her daughters, lost and found.

LOGLINE

When her youngest daughter dies in a car accident, Aixia Jin travels from Taipei to New York to make funeral arrangements. There, she has a chance encounter with Emma, the daughter she was forced to give up for adoption. The two strangers, a mother and daughter, begin a conversation and start the process of mending past hurts and righting old wrongs. Daughter’s Daughter is the story of women and life through the intersection of three-generations of women, mothers and daughters.

TAIPEI, USA

DAUGHTER’S DAUGHTER

HUANG XI

FICTION FEATURE | FINANCING

Venice Gap-Financing Market • Daughter’s Daughter
Life is full of choices but choices are conditioned by circumstances. Having a child is a choice, for some, may be conditioned by financial constraints, for others, like Zuer and Michelle, by regulations limiting same sex couples. For Jin, deprived of choice with her first daughter, the sudden prospect of raising a child alone is placed on her as she prepares to be a grandmother. Jin, a sixty-something woman, a mother and widow, is trying to find herself, while carrying regret, love and hate from her past. As she processes the pain of losing a daughter, she is allowed a choice between her life and an embryo's. Raising a child involves pragmatic calculation of cost, time, energy, courage, will and unquantifiable love. Yet one grows and learns to give love instead of asking for it. It is the link that bonds mothers and daughters as they come to terms with what life bestows on them.

Daughter’s Daughter explores the complexity of emotions and rationality from a female perspective. It is grounded in the diversity of people’s lives in modern society that resonate beyond borders to be felt and understood by audiences who can associate with the dilemma faced by the characters.
DIRECTOR’S BIOGRAPHY
Zhang Tao is a Chinese director and screenwriter. He first studied law while working as a civil servant. He quit his career to depict, through cinema, modern China and its evolutions. He joined the prestigious Central Academy of Dramatic Art of Beijing, from which he graduated in 2015. His first feature film Last Laugh was presented at Cannes (ACID Selection) in 2017; Wong Kar-Wai described the film as “the greatness of a mother whose strength deserves the utter respect”.

SYNOPSIS
Pretty immature Dayao, 28, lives in a farm but works in the city just like his pregnant wife Tiantian, 24. He is 100% into nature; she is adamant on buying a flat in the city, despite having no money. During an accident on the construction site where he works, he deliberately hurts himself and wakes up totally changed, back into childhood, with no memory of his previous life. As Dayao slowly recovers at his mother’s, he clearly isn’t unhappy: he spends his days speaking to animals and contemplating nature. Meanwhile, his wife works a lot & sleeps at a young girl’s place who shows her the freedom city can offer. When Dayao’s mum dies, Tiantian brings him to the city. She gets fired, gives birth to a boy. If Dayao barely speaks, he can now take care of himself. Yet Tiantian doesn’t want to lose the liberty she just gained as a woman and leaves for Shanghai. Dayao leaves as well with his son, to live on a mountain. A year later, a busy Tiantian can finally take a vacation and goes in search of her family.
COMMENTS

I want to tell a modern tale inspired by people around me. After the rural exodus in modern China, the city is flooded with materialistic desire and villages are buried in the past. My cousin named Dayao who was born in the countryside and lives now in the city has always felt haunted by a sense of alienation. He has always had a strong wish to flee the city and the idea that living there is the sense of History.

If all my characters bear different perspectives on freedom and existence, the film explores the joy and simplicity of rural life, which touched me the most in my childhood. And my desire is to question our models of happiness through values that find resonance among us all. When he decides to hurt himself, Dayao chooses, subconsciously maybe, to restart from scratch. To be reborn and lead a simpler, more minimalist life. This rebirth is a reflection on my country.

DIRECTOR'S STATEMENT

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DIRECTOR'S BIOGRAPHY

SYNOPSIS
Together with her sister Juste's family, Ernesta, her husband Lukas, and their son Kristupas are spending their weekend at a country house after her husband’s victory in the fighting cage. The two families spend their time swimming in a nearby lake, having dinner, dancing and having good time. After a tragic accident, the sisters become single mothers. Ernesta's husband Lukas dies, while her son get seriously injured; Juste's husband Tomas moves out and she lives with their daughter Urte. The second part of the film follows the sisters' life in the aftermath of the tragedy.

LOGLINE
Living while reliving.
DIRECTOR’S STATEMENT
I’m interested in the relationship between a person’s mundane everyday life and their fateful moments. What happens to the audience when, in the film, a child’s rescue is given the same amount of attention as a person parking their car? How does that affect the audiences? How can one translate these shifts in the rhythm of life via the form of a narrative? In terms of the plot and the visual plane, I want to juxtapose the breaking points of a person’s life and the mundane periods of their everyday life. The night of the fateful accident is repeated three times throughout the film. By delaying information and repeating the key scenes, the intrigue of the plot is created to allow time for observation of monotonous everyday life. The parking of a car, moving of things, preparing food are all important elements of the film – the dramatic story is being told because of them and not vice versa. In the aftermath of the tragic accident, their days remain mundane and the breaking points in the lives of the two sisters appear to be not that life-altering, since they have to carry on living.

PRODUCTION COMPANY PROFILE
The film production company “afterschool” based in Vilnius, Lithuania, was established in 2014 by director Laurynas Bareisa and producer Klementina Remeikaite. Since then, the company has created over 10 short films including Laurynas Bareisa’s shorts Dummy (Berlinale Shorts 2020), Kaukazas (Locarno 2018) and By the Pool (Venice 2017), Vytautas Katkus short film Places (Venice 2020), 2 feature films, including Laurynas Bareisa’s feature film Pilgrims, which won best film award in Venice film festival, Orizzonti competition 2021.

MAIN FILMOGRAPHY OF PRODUCER
2023  I Buy by Martynas Norvaisas
2022  Parade by Titas Laucius
2021  Pilgrims by Laurynas Bareisa
2020  Places by Vytautas Katkus
2020  Dummy by Laurynas Bareisa
2019  Caucasus by Laurynas Bareisa
DIRECTOR'S BIOGRAPHY
Neo Sora is a filmmaker living between New York and Tokyo. He wrote and directed short films The Chicken (Locarno Film Festival 2020) and Sugar Glass Bottle (Indie Memphis Film Festival 2022, Best Narrative Short). Named by Filmmaker Magazine as one of the 25 New Faces of Independent Film in 2021, Neo also participated in the 2017 Berlinale Talents Tokyo and the 2022 Sundance Screenwriters and Directors Lab programs with his debut feature as a writer-director, Earthquake.

SYNOPSIS
Best friends Yuta and Kou are about to graduate high school in a near-future Tokyo where the threat of a catastrophic earthquake pervades daily life. One night, they pull a prank on their Principal, which leads to an AI security system being installed in the school. Between the oppressive system and darkening national political situation, Kou, an ethnic Korean, feels increasingly voiceless while Yuta trudges on unaware.

Finding an empathetic ear in Fumi, a passionate student activist, Kou’s political consciousness blossoms. Assuming Yuta won’t understand, Kou avoids his friends to attend rallies with Fumi. The boys drift apart until an argument results in Kou being detained.

As graduation approaches, Kou and Fumi stage a sit-in in the principal’s office to demand the removal of the security system. The principal agrees—but only if the culprits of the car prank come forward. Yuta steps up to take responsibility and is expelled.

After graduation, the pair reunites to bid farewell to a friend moving to America. For a moment, Yuta and Kou are back together, briefly falling into their usual banter before parting ways. Yuta watches his friend go before striking out on his own.
In Japan, we are told that a devastating earthquake will strike within the next 30 years — but what will the country look like in 30 years if the earthquake still hasn’t come? Seeing the population decline, I imagine a future where Japan will open its strict borders to more immigrants. Kids of many ethnicities will create new forms of culture while fighting against age-old forms of xenophobia. It’s in this near-future Tokyo that the protagonists of Earthquake come of age.

Key to this film’s success is a convincing near-future world. We emphasize grimy, lived-in production design and observational camerawork while clever sound design imbues the film with an otherworldly atmosphere. Our cast of ethnically non-Japanese actors present the audience with a reality which, if looking carefully, already exists today in Japan.

Tonally, we strike a fine balance between the serious and silly: threatening sociopolitical dynamics collide with teenage antics. This is what makes our film, a tender and bittersweet exploration of friendship heartbreak, a unique coming-of-age story — where complex political realities meet the universal experiences of teenage joy, angst, and laughter.
NEPAL, FRANCE

ELEPHANTS IN THE FOG

ABINASH BIKRAM SHAH

FICTION FEATURE | FINANCING

DIRECTOR’S BIOGRAPHY

Nepalese writer and director Abinash Bikram Shah lives in Kathmandu. An alumnus of the Asian Film Academy (2008), he participated in the Berlinale Talents (2010) and is a laureate of the Filmmakers Academy in Locarno (2019). He has co-written several feature films, including Highway (Berlin, 2012) and Kalo Pothi: The Black Hen, Critics’ Choice Award at Venice in 2015, and Nepal’s representative for the Best Foreign Language Film Oscar. In 2022, he became the first Nepali director selected in official competition at Cannes with his short film Lori, which won the jury’s special mention.

SYNOPSIS

Elephants in the Fog is about a group of five trans women, living in a small village terrorized by wild elephants. Led by the witty and sly matriarch Pirati (40), they make their ends meet by performing at other people’s celebrations to offer their blessings for alms. Each night, one of them has to volunteer to join the patrol team to keep the wild elephants away. One night, the youngest member of the group, Apsara, goes missing. The blame comes to Pirati, whose negligence of family for personal aspiration could have played a part in Apsara’s disappearance. As Pirati is forced to make a choice between her family and love, she is tasked with finding Apsara. She has to work against the villagers with whom she has carefully built a relationship through years of pleasing and pleading, even though most of the villagers despise them. She also has to deal with the police, who has other better things to do than finding a missing trans woman; Apsara’s family, for whom Apsara’s been dead since she came out; and the deep, dark Forest, which holds more threat than just the wild elephants.

LOGLINE

In a small Nepalese village nestled in the heart of a forest populated by wild elephants, Pirati is the matriarch of a community of transgender women. She aspires to a «normal» life with Master, the mustachioed man she is in love with. But when one of her «daughters» disappears, she must choose between love and responsibility to her community.
DIRECTOR'S STATEMENT

In Nepal, the women of the Kinnar community very quickly established their own rules and social hierarchy, led by « mothers » with unquestionable authority. They earn their living by performing at weddings or baptisms and by giving blessings. They are thus at the heart of social life and yet, they are objectified and marginalized. It is this paradox, specific to the region in which I grew up, that is at the heart of Elephants in the Fog. Pirati is the heroine, and she too is full of paradoxes. She is a woman full of love who knows how to give affection, but she is also full of rage. I want to tell a story about the experience of the ones who become « failures » in the eyes of their families, because they refuse to adhere to the toxic masculinity set up by the patriarchal society that surrounds us. Thriller films have become highly popular in South Asia these past few years. By playing with their codes, and especially by sprinkling it with humor, I want to give an accessible entrance to an international audience, to better immerse them in the intimacy of my characters. I want to create a sincere empathy in them, and change their perception of our communities in a lasting way.

PRODUCTION COMPANY PROFILE

Les Valseurs was founded in 2013 by Damien Megherbi and Justin Pechberty. From the very start, they dedicated themselves to bringing out new talents with statements about the world and visions of cinema, in France and internationally. Among the company’s recent titles are the short film Aunque es de noche by Spanish writer-director Guillermo García López, presented in the official selection of the 2023 Cannes Film Festival, and Big Bang by Carlos Segundo, winner of the Pardino d’Oro at Locarno 2022. At the same time, Les Valseurs is developing a distribution activity for feature films.

Underground Talkies Nepal is an independent production company founded in 2010 and based in Kathmandu. The company strongly supports a new generation of Nepalese committed filmmakers, who are striving to tell audacious, original and sincere stories, rooted in their own culture but always with an universal scope. Their films have been presented in Cannes, Venice, Locarno and Busan, among other international film festivals.

MAIN FILMOGRAPHY OF PRODUCER

Les Valseurs
2023 Heartless by Nara Normande and Tião
2023 Aunque es de noche by Guillermo Garcia Lopez
2022 Big Bang by Carlos Segundo
2022 The Melting Creatures by Diego Cespedes
2021 Sideral by Carlos Segundo
2020 Step Into the River by Weijia Ma

Underground Talkies Nepal
2022 Lori by Abinash Bikram Shah
2018 The Moon is Bright Tonight by Abinash Bikram Shah
2012 The Flute by Min Bahadur Bham

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers (preferably European), Private investors, Sales agent, Distributors.
Måns Månsson (1982) first feature doc Mr Governor, premiered at the Berlinale (Forum). He has since helmed Swedish cult classic Roland Hassel (IFF Rotterdam), and the prize-winning The Yard (Berlinale Forum). He co-created Fara Fara, which screened at the Venice Art Biennale and his feature, The Real Estate (co-directed with Axel Petersén), was selected for 2018 Berlinale Competition.

Måns directed episodes of the acclaimed Netflix series Snabba Cash, an extensive 2nd Unit for HBO’s Emmy winning Chernobyl, and is currently conceptual director of the much-awaited international series Estonia.

Wealth therapist Kate Farrant doesn’t dwell on ethics, but when her twin Tony disrupts her treatment of a Swedish billionaire brat, secrets from the past will push her morals to the very limit.

UK’s Kate Farrant assists Erik Krogh, young Swedish billionaire, grappling with Sudden Wealth Syndrome after unexpectedly inheriting Krogh Corporation. Skepticism about Kate’s unconventional methods rises, while her situation complicates when her broke brother reappears.

As Erik, fascinated by Kate, plans to overhaul the company, tensions between Kate and her brother, Anthony, amplify as they confront their shared past. Erik’s ambitious drive, powered by Kate’s teachings, prompts him to push legal limits. Discovering Erik’s plans, Anthony envisions a solution for his woes and a way to resist Kate’s advances. Kate, amidst immorality, questions societal norms against loving her brother, while Anthony can’t comply. Failing to blackmail Erik, he departs, leaving Kate with Erik.

Erik, feeling disillusionized by power and success, hesitates about company transformation with Kate. Disgusted by the world she helped create, Kate escapes to her next rich client in the Caymans, leaving her to contemplate the moral wreckage of the world, which seems to mirror perfectly her own ravaged soul.
DIRECTOR’S STATEMENT

A Swedish kid inherits a massive forestry corporation and becomes the world’s eighth youngest billionaire. UK wealth therapist Kate Farrant is called in from financial services in London to help this antithesis of Greta Thunberg - a young capitalist boy - to cope with being filthy rich.

Erik Krogh Jr. is too rich for his own good, destabilized and suffering from Sudden Wealth Syndrome and the guilt of being in control of a fortune built on cutting down Europe’s last wilderness. But Kate is not attracted to the ultra high net 0,1% because of the money but for a chance to rewrite the rules. A place where normal laws don’t apply. A safe haven in a world of infinite affluence. Through this confused post-Brexit wealth whisperer in the midst of the hypocrisy of Sweden we get to explore the selective morals of society and what it takes to live with being wrong when everybody pretends to be right. Humanity is at stake in this very dark and absurd comedy about the twisted moral decay of our times.

PRODUCTION COMPANY PROFILE

Fasad productions include Erik Gandini’s CPH:Dox nominated and HotDocs selected After Work, Jesper Ganslandts, Jimmie (opening IFF Rotterdam, Busan), Fredrik Wenzels As We’re Told, (winner of IDFA Special Jury Award), as well as Marcus Lindeen’s CPH:DOX and Prix Europa winner The Raft. Earlier productions include Fipresci winning Avalon, Gandinis IDFA winning Surplus, Jesper Ganslandts queer lion nominated The Ape and Lindeen’s Locarno awarded Dear Director. Fasad is currently in production with Måns Månsson’s Graham Green Adaption, England Made Me, and Cristina Piccis About the End. Jesper Kurlandsky is producer as well as the Managing Director at Fasad.

MAIN FILMOGRAPHY OF PRODUCER

2018 Jimmie by Jesper Ganslandt
2018 The Raft by Marcus Lindeen
2011 Avalon by Axel Petersén
2009 The Ape by Jesper Ganslandt

FORMAT / RUNTIME

35mm / 110’

COLOUR

Colour

BASED ON

Graham Geene Novel

ENGLAND MADE ME

LANGUAGES / LOCATIONS

English, Swedish / Belgium, Finland, Sweden

BUDGET / FINANCING

€ 3.050.000 / € 1.600.000

MAIN PRODUCTION COMPANY

Fasad

CO-PRODUCTION COMPANIES

Bufo, Marks Film, Paloma Pictures

PARTNERS ATTACHED

Film i Väst, Scanbox, TV4

CREATIVE TEAM

Måns Månsson, Director

George Cragg, Writer and Editor

Jesper Kurlandsky, Producer

DELEGATE PRODUCTION COMPANY

Fasad

MAIN CONTACT PERSON

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GOALS AND PARTNERSHIPS

Sought in Venice

Creative Companies, Financiers, Sales Agent, Co-producer (USA), collaborators UK. Currently casting process looking for international actors.
DIRECTOR’S BIOGRAPHY
Aisling Walsh wrote and directed her first feature film Joyriders in 1988 and followed this with a number of highly acclaimed television films. Her 2003 film Song for A Raggy Boy won over 30 international awards. She has won both BAFTA Royal Television Society Awards and an Emmy for her television films Room at the Top, A Poet in New York, Wallander. In 2019 she directed Glenda Jackson in Elizabeth is Missing for BBC. who won both a best actress Emmy and BAFTA award. Her last film Maudie (2018), the largest grossing Canadian film ever, and won 7 Canadian Screen Awards and Best Director IFTA award.

LOGLINE
Ethel is the incredible untold story of Ethel Stark and her Montreal Women’s Symphony Orchestra, who together demolished class and racial barriers and shattered the glass ceiling for women in orchestra music under an international spotlight.

SYNOPSIS
Ethel Stark is a fierce talent; a musical prodigy determined to realise her talent and fulfil her dream. As with many trailblazers, she’s ahead of her time, and must break through the social boundaries of the 1940s – a world which doesn’t recognise her talent, that she’s ‘only a woman’. With her fiancée now at war in Europe, Ethel feels alone and must go into battle by herself.

But she is not alone: women just like her, from every walk of life, are struggling to be heard while they chase their own dreams. Madge Bowen, a comfortable, cosseted socialite, desires more than tea parties and country clubs. Violet Grant, a young black musician, confined by ‘race’ as much by gender, is finding it impossible to make her way.

Each has music inside them, ready to burst out. And when, driven by Ethel, they organise an all female symphonic orchestra, they are united in hope. Through friendship, performance and entertainment, this expressive gang of women step from the shadows into the light, and are heard by the world – and we celebrate their personal triumph.

Ethel is a pioneer; this is her story; we are inspired.
DIRECTOR’S STATEMENT
I am always attracted to stories about outsiders. The artist Maud Lewis in my last film *Maudie* was an outsider. William Franklin in *Song for a Raggy Boy* was an outsider. Ethel Stark is an outsider too. She’s different. She’s passionate about her art. About her music. She can’t live without playing. She is also racially discriminated against in a world where anti-Semitism is rife. This is a woman who achieves something extraordinary against all the odds. This is the story I am passionate about telling. It is a story the entire team is passionate about telling.

Ethel is a biopic, but it is so much more than that. It is a portrait of a group of women. It is a film about women breaking barriers. Women stepping forward, defining themselves and women taking their place. We are still trying to do this in some parts of the world in 2023 so it has such relevance to today. The orchestra would never have existed without Ethel Stark. You realise reading her story what a heroine she really was. A quiet heroine who simply got on with things.
DIRECTOR’S BIOGRAPHY
Born in Milan in 1978, Paolo Cognetti graduated from the Civica Scuola di Cinema. He made documentaries of a socio-political and literary nature. He made his writing debut in 2003 with the short story *Fare ordine*. In the following years, he published three collections of short stories: *Manuale per ragazze di successo* (2004), *Una cosa piccola che sta per esplodere* (2007) and *Sofia si veste sempre di nero* (2012). In 2016 he released his first novel *The Eight Mountains*, which won the Strega Prize. In 2022, the eponymous film directed by Van Groeningen and Vandermeersch was released.

SYNOPSIS
Paolo Cognetti wants to show his vision of the mountains through the medium of film. He will take us with him for a whole year, we will listen into his thoughts during the long walks on the paths of Monte Rosa, up to the highest peaks. We will follow with him the tracks of the animals that wander, often hidden from our eyes, around the human presence. We will meet people who, like Paolo, have chosen the mountains as their habitat and seek an alternative lifestyle to that of the city.

LOGLINE
Paolo Cognetti goes back to his prime passion, the documentary, to recount his mountain, Monte Rosa, a geographical place but above all a place of the soul.
DIRECTOR'S STATEMENT

I’ve been watching these mountains since I was a child. In the city, certain images would surprise me from where they had been stuck: a tree, a boulder, etc. It happens to me even now, in Milan. These refugee-images that I’ve carried inside me for a lifetime are the ones I’d like to compose the film with. I’d like to put my body in it, not for exhibitionism, but because that is what the mountain does to me: it gives me back the body that the city mortifies. A body that walks and climbs, a happy body. That mountain without me, or anyone else, is the mountain of animals that, unseen, inhabit it in the most authentic way. I’d like the characters in the film to live like the animals. I’d like to catch them in their doing, to enter with the same silence and patience into their intimacy.

PRODUCTION COMPANY PROFILE

Samarcanda Film was established in 2013 in Rome. Leonardo Barrile and Francesco Favale, founding partners, have previously acquired strong skills in the media entertainment sector, consolidated in over 10 years of experience in the field of fiction produced by major Italian broadcasters. The company operates in the market for the production and distribution of audiovisual products internationally. In particular, Samarcanda Film has established partnerships with broadcasters and production and distribution companies worldwide, such as Rai Cinema, Feltrinelli Real Cinema, Rai Doc and Rai Com. Leonardo Barrile has worked in Albatross Entertainment in the field of production and distribution of drama-series. Finally in 2013 founds Samarcanda Film and currently is working as CEO. Under this job title is responsible for development of business partnership in all over the world.

MAIN FILMOGRAPHY OF PRODUCER

2023 Buon Compleanno Massimo by Marco Spagnoli
2022 Se fate i bravi by Stefano Collizzoli and Daniele Gaglione
2022 Daniel Pennac: Ho visto Maradona by Ximo Solano
2021 Big North by Dario Accocella
DIRECTOR’S BIOGRAPHY
Documentarian, human rights activist, and community organizer, Will Prosper rose to prominence as the co-founder and spokesperson of a Montreal-based social innovation incubator, Hoodstock. Passionate about cinema from a young age, for the past decade he has been creating documentary works that offer a fresh perspective on underrepresented communities and Afro-descendant cultures in Quebec. His last movie, Kenbe là, until victory is his first feature documentary, produced by the NFB, it won the Audience Award at the RIDM festival (Montreal) in 2019.

SYNOPSIS
Montreal North, August 9, 2008. On a hot summer afternoon, three young men playing dice in Henri Bourassa Park see a patrol car coming towards them. Fifty-seven seconds later, the three are hit by the bullets of a police officer. Fredy Villanueva, an innocent 18-year-old Honduran refugee, is fatally shot under the horrified gaze of his older brother Dany and children playing nearby. According to the police, the officers claimed they feared for their lives as they were surrounded by about twenty youths in the park.

The event sparked Canada’s largest race riot and deeply divided the Province of Quebec, launching the costliest coroner’s inquest in the history of Quebec. Revisiting the tragedy fourteen years later using never before seen archival footage and with exclusive access to the family, the film tells the story of the whitewashing of a police killing by the State and mainstream media. The film paints a unique portrait of Fredy Villanueva’s family and the Black and Brown communities of Montreal North who have been dispossessed of their “story” because of systemic racism and how young activists from the community are fighting to rewrite the narrative.

LOGLINE
2008, Fredy, an innocent 18 y.o. who was playing dice in a park, is killed by the Montreal police, sparking Canada’s largest race riot. While painting a unique portrait of his family and community, the film deconstructs, fourteen years later, the subtle mechanisms of systemic racism in Western societies.
FORMAT / RUNTIME
4K / 100’
Colour
LANGUAGES / LOCATIONS
French / Montreal
BUDGET / FINANCING IN PLACE
€ 562,177 / € 462,177

DIRECTOR’S STATEMENT
As a black director from Montreal North, this story has deeply impacted my life and activism. Directing such a film in a time where polarization has taken hold of public discourse in our Western societies, in a world where nuanced and genuine voices are lost in the noise, is not an easy task. The Villanueva affair is more than an investigation into the crime of the police force. It is the story of marginalized black and brown youths, of a neighborhood, and their quest for respect, social justice and reparation. It is time to speak about the notion of dispossession of the narrative, and to support the self-representation of these communities, of these families, of these youth and of working class neighborhoods like Montreal North, too often referred to by mainstream media as a ghetto. Fredy proposes another narrative about what happened on August 9, 2008 and the series of events that it provoked. It is the opportunity to open a wider conversation on an emblematic event to better question our societies and the status quo. It is our goal to reach the various communities as well as a broad audience in Canada and other countries who are facing similar challenges.

DELEGATE PRODUCTION COMPANY
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DIRECTOR’S STATEMENT
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PRODUCTION COMPANY PROFILE
Peripheria is a Montreal-based production company dedicated to bringing director driven stories to international audiences. Its films have screened in major festivals such as Venice, Berlinale, Sundance, and TIFF. Recent productions include Dancing the Twist in Bamako (Robert Guédiguian) and Oscar shortlisted Night Of The Kings (Philippe Lacôte). The company is currently producing In Cold Light (Maxime Giroux) as well as Fanon (dir. Jean-Claude Barny).

MAIN FILMOGRAPHY OF PRODUCER
2022 Dancing the Twist in Bamako by Robert Guédiguian
2020 Night of the Kings by Philippe Lacôte
2018 Lemonade by Ioana Uricaru

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Gap-financing, Sales, Distribution, Broadcasters.
DIRECTOR’S BIOGRAPHY
Born in 1987, in 2008 he graduated in “Film Direction and Production”. Between 2008 and 2012, he made a series of experimental projects, several video clips, short films and documentaries. In 2013, he wrote and directed the short film Un atto di dolore, which won several national and international awards. Between 2012 and 2015, he shot the documentary Cretcheu, distributed by the Franco-German company Windrose. In 2022 he directed the short film Dalia already selected in many festivals.

SYNOPSIS
Fraus, Sardinia. In a village, surrounded by woods and mountains, a little girl disappears. Deputy Inspector Ivan Toller is investigating the disappearance. During a search of the woods, he discovers the lifeless body of a young woman, Alice, hanging from a tree. Everything suggests a suicide. Alice’s childhood friend Sara is a successful writer of fantasy novels, raised in Fraus and now living abroad. Her perfectly organized life is turned upside down by the death of Alice. Before committing suicide, Alice had tried several times to call Sara, but she could not answer. Moved by guilt and not convinced it is a simple suicide, Sara returns to her old childhood haunts to try and discover the truth. Here, she meets Ivan, and their investigations cross several times, making it clear that the two cases are connected. While the deputy inspector seems lost, Sara plunges headlong into a web of nightmares that becomes ever more tangled as the investigation into Alice’s death becomes an investigation into her own childhood traumas. Using her suspicions and fragmented visions of the past, Sara will reconstruct a dramatic event in her own life going so far as to kill to rid herself of her ghosts.
**DIRECTOR’S STATEMENT**

Writing *From The Dark*, with Francesca Scanu, we wanted to dig inside the characters and deal with important themes (child abuse, the emergence of the removed...). What we approached was a dark tale, full of oppressed and visceral emotions within which the characters wander. *From The Dark* is a journey far away in time and geography, a return to childhood that is all wounds and limits; it is a story about the loss of innocence, fear, and the difficulty of living for people who have had a traumatic past. The lack of conscience and the removed, which comes to the surface powerfully, are the great pillars on which the foundations of our film rest. Through a tight and labyrinthine plot we hope to create a feeling of emotional suspended emotions that play out scene after scene, reconstructing the story of Sara and the other victims of the ‘monster’. However, this is also a story of redemption and rebirth, and I believe that the thriller lends itself well to telling the typical dynamics of a drama. From my personal point of view, the thriller, apart from being a genre with its own rules and prerogatives, is also a great opportunity to explore already known lands under a new lens.

**PRODUCTION COMPANY PROFILE**

La Sarraz Pictures is a film production company based in Turin, Italy, founded by Alessandro Borrelli in 2004. The company’s productions are divided in three main areas: creative documentaries, fiction films and animation. In its almost 20 years of activity, La Sarraz Pictures produced more than twenty-five movies. Its works premiered in the most prestigious international festivals and were distributed in Italy and abroad. La Sarraz Pictures has become for many Authors’ a point of reference for the production and distribution of quality films.

**MAIN FILMOGRAPHY OF PRODUCER**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2023</td>
<td>I Will Not Starve (Non morirò di fame)</td>
<td>Umberto Spinazzola</td>
</tr>
<tr>
<td>2023</td>
<td>El juicio</td>
<td>Ulises de la Orden</td>
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<tr>
<td>2022</td>
<td>Illyricvm</td>
<td>Simon Bogojevic Narath</td>
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<tr>
<td>2022</td>
<td>The Moment of Transition (Il momento di passaggio)</td>
<td>Chiara Marotta</td>
</tr>
<tr>
<td>2021</td>
<td>Chef antonio’s recipes for the revolution</td>
<td>Trevor Graham</td>
</tr>
<tr>
<td>2020</td>
<td>Spaccapietre (Una promessa)</td>
<td>Gianluca and Massimiliano De Serio</td>
</tr>
</tbody>
</table>
DIRECTOR’S BIOGRAPHY
Philippe Riche is a comic book author and animation series creator, writer and director. He has published the graphic novels Pas de chance and L’Association des cas particuliers. After launching Les Chronokids for TF1, he developed Raving Rabbids for Ubisoft Motion Pictures. The series was a global hit. Philippe directed the final season of Oggy et les cafards and the attraction Chasseur de tornade at Futuroscope, named Best Attraction in the World 2022. Girl In The Clouds, his first feature film, allows him to take full advantage of his experience in many fields of animation.

SYNOPSIS
What if fantasy became reality? That’s exactly what happens when Providence, an 11-year-old fangirl of “Earth Sentinels,” (a YA fantasy series about environmental heroes) is entrusted with a magic quill by the books’ enigmatic author. The quill makes everything it writes come true. Seizing her chance, Providence flies off on a dangerous mission to right environmental wrongs. When the quill grants her beloved guinea pig, Airbag, the power to speak and change size, Providence realizes she has a perfect side-kick for her adventure, even though Airbag is full of unsolicited advice. Joining Providence and Airbag, will be a rogue’s gallery of surprising characters. Together, they’ll give her the tools she needs to face the quill’s formidable creator, a nefarious figure willing to wreak havoc and threatening all the Sentinels have done to protect our natural environment.

LOGLINE
Providence, a girl whose whistleblower parents died protecting the environment, is entrusted with a magic quill that makes everything written with it real. She seizes the opportunity to become a hero herself. But if her adventure teaches her to fly, gives a voice to her guinea pig, or launches her on a dangerous journey to Tanzania, it also upsets all her certainties...
## FORMAT / RUNTIME

**HD / 90’**

**Colour**

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## INPIRED BY

A novel by Romain Puértolas, *The Girl who Swallowed a Cloud as Big as the Eiffel Tower*

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## LANGUAGES

**English**

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## BUDGET / FINANCING

€ 13.212.000  /  € 8.500.000

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## MAIN PRODUCTION COMPANY

Brio Films

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## DELEGATE PRODUCTION COMPANY

Brio Films

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## MAIN CONTACT PERSON

Luc Bossi

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## DIRECTOR’S STATEMENT

*Girl in the Clouds* focuses on the duo of Providence, a lively little girl driven by big dreams, and her beloved guinea pig, Airbag, a slightly neurotic parental figure. Their adventure embodies a question: How can a child born in recent years find their place and envision their power over the world when the main, if not the only, future perspective is that of a climate catastrophe? How can we not consider commitment, action, and even dreaming as futile when the task of changing things seems out of reach? Far from irony, I want my film to be based on children’s naivety. It is the soil that builds us up. The place where we draw the memory of who we really are. *The Girl in the Clouds* is the story of a girl who resists reality, the social injunction that wants us to yield to rationality and comply with the spirit of our times. It is a journey driven by disobedience to the order of the world. The film’s approach is to give Providence the power that children never have: the power to change things. The clash this creates between dream and reality allows the film to explore what animation offers that is most creative and relevant in opening young viewers’ eyes to the complexities of life.

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## PRODUCTION COMPANY PROFILE

Founded in 2008, Brio Films is a theatrical film production company headquartered in Paris and New York. With a focus on feature films in English and French, the company works with internationally renowned directors and talents with the the goal of getting them a theatrical release all over the world. Brio Films has produced Ken Scott’s *The Extraordinary Journey of the Fakir* with Sony France or Michel Gondry’s *Mood Indigo* with Studiocanal. It supports the long-term visions of creative, bold filmmakers and groundbreaking and original stories.

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## MAIN FILMOGRAPHY OF PRODUCER

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
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<tr>
<td>2018</td>
<td><em>The Extraordinary Journey of the Fakir</em></td>
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</tr>
<tr>
<td>2013</td>
<td><em>Mood Indigo</em> (L’Ecume des jours)</td>
<td>Michel Gondry</td>
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<td>2013</td>
<td><em>The Mark of Angels</em></td>
<td>Sylvain White</td>
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<tr>
<td>2011</td>
<td><em>The Prey</em></td>
<td>Eric Valette</td>
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## GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Investors, Co-producers and Gap-Financiers targeting a global 3D animation audience and believing in the power of original stories in theaters.
DIRECTOR’S BIOGRAPHY
György Pálfi was born in 1974 in Budapest. He started shooting experimental Super 8 movies and began making a name for himself while still in school at Budapest’s Theater and Film Academy (1995–2002) where he studied direction. He drew international attention with his writer-director feature debut Hukkle, honored with a European Film Award for Discovery of the Year, and at more than 100 festivals in the world. His second feature, Taxidermia debuted at Cannes Un Certain Regardes and among several prizes received the Best Director Award at the 2006 Transylvania International Film Festival and Antalya IFF. After his experimental improvisation movie, I Am Not Your Friend his fourth long feature Final Cut – Ladies and Gentlemen was the closing film of Cannes Classics in 2012. All together he directed seven long features, many shorts, theater plays, VR360 shorts and also commercials and music videos so far.

SYNOPSIS
The main character of the movie is a Hen, and thus the main setting is a chicken-run. This hen wants little chicks really bad. Her own chicks. But the farmer always takes the eggs away for an omelet or some other pastry. For the other hens, this is daily routine, they succumb to this way of life. But not to our hero, which makes her special - besides her childhood scar. She decides to hide her eggs from the Farmer and hatch them. But she hides them to places where the Farmer finds and takes them again; once in the hat of the farmer, or under his bed, and once even by taking on an exciting journey to find a calmer home. By the end of the movie, after many hardships, she hatches her eggs and the little chicks are born. The only reason she can be happy is due to the absence of the Farmer, who no longer need the eggs. The essential element of the movie, in reality, is the story of the Farmer, that we watch from the point of view of the Hen.

This is a story about compromises, the village farmer has to put up with more and more from the local Boss. When will he have enough? When will the everyday person say, this is how far I go and no more? Can one avoid tragedy? We only see from the human world as much as a hen can, but still enough to observe the tragic story, where people are killing each other, and the left alone animal kingdom can fulfill their dreams.

The viewer is watching a heartfelt animal-movie, but slowly the tragic backstory and reality take shape and sneak in through the door of the chicken-run. From a structural standpoint, the story of the Hen heads towards completion. The human story heads towards collapse. Hence, the story of the Hen is only the vehicle for the movie, while the Farmer’s is the main, important storyline.
**DIRECTOR'S STATEMENT**

As an author, I see migration as an important task to deal with not only at the level of the daily news, but to tell it through a unique story, a unique perspective, in a way that is valid around the world. My film is basically about responsibility and involvement in a very intense dramatic situation. Using the basic mechanisms of ancient Greek tragedies it shows individual fates, but it deals with a universal problem that is at the core of all humanity: whether individuals can be absolved of moral responsibility if they are only passive participants in events.

The plot is multi-layered, like a hologram, showing the same picture in different planes and dimensions, through two different fates. One is the life of a hen, the other of a man. The hen’s story, which is in the foreground of the film, is an upbeat, Hollywood-type one with an (apparent) happy ending. It tells about how the protagonist, through persistent struggle, achieves her goal and realises the dream she has set for herself. However the Man’s story behind hers is downward-sloping, in the manner of classical tragedies, and bears the hallmarks of an auteur film. Though the two stories are interdependent, intertwined and, although driven by different goals and motivations, they are inseparable.

I’m planning to combine different directing methods. While I focus on authenticity and approach it from a documentary point of view when choosing the location and the characters, I want to use nature film methods when filming the chickens and the animals. At the same time, the camera movement and imagery follow the style of old classic Hollywood films from the 1950s. These three together give the film its own distinctive, unmistakable aesthetic.

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**PRODUCTION COMPANY PROFILE**

The producers Karl Baumgartner († 2014) and Thanassis Karathanos formed the company Pallas Film in Halle/Germany in 2003 with the intention to produce films on a high artistic level for the national and international market, that celebrate festival and cinema successes worldwide.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2023 Four Daughters by Kauther Ben Hania
- 2022 Mariupolis 2 by Mantas Kvedaravicius
- 2022 Mediterranean Fever by Maha Haj
- 2021 The Gravedigger’s Wile by Khadr Ahmed
- 2019 It Must Be Heaven by Elia Suleiman
- 2018 Ayka by Sergej Dvortsevoy

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**DIRECTOR AND WRITER**

György Pálfi, Thanassis Karathanos

**PRODUCER**

Thanassis Karathanos

**DELEGATE PRODUCTION COMPANY**

Pallas Film

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**FORMAT / RUNTIME**

digital / 90’

**LANGUAGES / LOCATIONS**

Greek / Greece

**BUDGET / FINANCING IN PLACE**

€ 1.500.000 / € 1.100.000

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**MAIN PRODUCTION COMPANY**

Pallas Film

**CO-PRODUCTION COMPANIES**

Viewmaster Films, Twenty Twenty Vision

**PARTNERS ATTACHED**

MDM, ZDF-Arte, EKOME, ERT, MK2, MBB (Medienboard Berlin Brandenburg)

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**CREATIVE TEAM**

György Pálfi, Director and Writer
Zsófia Ruttkay, Writer
Thanassis Karathanos, Martin Hampel, Kostas Lambropoulos, Producers
Giorgios Karvelas, DoP

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**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

Film Financiers, Investors, Distributor, Broadcasters.
DIRECTOR’S BIOGRAPHY
Graduated in South Asian Studies at Cambridge and in Screen Documentary at Goldsmiths, Adele Tulli completed a practice-based PhD at Roehampton University. Documentary filmmaker and film lecturer, she directed award-winning films such as 365 without 377 (2011) and Rebel Menopause (2015), both films have been broadcasted internationally and screened at numerous international festivals. In 2019 she released Normal produced by FilmAffair with Ginestra Film (Sweden), Luce Cinecittà, AAMOD, Rai, Eurimages LAB Award 2018, premiere in Berlinale/Panorama 2019, theatrical release in Italy, UK and Germany.

LOGLINE
Smartphones and computers are no longer just devices that we use. They have become the place where we live: how much has our relationship with the physical world changed? Invisible is an immersive experience that explores the anthropological transformation in the digital era, offering a poetic response to the current, at times disquieting, relationship between technology and humanity. It is conceived as a creative documentary combining filmed material with digital content resulting in a full sensory journey through the core issues of the digital age. There are no answers, only questions.

SYNOPSIS
An associative mosaic of stories sheds light on the many aspects of living in a digitized and hyper-connected world. Several characters followed in their everyday interactions invite us to reflect on some of the major topics connected to the digital present, from virtual intimacy to selfie culture, from internet addiction disorders to the blurring of boundaries between physical and meta experiences. The different situations follow one another according to a sort of algorithmic logic, a multiform kaleidoscope where the cohesive element is given by the system that contains them: the Internet.

The story of these digitally-extended existences is interwoven with fragments of videos fetched from the web: a vortex of paradoxical, nonsensical and viral images simulating the frenetic and sometimes disturbing feed of our social networks. This state of ‘flux’ is sometimes interrupted by evocative images of the physical and concrete geography that sustains the virtual world: data centres in desolate and remote landscapes, kilometres of submarine fibre-optic cables that cross oceans, as well as massive dumping grounds of electronic waste.
According to our common everyday understanding, ‘reality’ was confined to the domain of physical things, and corporeal human relations. Recently however, we are experiencing a new ‘reality’, where the boundaries between real and virtual become not only blurred but obsolete. New man-machine interfaces have completely hybridized the world as we knew it. The film sketches fragments of the daily life of a series of individuals who interact with digital devices connected to the Web. The devices they use are gazing machines, recording the surroundings in a wide variety of formats, resolutions and styles. A deep reflection on the image, on its nature, is central in the film, as it intends to evoke the sense of a mechanical gaze that records everything, all the time, and does not depend on who is behind or in front of the lens, but rather destroys these boundaries. An omnipresent gaze that becomes so familiar and close that it is no longer perceived, recording the great paradox of our times, which see us hyper-connected and isolated at the same time, with most of our interactions taking place not in the presence of bodies, but alone in front of a screen.
DIRECTORS BIOGRAPHIES

Pietra Brettkelly is a Sundance award-winning and three times Oscar-selected director and writer. She is the inaugural 2019 New Zealand Arts Laureate in Documentary, and a member of the Academy of Motion Picture Arts and Sciences. Her films have premiered in Competition at five of the world’s top six film festivals.

Justin Pemberton is an acclaimed LGBTQI+ filmmaker with Emmy-nominated feature documentaries under his belt. His latest film is an adaptation of economist Thomas Piketty’s NY Times bestseller Capital in the Twenty-First Century.

SYNOPSIS

Jacinda Ardern has been a unique magnet for hope in a world looking for political difference – the world’s youngest leader, female, unmarried, pregnant during her tenure she formed the most diverse government in her country’s history, banned assault rifles, lead one of the world’s most successful responses to the Covid Pandemic, delivered the lowest unemployment rate ever, refused to say the terrorist’s name responsible for the Christchurch mosque massacre, and held her baby before delivering her address to the UN General Assembly. But this behaviour also brewed a hate that festered. It created vitriol on a level never before seen, with a stream of death threats and violent abuse that culminated in her emotional resignation mid-second-term, saying, “I know what this job takes. I no longer have enough in the tank to do it justice.”.

Told through a bold mash-up of peer and personal sourced material, social media, memes, international late-night chat shows, breakfast television and news, Jacindamania reveals the extremity of responses triggered by Jacinda Ardern, juxtaposed with a celebration of female empowerment and a new kind of leadership, around compassion and kindness.

LOGLINE

Jacindamania tracks the rise and fall of the world’s youngest female leader, a social excavation which explores how the mania that embraced her collided with a backlash of hate. An arresting feature documentary told through a bold mash-up of media, peer and personal archive.
DIRECTORS STATEMENT
Creatively montaging beats from media and personal archive sources, Jacindamania weaves together a fluent dialogue from different corners of society. The film thematically structures around key moments in Ardern’s reign - her response to the Christchurch mosque shootings which propels her directly into the centre of the US gun-law debate after banning ownership of semi-automatic weapons. This, combined with images of her wearing a hijab, sparks international debate (and attack) centred around her unique feminine style of leadership. By highlighting themes and motifs emerging from the archive it will be as if Jacinda Ardern is reflected through a fun-house mirror which distorts her message. For some, Jacinda appears almost as a hallucination – with her progressive liberalism setting off a backlash that far dwarfs the extent of her progress. We will employ high quality artfully shot b-roll to set scenes and create space. Jacindamania will also utilise an eclectic range of pre-existing music from popular, cinematic, industrial and classical sources. In the style of Moonage Daydream and Senna, we reflect on what the mania around Jacinda Ardern means for the mindset of the world.

PRODUCTION COMPANY PROFILE
PBK Limited’s documentaries have been acquired by BBC Storyville, Netflix, AVRO Netherlands, YLE Finland, SVT Sweden, TVNZ and SBS Australia. A collection of the company’s films have screened at the Uffizi Gallery, Florence and MOMA, New York. PBK Ltd has previously received support from the New Zealand Film Commission, the Sundance Institute, Gucci Tribeca Fund, BritDoc and the Binger Film Lab. As company director Pietra Brettkelly is a three times Sundance Institute alum having attended the Creative Producing Labs twice and the Edit and Documentary Lab, both invitation-only events.

MAIN FILMOGRAPHY OF PRODUCER
2018 Yellow Is Forbidden by Pietra Brettkelly
2015 A Flickering Truth by Pietra Brettkelly
2012 Maori Boy Genius by Pietra Brettkelly
2008 The Art Star and the Sudanese Twins by Pietra Brettkelly
2003 Beauty Will Save the World by Pietra Brettkelly
DIRECTORS BIOGRAPHIES

Guylaine Maroist is a Canadian filmmaker, screenwriter, journalist and musician. Eric Ruel is a Canadian producer and filmmaker who first made his name as an editor for the National Film Board before founding La Ruelle Films with Guylaine Maroist. Both are passionate about vital issues such as the nuclear threat (Time Bombs and Gentilly or Not to Be) and the resurgence of sexism on social media (Backlash: Misogyny in the Digital Age). They also offer a fresh take on political issues (Disunited States of Canada and God Save Justin Trudeau).

SYNOPSIS

It always happens the same way. There’s interference in the TV signal. Then noise. From his home at the top of a hill in Canada’s snowy Laurentian Mountains, a man sees several triangular objects in the sky. It happens once or twice a week. Others in his town have witnessed the same phenomenon. Could the triangles really be extraterrestrial spacecraft? This is the starting point of a radically original investigation where cinema-verité meets sci-fi.

In a world where so much information comes from the Internet, where it is distorted by fake news, the question is crucial: how can we distinguish what is true from what is false? For the first time, eminent scientists from the UK (Oxford), France (Paris- Diderot) and the US (Harvard) speak out and present their research. What they have to say is astonishing: according to them, we are being visited by extraterrestrials. The proof? These men of science cite an enormous amount of it, and there are many credible witnesses. Should we believe them? Everything is possible; everything is doubtful until proven true. Pursuing all these avenues will lead us to...

Nothing but the truth about extraterrestrials.
DIRECTORS STATEMENT

Let's be clear: This film is not going to be just another TV documentary about UFOs. In Nothing but the Truth about Extraterrestrials, we will look at ufology in a completely new way. We want to make an original documentary backed by rigorous research. This blue-chip film will be among the best of scientific documentaries.

We want to offer a new perspective on this popular subject. This auteur-driven documentary has a clear point of view: we don't know... and we want to know.

This film is a journey that will be engaging, compelling and fun. We will deliver a cinematic film that follows a narrative structure similar to that of a thriller. Like any good true crime documentary, the film's appeal will be in its ambiguity, allowing the audience to play detective. There will be many turning points in the story: we will believe, disbelieve, believe again, doubt, perhaps panic. Our intention is to allow the filmmaker and the audience to find common ground. We want the film to get people thinking not only about ETs but also about the nature of reality. We want to create space for the audience to reflect and be transformed, just as the filmmaker becomes at the end of her journey.

PRODUCTION COMPANY PROFILE

La Ruelle Films is an award-winning documentary film production company based in Montreal, Quebec and led by Guylaine Maroist and Eric Ruel. La Ruelle not only produces feature-length documentaries and TV series, but also interactive digital projects and urban video projections. Thanks to the extensive research and rigorous work carried out by their multidisciplinary, experienced and extremely curious team, La Ruelle produces large-scale projects which offer new and powerful perspectives.

MAIN FILMOGRAPHY OF PRODUCER

2022  Backlash: Misogyny in the Digital Age by Guylaine Maroist and Léa Clermont-Dion
2020  Jukebox by Guylaine Maroist and Eric Ruel
2017  Expo67: Mission Impossible by Guylaine Maroist, Eric Ruel and Michel Barbeau
2014  God Save Justin Trudeau by Guylaine Maroist and Eric Ruel
2012  Disunited States of Canada by Guylaine Maroist and Eric Ruel
2012  Gentilly or Not to Be by Guylaine Maroist and Eric Ruel
DIRECTOR’S BIOGRAPHY
Growing up in Vietnam in the 1960’s, with his parents running a movie house, he went to France and to the United States to complete his Ph.D. in physics and worked for two decades in acoustics and quantum electronics. The arrival of his son reawakened his love for cinema that led him to studying filmmaking at UCLA Extension. Witnessing his father dying and his son growing up inspired his first feature, *Buffalo Boy* (2004 - Youth Jury award Locarno, Vietnam entry to Oscars, Fipresci award Palm Springs). His second feature, *Nuoc 2030*, a speculative film about the effect of global climate change on a couple’s life in South Vietnam in 2030, was the opening film of Panorama Berlinale (2014 - Sloan award Tribeca).

SYNOPSIS
The arrival of the Allied troops in South Vietnam in 1965 abruptly changes the unspoiled nature of Quang’s (8) hometown. But it also brings new opportunities; his parents, in dire financial straits, decide to reopen the family’s movie house. Quang is quickly hooked by the sensual reveries of Brigitte Bardot, Kurosawa’s Samurais and John Ford’s cowboys.

His own family becomes more and more divided, with his absent father dealing with politics in Saigon, his mother longing for her deceased brother, and his two cousins, his father figures, both working at the cinema but divided by the war and politics.

When the Cold War turns hot, Quang, now adolescent, develops an affection for SA, his classmate and childhood friend. But prostitution and drugs flow into the town, with violent contests of sexuality and masculinity, as Quang reaches sexual awakening with Cat, a GI’s bar girl.

The war is now killing his closest friends and his dearest cousins, throwing Quang into a crisis to get a sense of this mad world. But the movie house somehow remains a place for people to watch their lives, hopes, loves and deaths, reflected on the screen in the inferno of the Vietnam War.

LOGLINE
In 1960s Vietnam, a family-run movie house becomes a haven for an eight-year-old boy who learns on the magic of cinema to make friends during wartime. Soon he learns about love, sex and his tragic family history, all while struggling to make sense of a world being undone by war.
Venice Gap-Financing Market • Picturehouse

FORMAT / RUNTIME
Digital 4K / 100' Colour

LANGUAGES / LOCATIONS
Vietnamese / Vietnam

BUDGET / FINANCING IN PLACE
€ 1.500.000 / € 1.092.000

MAIN PRODUCTION COMPANY
Girelle, East Films

CO-PRODUCTION COMPANIES
Add Oil Films, Daluyong Studios

PARTNERS ATTACHED
HK Film

CREATIVE TEAM
Minh Nguyen-Vo, Director and Writer
Johann Chapelan, Main Producer
Phan Gia Nhat Linh, Bao Nguyen, Nguyen Trinh Hoan, Alemberg Ang, Silvia Wong, Co-producers

DELEGATE PRODUCTION COMPANY
Girelle Production

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DIRECTOR’S STATEMENT
Having lived through the Vietnam War during my childhood, I have always been very troubled that our recent history has only been told mainly from the viewpoints of Americans. We need to tell our story, one of the most dramatic events in the history of both Vietnam and the US.

Growing up mainly with my mother, I watched her struggle to reopen the family-owned cinema that was founded by my grandfather. It serves not only as the main setting for the film but also a place that projects possible worlds beyond the war, where real violence can be turned into fantasy and cinema becomes the condition for life besieged by death.

I have always been conscious about the benefits and risks of being so close to the material. I believe a story should reflect the feelings of the time and space where it is set, only with the anger, bitterness and excitement that a personal story deserves.

Fragmented memories scattered over decades ago, from the conflict between my absent father and my resilient mother to the image of corpses hanged on telegraph poles have haunted me for years. Vietnam is preparing to celebrate the 50th anniversary of the reunification of the country in 2025, two years from now. The time to make Picturehouse is now.

PRODUCTION COMPANY PROFILE
Created in 2006, Girelle is producing documentary, animation and multimedia, with more than 80 creative documentaries on arts, drawing, music, painting, architecture, social and environmental issues. It started Asian feature co-productions with Rehana (2021) which was the first Bangladeshi film selected in Cannes official selection, and is currently in post-production of I, The Song by Dechen Roder (Bhutan). It currently developing projects with Indonesia, Philippines and Taiwan.

MAIN FILMOGRAPHY OF PRODUCER
2023 I, the Song by Dechen Roder
2021 Rehana by A.M. Saad (associate)
2018 Friday and Friday by Sathapranavan
2014 – 2023 Various documentaries and shortfilms

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Sales agent, Co-producers, Financiers and Distributors mainly from Europe.
DIRECTOR’S BIOGRAPHY
Dmytro Kashuba is a Ukrainian film director, writer, and artist. He graduated from the London Film Academy with his feature film Adam & Eve in 2018, which received an award for directing. Kashuba entered the film industry in 2015 with the goal of developing a poetic cinematic language in Ukraine, utilizing an abundance of poetic imagery, tempo, and rhythm as primary storytelling tools. While respecting Ukraine’s cinematic heritage, he shifts the focus of storytelling to a purely visual narrative, intentionally blurring the cause-and-effect chain of the story to evoke a visceral response and avoid unnecessary details. He is a dedicated proponent of national culture as the foundation of filmmaking and emphasizes the filmmakers’ profound responsibility towards their audience.

SYNOPSIS
Manyu, a 14-year-old girl from a small village in the Ukrainian steppe, grazes horses on a collective farm with other neighboring children. They bring the horses to a field on the Air Balloon route, where tourists from Kyiv can feed them and take photos for a small fee. One day, Manyu discovers that the Blue Horse, her buddy Lyoshka's favorite horse, has escaped from the stables. Lyoshka had passed away, making the horse even more precious. Determined to find it, Manyu and the other children decide to search for the horse, despite being warned by the elders not to go to the “Bald Mountain”, where tragedy struck last year.

Disobeying the elders, the children leave their homes in the middle of the night. They journey through the night, traversing a forest, a field, a river, and finally, a foggy area. Under the forest’s canopy, their voices are taken away; the field robs them of sleep, and the river steals their memories. Gradually, Manyu’s friends disappear in the fog one by one. Manyu encounters her parents, whom she had never seen before, but they vanish, leaving her lost in their world. Surrounded by solitude, Manyu’s world begins to crumble. Life gradually fades away from her private world: spiders weave webs over unused furniture within two hours, cutlery darkens, black bugs infest her clothes, the stove no longer provides warmth and light, and even the stray dogs abandon the village, leaving silence behind.

Desperate, Manyu finds the house of a witch rumored to have “eaten her children” and finds solace in the arms of a woman whose pain surpasses her own. The witch heals Manyu using an ancient practice once used by women in this land before the Soviet era. Finally able to rest, Manyu falls asleep.

She awakens to find herself in a circle of women who live in harmony with nature and draw strength from their deep ancestral connections. Together, they tend to their cows, celebrate forgotten holidays, and experience joy and laughter. They possess extensive knowledge of the stars because the stars are their home.
DIRECTOR’S STATEMENT
We discovered the old Ukrainian tradition that has been lost during Russian/Soviet period. This tradition is called the Sacred Singing, and can be performed for a woman who suffers and needs healing by another woman who has suffered more. The name of the Sacred Song didn’t remain in history, however the closest analog still exists in South America and is called Icaros.

The main idea is that not the song but the singing itself is a medicine. However not only the story matters. We respect our legacy – the Ukrainian poetic cinema tradition, established by Dovzhenko, and famous in 1930th and 40th, and we pay a massive attention to the cinema heritage.

All the film is filled with an importance of the roots, of national culture in the most ancient pre-christian version: ancient healing practices, protective meanings of the ancient symbols, sacred power of senior females in connecting world of alive with subtile world, as well as connection between the modern Ukrainian society and its roots, - and to do it in the most poetic way. We have intention to attract attention of Ukrainian audience to their deep roots as well as attention of any other audience to their own roots. Because roots matters.

PRODUCTION COMPANY PROFILE
Sarke Studio Ukraine was founded with a clear vision to be a film production company dedicated to producing Ukrainian films. The company’s primary focus lies in the production of feature films and documentaries. Presently, Sarke Studio aims to collaborate with emerging directors who aspire to develop Ukraine’s cinematic traditions while also telling stories that are significant to the modern Ukrainian society and have a global appeal.

MAIN FILMOGRAPHY OF PRODUCER
2021 Cancer hermit, Escape master by Vera Kalchenko
2020 Legacy of Lies by Adrian Bol
2020 Twins by Eva Netman
2016 The Bird by Olga Gibelinda
2014 Kobzar by Taras Tkachenko and Sergei Sotnichenko
DIRECTORS BIOGRAPHIES
Six-time Academy Award nominee Jim Sheridan is renowned for directing critically acclaimed films like My Left Foot, The Field, and In the Name of the Father with which he won the Golden Bear in 1994. He helmed productions for major studios starring Daniel Craig, Naomi Watts, Tobey Maguire, Jake Gyllenhaal and Natalie Portman. Sheridan has been nominated for several awards including Golden Globes, WGA, BAFTA and Spirit Awards.

David Merriman is an Irish artist and filmmaker. He directed the award winning The State Of Being Human in 2014 and the Sheridan-produced Rock Against Homelessness in 2020.

LOGLINE
Using fiction to question reality, the filmmakers embark on a journey through facts, lies and convenient truths behind an unsolved mystery, giving back the victim a voice that was abruptly interrupted and helping those grieving find closure.

SYNOPSIS
In their hybrid documentary, Jim Sheridan and David Merriman use fiction to challenge the false narrative surrounding the polarising murder of Sophie Toscan du Plantier. Throughout the film, Jim Sheridan takes centre stage as both a central character and a guide, leading the audience through a series of shifts between reality and fiction. This seamless interplay between fact and imagination occurs within the confines of a film studio, serving as a meta-space where the real individuals involved in the story coexist with actors portraying their roles.

This device creates a fascinating recursive loop of representation, a game of constant ‘mise en abyme,’ wherein the smaller story within the studio mirrors the larger narrative. A fictionalised Sophie, portrayed in her after-life, assumes the role of a ghost-like character and accompanies Jim in his quest, deepening the audience’s connection to the story. By combining elements and techniques, the film invites viewers to join Jim and Sophie’s journey, navigating a complex web of information and exploring justice and grief. “Re-creation” delves into the search for truth while examining the universal human experience of coping with loss.
**DIRECTORS STATEMENT**

Sophie’s character is like the ghost in Hamlet setting the dramatic events in motion. She is calling us to attend to the origin of her murder.

She is an angel but not an avenging one. It is as if her memory has been erased by the trauma and she is engaging in those events as if in a psychiatric setting. She is enraged that her past life has been taken from her, the life she lived, and now she is seen only as a victim. She wants us to understand what she was like as a person of flesh and blood.

The effect of Sophie’s character on us is like the one of the woman in Vertigo where the detective is pursuing a person who is dead. It should have a disorienting effect.

Sophie will appear as the most real character in the drama. She comes back from the dead in a shamanic way to set the living on the healing path.

The movie set on a soundstage is a nether world between this world and the next. We will need to feel that the unreal can be more real than life itself. Re-creation is about an unprocessed grief. It’s about an unsolved murder.

It's about how narrative in the media spreads like a virus and that narrative can be nearly impossible to change. Nearly.

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**PRODUCTION COMPANY PROFILE**

Hell's Kitchen Ltd was established in 1993 by Jim Sheridan. It quickly emerged with critical acclaim with its debut productions *Into the West* and *In the Name of the Father*, building on Jim’s earlier successes with *The Field* and *My Left Foot*.

It has also fostered the voices of other up-and-coming Irish talent such as Paul Greengrass for his breakthrough movie *Bloody Sunday* and Academy Award winning directors Terry George and John Carney.

Hell’s Kitchen signed deals for distribution and sales with Paramount, NBCU, Sony, Disney among its filmography.

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**MAIN FILMOGRAPHY OF PRODUCER**

- 2016 *The Secret Scripture* by Jim Sheridan
- 2011 *Dream House* by Jim Sheridan
- 2009 *Brothers* by Jim Sheridan
- 2005 *Get Rich or Die Tryin’* by Jim Sheridan
- 2002 *In America* by Jim Sheridan
- 1997 *The Boxer* by Jim Sheridan
- 1993 *In the Name of the Father* by Jim Sheridan
DIRECTOR’S BIOGRAPHY
Megha Ramaswamy is a filmmaker & writer based in Mumbai. Her short films Newborns (2014), Bunny (2015) and Lalanna’s Song (2020) have traveled to multiple international festivals including the acclaimed TIFF, Clermont Ferrand and Cork, winning top honors for their powerful storytelling and innovative technique. Megha’s first feature film What Are The Odds? (2020) was exclusively released worldwide on Netflix. Megha is currently residing in Berlin as a participant of the prestigious Berlin Artist in Residence program, where she further develops her upcoming feature Reshma Shera.

SYNOPSIS
Hailing from an austere, ritualistic close-knit mining community, Reshma, 9, works as a sorter in an illegal mica mine. Following the death of her mother in a mining accident, she is betrothed to the mine owner’s son, Beenu, 10, while also being deemed ill-fated by the village elder owing to a stubborn dogtooth rooted in her upper jaw. Going by their age old custom to ward off evil luck such as hers, the villagers ready Shera, an ensnared pariah dog as the groom to marry a confused and disheartened Reshma, before she can marry her future husband. Initially embarrassed by her unlikely canine husband, Reshma eventually experiences Shera’s unconditional camaraderie. They forge a tight bond together, experiencing the harsh realities of life in the unforgiving and ruinous landscape of India’s mining heartland. Their fates take a woeful turn when, in an effort to defend her in a fight, Shera is condemned to death by Reshma’s future father-in-law for attacking Reshma’s offender, none other than Beenu, her intended.

LOGLINE
When nine-year-old Reshma, an underage mine worker, is forced to marry a dog, Shera, she makes an unlikely friend as she endures the harsh, unforgiving and unjust reality of India’s exploitative mining heartland, finally rebelling her way out.
DIRECTOR’S STATEMENT
A few years ago, I came across an article: Girl marries stray dog as part of Indian tribal ritual to ward off evil spirits. I marvelled at the myriad shades of India. What a curious country, that is home to me, a city-dwelling, independent-minded filmmaker and a child who has to be wedded to a dog before she can marry her “true” husband. This story had to be told, I thought.

'Reshma Shera' is a simple tale of friendship layered by a visual narrative that aims to be a lucid observation of the current state of disparities that makes India an uneven country. The film will be shot in actual forests, mica mines, and coal mines of Jharkhand, to capture a state of realism. The production design will be minimal, evolving from the available geographies of the area. The visuals will be stark, lacking a heavy reliance on bright colours to concentrate on its characters. This simplicity is telling of the fable-like form of the story. Without pointing fingers, the narrative explains how generations of conditioning and economic restraints can make us accept oppressive practices; Reshma becomes a metaphor. She represents a rebellion against oppression – patriarchal, societal and economical.

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Investors, Co-producers, Sales Agents and Festival programmers. Specifically from, but not limited to, Europe and Asia.

DIRECTOR'S STATEMENT
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GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Investors, Co-producers, Sales Agents and Festival programmers. Specifically from, but not limited to, Europe and Asia.
DIRECTOR'S BIOGRAPHY
Anca Damian’s second feature the animated Crulic: The Path to Beyond (2011, Cristal Award in Annecy), has been selected in more than 150 international festivals like Locarno IFF, Telluride, New Director New Films, and received more than 35 international prizes. Her extensive filmography includes The Magic Mountain (2015), Marona’s Fantastic Tale (2019), The Island (2022). Her films were distributed worldwide and she has been awarded with numerous international prizes, including Cristal at Annecy.

SYNOPSIS
In a township in Zimbabwe, ironically called “Los Angeles”, water is scarce and the Aquatic Goddess Magagsi has disappeared. There where water once flowed, teeming with fish, ensuring the prosperity of the inhabitants, all that remains now is a dried-up riverbed and gaping holes left behind by greedy gold diggers. This is the playground of Loveness, a little albino girl, and her friends, Dumi and Gloria, the Misfits gang, who dream only of being far far away. Much like Grace, Loveness’s mother, who’s got it into her head to send her off to Canada to offer her a better future, and also to protect her from the local superstitions. But a strange encounter with an eccentric madman, King Black, makes Loveness change her plans. Misfits’ games, to climb a tree where they have their spaceship, or re-enacting Star Wars, seem just a preparation for the mission to travel in time. They have to find the Goddess Nomazulu for only she can bring the water back to Los Angeles, but to succeed that they have to understand that we are part of the nature and all we have to learn is to love!
Anca Damian, Director, Writer and Producer
Sebastien Onomo, Producer

DIRECTOR’S STATEMENT
The idea for this script came to me when I happened to read a news story about some children in Zimbabwe who claimed they’d seen aliens. According to these strange visitors, Men were not taking good care of the Earth! A mirror from outer space confronted us with our own disturbing truth. I started to develop this idea of a mirror between space and time, between the past, present and future, as a solution to the ills that mankind is today experiencing.

What if, instead of being divided because of the colour of our skin, nationality, gender, age or religion, we could simply connect with one another? What if, instead of seeing ourselves as the owners of Nature all around us, we saw ourselves rather as its “gardeners”? What if we imagined a better world and brought it to life? Telling a story that would allow both children and adults to have a different approach not only to our connection to one another, but also to our planet. Life is a lesson in (unconditional) love, a theme that runs throughout all my films. The beginning of a long search, and the first to join me was Zimbabwean novelist NoViolet Bulawayo who assisted me with the writing of the script.

PRODUCTION COMPANIES PROFILE
Aparte Film became an established company for long feature animations starting with Crulic: The Path to Beyond (2011, Cristal Award in Annecy), selected in more than 150 international festivals like Locarno IFF, Telluride, New Director new films, and received more than 35 international prizes. The extended filmography includes The Magic Mountain (2015), Marona’s Fantastic Tale (2019), The Island (2022). The films were distributed worldwide and she has been awarded with numerous international prizes, including Cristal at Annecy.

Special Touch Studios is a production company whose ambition is to renew the imagination by proposing other views on the world. An editorial line focused on Africa, the Caribbean, Asia and the Urban Cultures and the emergence of talents carrying strong stories with a universal dimension.
DIRECTOR’S BIOGRAPHY
Alicia Scherson is a filmmaker based in Chile. Her internationally acclaimed feature films include Play (2005), Turistas (2009), and Il Futuro (2013), an adaptation of Roberto Bolano’s Una novelita lumpen, which won awards at Sundance and Rotterdam. She co-directed the film Family Life (2017) with Cristian Jimenez, an adaptation of a short story by Alejandro Zambra, and co-directed the TV series Invisible Heroes (2019), produced by Parox and YLE Finland. She’s a member of the Academy of Motion Pictures Arts and Sciences.

SYNOPSIS
In 1989, amidst political tension post the “NO” vote to Pinochet, American tourist Hugo Berger and his girlfriend Ingrid arrive in a Chilean beach town. The couple check into a Pacific-facing hotel, intending to relax and improve their Spanish. Hugo also wants to practice Third Reich, a complex war board game at which he excels. Soon, they meet Charly and Lola, another tourist couple and together they go to dance to 80’s music and to enjoy the crowded beach.

One day, Charly goes missing while wind-surfing. After useless days of search they all want to give up and go back home. But Hugo decides to stay, he needs to solve the mystery of Charly’s disappearance. But what he doesn’t tell Ingrid is that he finally managed to kiss Miss Else, the fascinating owner of the hotel. In search of a game rival, Hugo befriends ‘El Quemado’, a mysterious beach worker with his face disfigured. He will play with the Allies and Hugo with the Nazis during several nights.

Hugo becomes paranoid and restless but he doesn’t leave. Life and game start to blend and the southern country reveals itself as a dangerous and delirious place, as much as Hugo’s mind.
DIRECTOR’S STATEMENT

Summer War is a film based on Roberto Bolaño’s novel “The Third Reich”, which tells the story of a man lost in his obsessions while on vacation at a seaside resort. The protagonist, Berger, becomes obsessed with gambling, war, teenage love, and the mystery of a man’s disappearance at sea, as well as the burnt man he sees as a rival. As he becomes increasingly fixated on his obsessions, Berger crosses an invisible border and becomes an intruder, disrupting the hygienic relationship visitors should maintain with the place.

Set in Chile at the end of the dictatorship, the film humorously portrays the beach tourism of the late 80s and the absurd behavior of characters who act in an obtuse and impulsive manner. The dark and slow transition to democracy in Chile functions as a thick and muddy water in which the adventure takes place, and Berger sinks irreversibly into the mud.

PRODUCTION COMPANY PROFILE

Based in Santiago, Chile, Araucaria Cine features new voices from Chile and Latin America led by producer Isabel Orellana Guarello.

Its films include White Death (2014), You’ll Never Be Alone (2016), Petit Frère (2018), Inmersión (2021), The Veteran (2022) and Another Sun (2023), which have won awards at Berlinale, Locarno, Karlovy Vary, DOK Leipzig, among many other festivals around the world.

With a decade of experience the company has cemented its presence in major film markets, while successfully distributing its productions to audiences worldwide.

MAIN FILMOGRAPHY OF PRODUCER

2023 Another Sun by Francisco Rodriguez
2022 The Veteran by Jeronimo Rodriguez
2021 Inmersión by Nicolas Postiglione
2018 Petit Frère by Roberto Collio and Rodrigo Robledo
2016 You’ll Never Be Alone by Alex Anwandter
2014 White Death by Roberto Collio
DIRECTOR'S BIOGRAPHY
Laila Abbas started her career in television. With a degree in Business Administration she dealt with the huge responsibilities of the TV world for over five years. But her passion to tell stories drove her to pursue writing and filmmaking. She was awarded the Said Foundation scholarship to do her Masters in Film & TV Producing at Royal Holloway University in the UK. Laila writes and directs and also works with multiple organizations as a screenwriting and filmmaking trainer. Her Filmography includes, among others: The Chair (Short, 2018), Madam El (Short, 2017), Ice&Dust (Short, 2014).

SYNOPSIS
Mariam’s father dies and leaves a large amount of money in the bank. Mariam’s sister, Noura, convinces her to take this money out of the bank before their brother finds out about the father’s death and claims half of the money. According to inheritance law, the brother gets double what the sister gets. Noura uses her father’s checkbook and writes herself and her sister checks faking the father’s signature. What the sisters didn’t know is that the bank calls the account holder to verify the transaction. The sisters spend the coming 24 hours trying to find someone to play the dead father. This man hunt turns into a journey of emancipation and self-discovery. When all their attempts to find a male voice turn useless, technology comes to the rescue. The sisters manage to get the money and a real chance to start over.
DIRECTOR'S STATEMENT

Mariam and Noura don’t exist in reality. But to me they’re living, breathing and bickering, average women with real life qualities: honest, politically & religiously incorrect. I feel very close to them because they have the flavour of me and my sisters.

Religion in my country still casts its shadows. A male inherits double what the female gets. That’s why the women in this story take matters into their own hands. Many women lost inheritance battles to their brothers and male relatives. If real women can’t beat the system, let fictional women lead the way.

Although this story could take place in any other Arab or Muslim country, being set in Palestine adds a dimension. Palestine brings its own absurdities. Palestinian women and men are equal in the eyes of occupation but unequal in the eyes of law.

This story is about womanhood and the need for women to stay close to each other to triumph. Against the harshest winds these sisters need each other. The moment they bond together they become stronger. The two sisters in the film embark on a desperate journey to find a man’s voice. But at the end of it they find their own voice.
DIRECTOR’S BIOGRAPHY
Kim Mordaunt is an award-winning filmmaker who is currently developing films with Idris Elba, Tom Hardy, Matthias Schoenaerts and Scott Free. The Rocket (2013), which Kim wrote and directed, won over 45 awards including three at Berlinale and three at Tribeca. It was released theatrically in the US and UK and sold to over 40 countries. Kim also directed for the series Fires (2021) which won an AACTA and Logie Award, and Wakefield (2021) which was nominated for 8 AACTA Awards. He is currently in post-production on Netflix’s Boy Swallows Universe, based on the best-selling novel by Trent Dalton.

SYNOPSIS
Subi (9) has an imagination as big as the ocean and wide as the sky, but his world is much smaller: he’s spent his whole life behind a fence. He was born into a detention centre and lives with his Amma (40s) and sister Rani (16) in the family tent, along with dozens of others just like them, including his best friend Eli (16). One night out of nowhere, a girl called Jimmie (9) arrives by ‘tugboat’ on the Night Sea. She has arrived from the outside world, where she lives with her father Owen (40s), and carries a book of stories by her recently deceased mother. Together, Subi and Jimmie form a magical friendship against the odds, one that demands courage but promises the triumph of hope and the transcendence of physical, cultural boundaries.

LOGLINE
Subi’s imagination is as big as the ocean and wide as the sky, but his world is much smaller: he has only ever experienced life behind a fence.
**DIRECTOR'S STATEMENT**

*The Bone Sparrow* is a story about friendship and freedom, about the resilience of children in the face of unimaginable hardship. Subi and Jimmie forge a friendship against the odds and help each other into a magical place of solace imagined from the stories they share.

By grounding us with 9-year-old Subi, who is full of hope and wonder, I hope to draw people into the experience of a child born in captivity – a speck in the ocean, an island, a prison in itself, separating the world from the truths of Subi, his family and his imprisoned community.

It also highlights the beauty of children’s imaginations and their ability to transport out of hellish realities. I experienced this first-hand when my mother was falling apart as a young Indian Mauritian migrant in a pretty cruel, racist country. I witnessed her alienation and eventual confinement in lock-up psychiatric wards. My imagination was my escape.

The legacy of war is a reoccurring theme in my work, and how people (especially children) reach for new paths and healing. I believe *The Bone Sparrow* has the power to touch and transport audiences around the world.

**PRODUCTION COMPANY PROFILE**

Carver Films is one of Australia’s longest running independent production companies, founded by award-winning producers Anna McLeish and Sarah Shaw. Previous Carver titles include *Run Rabbit Run* which premiered at Sundance 2023 and sold worldwide to Netflix; Natalie Erika James’ *Relic* starring Emily Mortimer and produced in partnership with Nine Stories’ Jake Gyllenhaal and Riva Marker, and AGBO’s Anthony and Joe Russo; Justin Kurzel’s *Snowtown*, which premiered in competition at Critics’ Week; Mark Albiston and Louis Sutherland’s *Shopping* and Ariel Kleiman’s *Partisan* starring Vincent Cassel.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2023 *Run Rabbit Run* by Daina Reid
- 2020 *Relic* by Natalie Erika James
- 2015 *Partisan* by Ariel Kleiman
- 2013 *Shopping* by Mark Albiston and Louis Sutherland
- 2011 *Snowtown* by Justin Kurzel
DIRECTOR’S BIOGRAPHY
Roberto Minervini is an Italian-born film director, who lives in the US. In 2018, the award-winning What You Gonna Do When the World’s on Fire? premiered in competition at the Venice Film Festival. The Other Side (Louisiana) premiered at the 2015 Cannes Film Festival in Un Certain Regard. In 2007, he moved to Texas, where he directed the features The Passage, Low Tide and Stop the Pounding Heart, a Texas trilogy presented at festivals such as Cannes, Venice, Toronto, and Rotterdam, among others. In 2014, Stop the Pounding Heart won the Italian David di Donatello for best documentary.

SYNOPSIS
1862. The Gold Rush reaches the untamed landscapes of Montana Territory amidst the chaos of the Civil War. A US Army volunteer regiment is dispatched there to secure and maintain order. The soldiers’ journey into this unguarded Western frontier slowly becomes a struggle for survival, which forces them to reassess and make sense of their commitment to war.

LOGLINE
“Hear the robin? A man used to say when you hear a robin everything’s gonna be ok... I’m looking forward to that day.”
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**
Private equity investors, distributors, broadcasters, especially from US and Canada, as well as an international sales agent and a French distributor.

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<th>FORMAT / RUNTIME</th>
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<th>DELEGATE PRODUCTION COMPANIES</th>
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<td>2022 Gigi la legge by Alessandro Comodin</td>
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<td>2020 Semina il vento by Danilo Caputo</td>
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<td>2018 What You Gonna Do When the World’s on Fire? by Roberto Minervini</td>
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<td>Pulpa Film</td>
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<td>2023 Eureka by Lisandro Alonso</td>
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<td>2021 Dirty Feathers by Carlos Corral</td>
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<td>2020 No Kings by Emilia Mello</td>
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**DIRECTOR’S STATEMENT**
The Damned focuses on a small group of soldiers’ journey to a territory fallen into lawlessness and chaos as well as their struggle to overcome a hostile nature. A historical film set during Civil War which explores the gap between the motives of a government for going to war with a specific enemy, and those of soldiers who risk their lives for a cause that isn’t necessarily their own.

The cinematic adventure of The Damned was conceived by doing away with all conventional diegetic outlines: nowadays, in cinema, a story cannot be written and told through iron-clad scripts that protect against unforeseen events. A story must be traversed in the dark or by candlelight, with caution and courage, never forgetting that the person exploring it is themselves a protagonist and is just as significant as the events being described – it is, then, an entanglement.

It’s a case of bringing back memories to the surface through association or profound re-immersion/emersion; these are memories we didn’t even know we had, and yet they govern our everyday actions. It’s about attempting to tell history based on questions that are almost private, urgent, with the urgency of life and, often, survival.

**PRODUCTION COMPANIES PROFILE**
Biased towards the kind of filmmaking that is in love with reality, Okta Film and Pulpa Film propose auteur-driven films in which the activities of looking and listening intersect with narrative forms that are skillful, experimental and enjoyable.

With an international political outlook, we choose creative indiscipline, blends of genres and conflict of languages.

**CREATIVE TEAM**
- Roberto Minervini, Director and Writer
- Jeremiah Knupp, Cuyler Ballenger, Timothy Carlson, Noah Carlson, Rene Wachner-Solomon, Main cast
- Paolo Benzi, Denise Ping Lee, Main producers
- Carlos Corral, DoP
- Marie-Hélène Dozo, Editing
- Bernat Fortiana Chico, Sound
- Carlos Corral, Composer
DIRECTOR’S BIOGRAPHY
Born in 1982, Ricardo Alves Jr is a Brazilian director, screenwriter, producer and director. He graduated from the Universidad del Cine in Buenos Aires in 2006 and then created the production company ENTREFILMES in Belo Horizonte. His films have been shown at Cannes Critics’ Week, in Locarno, Berlinale and Rotterdam, as well as experimental works that have been shown at the Centre Pompidou and the Reina Sofia Museum. In 2016, his first feature film Elion Does Not Believe In Death, premiered in Rotterdam. In 2020, Ricardo directed two short films, Vitória (Rotterdam) and Vaga Carne (Berlinale).

LOGLINE
Graça opens the door of her family house to her longtime neighbors in order to help take care of her ill father, but with them comes the power of oppression through the perception of faith and beliefs.

SYNOPSIS
Graça is a 40 year-old black woman, who lives in downtown Belo Horizonte, a major Brazilian city. She shares an apartment with her girlfriend Clara and works as a French teacher. The course of her life changes when she receives the news about her father’s condition, who is very ill now after having a stroke, that puts him in need of special treatment and daily care. To provide for him, Graça decides to return to the house where she grew up, in a lower class neighborhood in the periphery of the city. Back at the family house, Graça is welcomed by the neighboring family, who owns the house next to her father’s. They offer to help her take care of him while also presenting a work opportunity: to teach French for the teenagers who attend the local evangelical church - a place run by this family. Little by little Graça is shrouded by the power of people with whom she didn’t share values or beliefs before, while they try to bring her back to “her place”. Confronted by the obscure aspect of religious fanaticism that gradually entangles the teacher in a mysterious path towards the loss of reason, Graça doesn’t seem to have an escape besides giving up to who owns the power. Or not.
DIRECTOR’S STATEMENT
I was born in Brazil in the early 80’s, a country ruled by the Military Dictatorship, where people were fighting to get democracy back. This same generation saw during the last decade the shadows grow upon the rights we won. In the socio-political environment that surrounded power we noticed an expressive reactionary movement, several times controlled by men connected to different churches, trying to implement an agenda based in conservative values. The French Teacher came from the urgency in translating my feeling of astonishment before the obscurantism that was then starting to dominate Brazilian society. The French teacher is not a critique of faith, but speaks of its political use. Through the micro-universe of this peripheral neighborhood of Belo Horizonte, we capture the antagonistic forces that divide Brazilian society today. The neighbors represent the patriarchal, conservative, militarized, armed, Christian, anti-democratic, sexist, homophobic society, but disguised behind an appearance of cordiality and generosity, defending the values of the traditional Brazilian family, a deeply artificial concept, based on the fantasy of the North American puritanical model.

PRODUCTION COMPANY PROFILE
Les Valseurs was founded in 2013 by Damien Megherbi and Justin Pechberty. From the very start, they dedicated themselves to bringing out new talents with statements about the world and visions of cinema, in France and internationally. Among the company’s recent titles are the short film Aunque es de noche by Spanish writer-director Guillermo García López, presented in the official selection of the 2023 Cannes Film Festival, and Big Bang by Carlos Segundo, winner of the Pardino d’Oro at Locarno 2022. At the same time, Les Valseurs is developing a distribution activity for feature films.

MAIN FILMOGRAPHY OF PRODUCER
2023 Heartless by Nara Normande and Tião
2023 Aunque es de noche by Guillermo García Lopez
2022 Big Bang by Carlos Segundo
2022 The Melting Creatures by Diego Céspedes
2021 Sideral by Carlos Segundo
2020 Step Into the River by Weijia Ma
DIRECTOR'S BIOGRAPHY
After graduating in Literature in Bologna and Paris, Maura studied Dramaturgy in Buenos Aires. In 2010 her documentary Nadea and Sveta won the Cippuli Award at the Torino FF 2012 and was nominated as Best Documentary at the David di Donatello Awards 2013. Her fictional debut, Maternal premiered at Locarno Festival 2019, winning four awards. It then received almost thirty prizes in more than eighty festivals worldwide. In 2020, Maura received the Kering-Cannes FF's Women in Motion Young Talent Award, and in 2021 she was nominated for the Silver Ribbon for Best Emerging Director.

SYNOPSIS
1944. In a tiny Italian mountain village, war is a distant but omnipresent horizon. Here lives the numerous family of the local teacher, a strange intellectual peasant. His three daughters, as a small community, share a single bed and the dreams of those who are no longer a child and not yet a woman. The arrival of some refugee soldiers leads to the marriage of Lucia, the eldest, turning the trio into a duo. Sister orphans, Nanda and Flavia find themselves opposed by the preference their father reveals more and more for the second, leaving Nanda alone with her own wishes. The most surprising fate, however, occurs to Lucia: at the end of the war, a trip of her husband to his native Sicily and a single shot turn two women into widows revealing to Lucia she was just “the mountain bride”. The fatal blow is in fact shot by the other wife whose existence she was unaware of. The path Lucia undertakes is building her own truth to accept her newborn baby as a love that is worth living for.

LOGLINE
Last year of World War II. In the Italian Alps, a single rifle shot ends a young woman’s innocence.
DIRECTOR’S STATEMENT

The Mountain Bride is the fruit of my father’s illness, fruit of that moment when a daughter becomes the mother of her parent, cares for him like a child, before saying goodbye forever. A moment in which time changes course and reverses roles. This is how my father as a child began to appear in my dreams. I, who as a kid saw him and his siblings so big, suddenly found myself writing about them as children. I saw them moving in my grandma’s kitchen, playing in the woods with military remains, warming their feet in the cold years of the war. I saw my young aunts hugged in one bed, dreaming of an elsewhere, telling stories and processing “that story” of an unlucky marriage that marked their entrance into adulthood.

I wrote this film reflecting on wonder for life’s unexpected twists: the wonder of a community who discovered the truth in a newspaper, my wonder as a child when I was told Lucia’s story, mine now exploring the human ability to overcome tragic events even when they seem inconsolable.

PRODUCTION COMPANY PROFILE

After years of artistic exchange, Leonardo Guerra Seràgnoli, Francesca Andreoli, Maura Delpero and Santiago Fondevilla Sancet decided to join forces as Cinedora, a production company focusing on audiovisual content with a strong authorial style. Francesca Andreoli, main producer, has worked with some of Italy’s most exciting contemporary auteurs: from Leonardo Di Costanzo and Pietro Marcello to Alice Rohrwacher’s Le Meraviglie and Lazzaro Felice, both award winners at Cannes. Together, the four founders form an interdisciplinary, inclusive and international working group.

MAIN FILMOGRAPHY OF PRODUCER

2021 ‘Ndrangheta, World Wide Mafia by Jacques Charmelot, Francois Chayé (docuseries)
2021 Per Lucio by Pietro Marcello
2019 Palazzo di giustizia by Chiara Bellosi
2018 Lazzaro felice by Alice Rohrwacher
2017 L’Intrusa by Leonardo Di Costanzo
2016 Le ultime cose by Irene Dionisio
DIRECTOR’S BIOGRAPHY
Isabelle Lavigne has established herself as one of the most original voices in Canadian documentary cinema. She is best known for the multi-awarded J.u.i.c.e. (1999), Le 4125, Rue Parthenais (2001), Junior (2007) and At Night, They Dance (2010) which was part of the Directors’ Fortnight in Cannes and won the Special Jury Prize at Hot Docs. Thanks to her commitment to her subjects, her films are real-life narratives that resemble fiction.

SYNOPSIS
Hamdi is the eldest of an Egyptian family that has recently moved to a small town in northern Quebec. He hasn’t spoken since their arrival, and has forged a unique bond with Kofta, his pet pigeon. His mother, Zeynab, suspects that a djinn has possessed him and insists they must return to Egypt to cure him. His father, Rachid, despises this theory and tries to force Hamdi to speak, in vain. He is determined to make their new life in Canada work and firmly objects to the idea of returning. The Worlds of Hamdi is a moving tragicomic tale of a family forced to navigate cultural differences, personal struggles, and supernatural events, as everything threatens to tear them apart.

LOGLINE
Since moving to northern Quebec with his parents and younger sister, Hamdi, a 9-year-old Egyptian boy, has stopped talking. His persistent silence triggers a crisis where cultural differences, cognitive bias, and supernatural events threaten to tear the family apart.
**DIRECTOR'S STATEMENT**

This film project is the result of my three-year experience in Egypt, where I studied Arabic and made a documentary film, *At Night, They Dance*, entirely shot in Cairo. It has also been inspired by my journey as a mother of a neurodivergent child, as well as my discovery of ethnopsychiatry, a therapeutic approach aimed at combining the cultural background of immigrant patients with clinical psychology.

The title of the film refers to the worlds that make up every individual, this ecosystem where the memory of our ancestors, the spiritual, physical, natural, social, and intimate environments interact. What's at stake is to connect these worlds, to bring them into confrontation, in dialogue, and eventually in coherence.

I wish for a film devoid of black and white morals. In the context of identity debates, I see ethnopsychiatry's teachings as a way of reconciling our cultural hybridities. For the duration of the film, I want viewers of all origins to shift away from their own references and experience other ways of being in the world.

**PRODUCTION COMPANY PROFILE**

Micro_scope is a leading Canadian film production company committed to fostering innovative, relevant, and accessible author-driven films. Since 2002, Micro_scope has produced close to 25 critically-acclaimed features recognized in major international festivals such as Cannes, Venice, Berlin, Locarno, Sundance, and Toronto. Among those, Denis Villeneuve's *Incendies* and Philippe Falardeau's *Monsieur Lazhar* have been nominated for an Academy Award as Best Foreign Language Film.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2022 *Viking* by Stéphane Lafleur
- 2022 *The Origin of Evil* by Sébastien Mar nier
- 2022 *Blind Willow, Sleeping Woman* by Pierre Földes
- 2021 *Drunken Birds* by Ivan Grbovic
- 2021 *Memory Box* by Khalil Joreige & Joanna Hadjithomas
- 2020 *My Salinger Year* by Philippe Falardeau
PHILIPPINES, FRANCE
ZA ZAZSA ZATURNNAH
VS THE AMAZONISTAS
OF PLANET X
AVID LIONGOREN
ANIMATION FEATURE | PRODUCTION

DIRECTOR’S BIOGRAPHY
Avid Liongoren is a visual artist from Manila. He has directed two feature films so far. His first film, Saving Sally, was made possible by the CNC French film fund. He has shot several music videos for angry rock bands and sweet pop stars. Avid is also great at drawing weird creatures which you can see on myproject365.com. He is the founder of Rocketsheep, a boutique animation studio.

SYNOPSIS
Ada is a shy gay hairdresser living in a small town in the Philippines. After many heartbreaks over many years, he committed himself to a simple and single life. But when a magical stone from outer space transforms him into a flamboyant female superhero, Ada is forced to face great challenges: from fighting zombies to stopping invading aliens to the even more difficult task of risking his heart to love again.

LOGLINE
A shy gay man discovers a strange magical rock that transforms him into a flamboyant female superhero!
VENICE GAP-FINANCING MARKET

Zsazsa Zaturnnah vs the Amazonistas of Planet X

FORMAT / RUNTIME
digital / 84'

COLOUR

BASED ON
comic book

LANGUAGE / LOCATIONS
English / Manila

BUDGET / FINANCING
€ 645,000 / € 540,000

MAIN PRODUCTION COMPANY
Rocketsheep

CO-PRODUCTION COMPANIES
Ghosts City

PARTNERS ATTACHED
Sales company:
SC Films International
Equity partners:
Nathan Studios, EWS
Public grants:
FDCP, Locarno Open Doors / Visions Sud Est, BIFAN

CREATIVE TEAM
Avid Liongoren, Director, Writer and Producer
Franck Priot, Producer

DIRECTOR’S STATEMENT
I’ve spent the last couple of years attending international project markets and have come to realize that while LGBTQ culture has made great strides in the past decades, too many places in the world still censor it. There is much work to be done and I hope our film helps a bit. Zaturnnah was first released as a graphic novel in 2002. Back then I thought gay people were just men who wanted to be women. The book was very funny but it also made me realize just how narrow my worldview was. I immediately wanted to make a film but had zero resources to do so. It took me 2 decades to acquire this project and I can’t wait to share this endearing story with the world and showcase the animation talent of the Philippines. My country is well known in the industry for outsourced service work but we are not known for creating our own original work. There have been less than a dozen animated features in the entire 100-year history of Philippine Cinema, 2 of which were made by my small team. My team and I hope to continue adding to our nation’s feature animation filmography and steadily establish us Filipino animators as not just service providers, but creators, as well.

PRODUCTION COMPANY PROFILE
Rocketsheep is a Philippine indie studio made up of awesome artists who specialize in illustration, animation and friendsheep. Their first film, Saving Sally went on to win the Jury Prize at Belgium’s BIFFF, Portugal’s Fantasporto and South Korea’s SICAF among several other awards. Their second film, Hayop Ka! competed at the Annecy Festival and was purchased by Netflix.

Based in Paris, Ghosts City Films works with several gifted Asian directors to coproduce bold and boundary-breaking features.

MAIN FILMOGRAPHY OF PRODUCER
2021 Heneral Tuna (Mini-Series) by Avid Liongoren
2020 Hayop Ka! by Avid Liongoren
2016 Saving Sally by Avid Liongoren

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ghostscityfilms.com
BIENNALE COLLEGE CINEMA

FICTION PROJECTS
DIRECTOR’S BIOGRAPHY
Rohan Parashuram Kanawade comes from a humble background, raised in a one-room house in a Mumbai slum by a chauffeur father and homemaker mother. He is a self-made filmmaker with a background in interior design. His shorts Ekta Bhinti (2013), Sundar (2015), Khidkee (2017), and U Ushacha (2019) have been screened globally. U Ushacha won him the prestigious ‘Satyajit Ray Short Film Award’ at London Indian Film Festival 2019. His upcoming debut feature Arms of a Man was part of Film London PFM 2021, NFDC Film Bazaar CPM 2022, and Venice Biennale College Cinema 2022-2023.

SYNOPSIS
Anand (30), a call-center employee in Mumbai, is forced to spend ten days at his ancestral village to mourn the loss of his father at the behest of his mother, Suman’s (50). As the mourning period begins post-cremation, he faces subtle but relentless badgering from relatives to get married so that at least his mother finds the pleasure of seeing him settled. Anand finds himself stifled as coming out to extended family could alienate his mother from the relatives when she needs them the most. He finds solace in his childhood friend, Balya (30), as he accompanies him on his daily outings into the mountains to herd goats. Balya has been using the ‘educated girls favoring city-dwellers over farmers’ as a ruse to stay unmarried as he undergoes similar pressures from his family.

To escape their pressures, the two men spend time together. Hailing from different worlds, they connect over their common struggle. As the days pass, their intimacy blooms emotionally and physically. With the mourning period ending, will their burgeoning bond survive beyond the ten days? Arms of a Man explores the delicate bonds that develop under duress and the future of it.

LOGLINE
A thirty-something city-dweller compelled to spend a ten-day mourning period for his father in the rugged countryside of Western India tenderly bonds with a local farmer struggling to stay unmarried. As the mourning ends, forcing his return, he must decide the fate of his relationship born under duress.
FORMAT / RUNTIME
Digital / 120'
Colour

BASED ON
Original Script
by Rohan Kanawade

LANGUAGES / LOCATIONS
Marathi / Mumbai and villages near Ahmednagar, Maharashtra State India

BUDGET / FINANCING IN PLACE
€ 392,000 / € 287,000

DIRECTOR'S STATEMENT
I grew up in a Mumbai slum. My semi-literate chauffeur father and my illiterate homemaker mother had accepted my sexuality. When my father passed away in 2016, facing my extended family during the mourning period in my ancestral village was a frustrating experience. They insisted on me getting married before the first death anniversary — an archaic custom among many others that I had to follow during this period. Instead of freely mourning my loss, I was constantly shielding my sexuality and defending against marriage pressure.

I adapted that experience and fused intimacy with a man who is single simply because he’s a farmer — it’s a new stark reality for Indian farmers. But unlike heterosexual farmers, the situation helps this closeted gay farmer to stay unmarried.

For an authentic representation of lower-class queer experiences in India, I will cast non-professional actors and shoot at actual locations with still frames and long takes to bring the essence of the lingering mourning period and slow rural life. The film will have no score. I want to create the urban and rural worlds through meticulous soundscapes to make this gentle story immersive.

PRODUCTION COMPANY PROFILE
Based in London, Lotus Visual Productions focuses on bringing stories of the South Asian LGBTQIA+ community worldwide to the screen via various projects ranging from feature films, feature-length documentaries, short films, short docs, and social media projects. With active projects in different stages of production in India and the UK, we strive for a robust and authentic representation of LGBTQIA+ experiences on screen and provide opportunities for community members on and off the screen.

MAIN FILMOGRAPHY OF PRODUCER
2023 Taps by Arvind Culagi
2023 Shoot Your Shot by Mishaal Memon
2002 Ek Jaga Apni (A Place Of Our Own) by Ektara Collective
2022 Muhafiz (The Protector) by Pradipta Ray
2022 Gair (Pariah) by Nishant Roy Bombarde
2022 Queer Parivaar by Shiva Raichandani

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential Equity Investors, Sales agents for regional or world-wide sales. Europe, US, HK, Taiwan co-producers for local grants.

Rohan Parashuram Kanawade, Director and Writer
Neeraj Churi, Main Producer
DIRECTOR’S BIOGRAPHY
Born in Rio de Janeiro, Marcelo is the director and scriptwriter of the fiction short films Private Photos (Best Screenplay and Best Actor at the Gramado Festival, Special Mention at OutFest LA, Best Short at Espacio Queer) and Chlorine (NYFF, Best Short Film at Milan). He is the director of the documentary Witness 4 (Best Direction at Semana de Cinema). He was scriptwriter for Represa, a feature film selected at the Rotterdam Film Festival 2023. He also works in Theatre and directed two plays.

SYNOPSIS
Rafa, a 20 years old medical student, breaks up with his first boyfriend, Matheus, a 26-year-old architect, with whom he had a more traditional and monogamous relationship. To fill the void left by the breakup, Rafa starts seeking sexual partners on dating apps. During the day, he tries to understand his role as a doctor at the university he attends, unsure if it’s truly what he wants or if it’s a choice influenced by his father. During the night, he is guided by his desires, exploring the houses of strangers, experiencing new environments, bodies, and worlds. Rafa discovers that these experiences go beyond mere substitution; they offer him the possibility to discover new ways of being. By getting to know these partners, Rafa gets to know himself better and takes control of his choices.

LOGLINE
To fulfill the emptiness of a recent break-up and instigated by the universe of dating apps, Rafa, a young Medicine student, starts on a journey of self-discovery through sex encounters with other men. By getting to know new realities, he gets to know more about himself.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE

International Co-producers and Sales Agents that will make it possible to find resources to complete the budget and promote the film internationally.

DIRECTOR’S STATEMENT

The title evokes an automated message triggered in a dating app that I have received and sent countless times. It was from my own experiences that the will to look closer at these encounters emerged. Dates that can last for just one night, but still are encounters of worlds, of people and their backstories. In our apparently superficial world of images, with apps and social networks, I propose a closer look at the deepness that exists in human encounters. In Brazil, to approach these encounters with naturalness is an important affirmation gesture. We are the country with the highest number of homicides of LGBTQIA+ people per year in the world. We have an essentially conservative and homophobic culture, and the representation of lives that confront this model is important. I aim to portray these encounters with an intimate approach. The search in directing is for the sensoriality, by filming with a handheld camera close to the bodies, as an invitation for the audience to be part of them. I am interested in telling a journey of self-investigation in which desire drives the character’s search. And this desire, as much as it brings challenges and marks, takes you on a path of liberation.

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DIRECTIONS BIOGRAPHIES
Federico Lodoli (Rome, 1982), since 2006 he has been a journalist for RAI, reporting on issues such as criminal organizations, terrorism, and international politics in Europe, Africa and Middle East. He is also a philosophy researcher, focusing on themes such as body, conflict and power. Carlo Gabriele Tribbioli (Rome, 1982) is a director and a visual artist. His art practice is mainly project-oriented, developing from research and theoretical elements, then acted in a wide range of media. His works and films have been showcased in art institutions, museums and in festivals internationally.

SYNOPSIS
Giulio Costa, an Italian war reporter, goes to the Central African Republic to cover the ongoing civil war. Disillusioned by the official rhetoric, he ventures into rebel territory, joining a small outpost in the forest. A small group of poorly armed fighters live in the outpost and their task is to guard a strategic river bend. Costa questions the meaning of his presence and begins to neglect his work and contacts with the outside world. He documents his thoughts and observations, reflecting on the contrast between his cultural origins and the reality around him. The film, shot by the authors immersed within a real rebel unit, blurs the lines between documentary and fiction, depicting Costa’s descent into the depths of the mind and the revelation of a rejected part of human nature.

LOGLINE
An Italian journalist sent to the Central African Republic to cover the civil war is immersed in a group of rebel fighters at a remote outpost in the depths of the equatorial jungle. Gradually losing himself to the reality he finds himself in, the journalist expresses a series of meditations inspired by an intimate confrontation with the harsh condition of the soldiers’ daily lives.
To See These Days is the second chapter of a film inquiry on war we started in 2015 with the documentary Fragment 53, shot in Liberia and built around interviews with former rebel fighters on the essence of war and the values it implies. This new project aims at deepening the same themes treating them this time from a different perspective, through a hybrid film between doc and fiction. We intend to bear witness to the lives of rebel fighters active in the ongoing civil war in the Central African Republic who hang on in an environment of constant danger. Built on images collected in such reality, the film aims nevertheless at being a film “of poetry”. The aim is to reach a degree of suspension of the images, moving away from documentary-like naturalism.

The Journalist, embodied on the screen by one of us, will be the vessel for an essential narrative structure. The character’s arch could meet the formula of a “journey of initiation” into the cult of the God of War. Following this path, he will progressively descend into his surrounding reality, expressing in his diary an intimate confrontation with a condition interpreted as a metaphor for an inescapable shade of human essence.
IMMERSIVE PROJECTS
AN EMPTY SEAT
JOHAN KNATTTRUP JENSEN
FICTION | DEVELOPMENT

DIRECTOR’S BIOGRAPHY
Johan is a writer and film director living in Copenhagen. He graduated from film school in 2012, and has since worked extensively in the fields of cinema, performance, and installation. His work has been exhibited at festivals and museums all over the world, including Cannes Film Festival, New York Film Festival, London Film Festival, Locarno Film Festival, and CAFA in Beijing. His recent work includes The Doghouse (2014), Ewa, Out Of Body (2016), The Shared Individual (2016), Anthropia (2017), and Martyr (2020). He’s been awarded multiple grants and prizes for his contributions to the arts.

LOGLINE
Succession meets The Celebration in an immersive family drama, told from five unique points of view.

SYNOPSIS
After the war, the Larsen family emigrated from Denmark to Canada and soon after founded their own mink farm, Larsen Fur. For the past 40 years, the farm has been firmly administered by the matriarch, Helena, until her very recent unexpected death. She and John had four children, all of whom are now adults. They no longer speak to each other. The family is torn apart emotionally, perhaps because of Helena’s waywardness.

As a stay-at-home dad, John has been the children’s closest friend and confidant. Now he’s invited the entire family to the traditional, but sombre, Easter weekend with a plan to both reunite the family and get everyone to sign off on the sale of the farm, so the family can finally heal from Helena’s corrosive reign. But the weekend stirs up the family’s old patterns and traumas, and the otherwise repressed ghosts of the past soon emerge from the shadows to dance on the Easter table.

Wearing VR headsets, the audience will experience an intense Easter dinner in real-time VR. Through the individual POVs of one of the five main characters, the audience experiences a highly subjective narrative only providing one side of the story.
DIRECTOR'S STATEMENT
All people experience situations individually. We all have different points of attention, coloured by past experiences and emotions, which we all carry with us. For example, siblings may have very different memories about their mother, even though they grew up in the same place and experienced the same things. The truth is at best subjective, and therefore exists in a diffuse place between different experienced realities. This is the guiding principle of An Empty Seat.

The film is experienced subjectively through the POV of one of the main characters; John, Carl, Danielle, Camille, and Axel. Through the use of VR-goggles, audiences are able to look around in a stereo 180 degree viewing field, as from the eyes of the character. Whatever the character is able to see, so will the audience. Each POV differs from the other POVs, partly from being angled differently in the shared experienced scenes, and partly by having individual scenes that the other POVs do not experience. This way, the audience gets a selected part of the story, which is coloured by the experiences and inner life of the character in the film.

PRODUCTION COMPANY PROFILE
art et essai, founded in Montreal in 2012, has established itself as a film production company as well as a creative laboratory. Our eclectic editorial line enables us to explore a wide array of film genres and formats, from thrillers to fantasy tales and from traditional fiction to innovative narrative forms. We are committed to producing works with bold form and expressing daring points of view that truly showcase Quebec cinema. We collaborate with filmmakers with sharp visions. Our short and feature films have made their mark on the world stage at major festivals, and on multiple platforms.

Makropol is an award-winning studio working in the intersection of cinema, technology, live performance and installation. Based in Copenhagen, Denmark, the works of Makropol have been exhibited, screened, and featured in venues, galleries, and festivals all over the world. Among these are Cannes Film Festival, New York Film Festival, London Film Festival, Central Academy of Fine Arts in Beijing, Copenhagen Contemporary, and Google Lab in Paris.

MAIN FILMOGRAPHY OF PRODUCER
art et essai
2023 Humanist Vampire Seeking Consenting Suicidal Person by Ariane Louis-Seize
2021 Gabor by Joannie Lafrenière
2021 Babushka by Kristina Wagenbauer
2020 Vacarme by Neegan Trudel

Makropol
2020 End of Night by Ole Bornefal & David Adler
2020 Shadow by David Adler
2019 Taste of Hunger by Christoffer Boe and David Adler
2017 Doom Room by Jesper Dalgård
2012 The Doghouse by Johan Knattrup Jensen
DIRECTOR’S BIOGRAPHY
Simone Salomoni graduated in philosophy at the University of Bologna with a thesis on contemporary Italian literature. He attended the cinema courses of professor Roy Menarini. Writer, screenwriter and teacher of creative writing, storytelling and “immersive cinema” screenwriting. He wrote the original screenplay for the 8-episode TV series La fregata and wrote and directed Human Logo commercial for radio M2O, the video installations Venezia 3021 and Nel tumulto (M9 museum).

LOGLINE
The immersive short will allow the player to identify with the Christ lying at the centre of the scene, to cast off the familiar shoes of the mourners, and step into the shoes of the figure being mourned, in order to empathize with the pain of those who remain.

SYNOPSIS
As I Lay Dead is a first-person virtual reality opera inspired by Niccolò Dell’Arca’s Compianto sul Cristo morto. In this immersive experience the viewer will identify with the figure of the Christ lying at the heart of the scene. By casting off the familiar shoes of the mourners, the viewer steps into the shoes of the figure being mourned, allowing them to deeply empathize with the pain felt by those who remain. Around the viewer, the characters, transcending race, age and gender, are immersed in their own profound grief facing the inevitable dimension of mourning with more or less explicit emotional expressions.

In an exercise of spiritual introspection, the experiences of death and rebirth will reach their climax in the finale, when the viewer’s spirit levitates, witnessing their own body draped in a shroud from above. Throughout the experience, the viewer is lying supine, able to look upward and observe the other characters. In the final scene, the perspective is inverted, allowing the viewer to see their own body from a bird’s-eye view.
**DIRECTOR’S STATEMENT**

*As I Lay Dead* is a universal and deeply human VR experience which draws inspiration from a masterpiece that has fascinated audiences for centuries, *Compianto sul Cristo morto* by Niccolò dell’Arca (c. 1435-40 – 1494).

This immersive work aims to be a contemporary testament to the power of art to transcend time and space and an opportunity to dive into the most primal and profound emotions within each of us. Through virtual reality, we aspire to offer viewers an unusual point of view of the most mysterious event of life and the opportunity to connect with the raw emotions of grief and loss in a way that is both universal and intimately personal.

**PRODUCTION COMPANY PROFILE**

Our team is diverse, consisting of designers, authors, and 3D artists who can work independently or collaboratively with artistic directors, creatives, directors, and artists. Since 2013, we have created commercial and product videos, virtual exhibitions and fashion events, as well as immersive artistic AR and VR experiences. Our works have been showcased in major contemporary art exhibitions. We bring beauty everywhere since 2013.
DIRECTOR'S BIOGRAPHY
Maya is an XR creator currently directing Eddie and I, a VR storytelling experience that uses hand-tracking technology to promote empathy, teach sign language in an immersive way and bridge the gap between different individuals. The project requires users to communicate with a hard-of-hearing young boy, the main character, using basic sign language words they learn during the VR experience. 

Eddie and I has won the XR Development Market prize at NewImages Festival in Paris and was selected to participate in Tribeca Film Festival Creators Market. 

In the past, Maya co-created TAZOO, an AR app that recreates nostalgic places in Tel Aviv through storytelling. Maya has collaborated with organizations such as the Tel Aviv Museum of Arts, Tel Aviv Municipality, Universities, and more. Maya serves as a lecturer in both Tel Aviv University and Reichman University, specializing in Design Thinking in VR.

LOGLINE
Eddie and I is a 6Dof VR adventure where you join Ron, a 7-year-old boy who is hard of hearing, in conquering his fear of camping. As Eddie, a forest-dwelling friendly monster, your mission is to guide Ron through his camping nightmare. But will you be able to overcome the communication gaps, learn sign language and help Ron overcome his fear?

SYNOPSIS
How do you overcome the fear of the unknown? 7-year-old hard-of-hearing Ron is scared of his first camping trip. His mother tries to calm him down and tells him in sign language, the story of “Eddie the Camper”, a hairy, blue monster who grew up in the forest and is the best friend for an adventure in nature. Despite the efforts, Ron’s fear of the camping trip persists.

However, after falling into a deep sleep, Ron wakes up in a surreal forest where he meets You, embodied as Eddie the Camper, and the two embark on an adventure. But only one barrier stands in the way: Ron can’t hear and you don’t know sign language.

As you progress through the approximately 15-minute interactive experience, you will work with Ron to complete tasks, navigate the forest and inadvertently learn sign language keywords along the way.

Will you and Ron bridge the gap between the unfamiliar, overcome barriers of communication and succeed on the adventure?
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Secure financing and meet co-producers who work closely with 3D animation studios.
Distribution studio/company to develop a strategic distribution plan.

FORMAT / RUNTIME
VR 6DoF/15-20'

LANGUAGES
American Sign language - intended to expand to other Sign Languages as well.

BUDGET / FINANCING
IN PLACE
€ 250.000 / € 118.800

MAIN PRODUCTION COMPANY
Moosh Studio

PARTNERS ATTACHED
Meta, Makor Film Foundation, Realillusion, Ma'agalei Shema

CREATIVE TEAM
Maya Shekel, Director and Creator
Jonathan Schwimmer, Creative Director
Nitay Dagan, Writer
Yuval Kella, Main Producer
Dan Pollak, Developer
and Creative Technologist
Avner Geller, Concept Artist

DELEGATE PRODUCTION COMPANY
Moosh Studio

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DIRECTOR'S STATEMENT
How can we communicate with others when we don't speak a common language? Whether it is French, Arabic, or sign language... How can we bridge the gap between the unfamiliar and ourselves?

Eddie and I was inspired by my niece who was born deaf, while through interacting with her over the years, I learned about the limitations of current methods for learning sign language. I was deeply moved by her ability to understand and express herself through this rich and expressive language, and I was motivated to create an immersive experience that could offer a more interactive and effective way for others to be exposed to her way of life. After years of research and development in the XR field, I believe in the power of VR technology to create empathy and understanding, and I believe that Eddie and I has the potential to bring people closer together and bridge the gap between different individuals. I aim to expose users to new perspectives and celebrate the power of communication, courage, diversity, and language, and function as a linkage between the digital and real worlds.

PRODUCTION COMPANY PROFILE
Moosh specializes in developing immersive interactive experiences using VR, AR, and more. With a focus on quality, impact, and storytelling, we ensure that every project we create Mooshes together the aspects seamlessly, leaving a lasting impression.

With notable projects like TA Zoo, a community location-based AR experience reviving the nostalgic Tel Aviv zoo, and TAMA, an AI-driven virtual avatar of the Tel Aviv Museum, we continue to push boundaries in creating impactful content that engages diverse audiences. Currently, we are focused on Eddie and I a VR project that uses interactive storytelling and hand-tracking technology to expose users to other individuals. Through our XR projects we aim to deliver meaningful experiences that blend and expose of the power of technology, impact and storytelling.

MAIN FILMOGRAPHY OF PRODUCER
2021 TAZOO by Maya Shekel and Yuval Kella
2023 Eddie and I by Maya Shekel
DIRECTOR’S BIOGRAPHY

Chou Tung-Yen is a theatre director and filmmaker from Taiwan, who focuses mainly on reconciling new media and theatre. Additionally, he creates video art, documentaries, and music videos. In the Mist (2020), his first VR film, was selected for the 78th Venice International Film Festival and won the Panorama VR Prize at the Festival du Nouveau Cinéma de Montréal 2021. His documentary Looking For? (2017) was nominated for the Golden Horse Awards, and screened in Seattle International Film Festival and Outfest L.A., while his short film KISS (2021) was selected in queer film festivals worldwide.

LOGLINE

Free UR Head is an accessible dance experience that uses VR to create instant group choreographies through the participation of its audience.

SYNOPSIS

Taiwanese theatre and film director Chou Tung-Yen earned his stripes for his cross-border approach, his inventive use of new media, and the unexpected angles he takes on his subjects. This time he wants to take a step back from what happens inside the VR goggle, and wonders about the real physical repercussions outside of it. The result is Free UR Head, a tool for instant VR-conducted group choreographies.

Virtual reality, dance, gaming. By mixing all of these genres, Chou engages in an experiment on the adaptability of traditional art forms to new technologies. A search for how these artistic expressions can reinforce each other’s connecting power.

But above all, the project is a product of his curiosity for human-technology interactions. How will teenagers and seniors react to the work differently? How to conduct the viewer’s movements only by using visual and auditory hints, in order for them to become performers? What are the possibilities? And what are the pitfalls?

Free UR Head is an invitation to get together and enjoy dance: in real public spaces and in a digital world, where we seem to be alone and isolated, but which is also able to connect and synchronize.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To recruit creative partners, raise funds with international co-producers, and discuss and establish touring possibilities with festivals and venues.

FORMAT / RUNTIME
Real-time generated and pre-rendered animation / 15'

BUDGET / FINANCING
IN PLACE
€ 150.000 / € 75.000

MAIN PRODUCTION COMPANY
Very Theatre Company

PARTNERS ATTACHED
Funded by Taiwan Creative Content Agency (TAICCA), in partnership with
Kachtsung Film Archive

CREATIVE TEAM
Chou Tung-Yen, Director and Producer
Sebox Hong, Producer
Neo Wu, Theatre Producer
Yu-Jie Huang, Lead Programmer
Liao Hai-Ting, Sound and Composer
Fugu Fish Creations, Interactive Design Team
Hung Yi-Po (Pobo), Dancer and Choreographer

DIRECTOR’S STATEMENT
My ambition is to shift the focus from what happens inside the VR to what happens outside the VR. When I watch people viewing VR works, I’m intrigued by their behaviour, their choices, their head movements or even body gestures. What attracts their attention? In a 360 film, when the focus points are carefully designed by the director and hinted by the spatial sound design, the audience normally follows a certain trace without knowing the others are doing the same, which seems like a rehearsed choreography from the outside. With my background in both live theatre and virtual reality film, I wanted to imagine a VR work that can direct the audience’s heads and bodies, and thus create a live performance through VR technology. To explore notions of ‘seeing and being seen’ and ‘controlling and being controlled’. By using a control panel on an iPad, anyone can take charge, orchestrate the crowd, and use technology to establish new relationships of control.

PRODUCTION COMPANY PROFILE
Very Theatre, founded by Chou Tung-Yen, is a multi-art form organisation focusing on envisioning new ways of seeing and experiencing performance through new media. Aside from producing live performances, the company’s unbridled creativity has prompted the team to create various works in the form of video art, VR, and installation.

With Very Theatre, Chou Tung-Yen works actively on international collaborations, including Chronicle of Light Year: Taipei - Copenhagen with The Culture Yard in Denmark, Facing Cities with WERC in The Netherlands, and Virtual Intimacy with ActNow Theatre in Australia.

MAIN FILMOGRAPHY OF PRODUCER
2017 Looking for? by Chou Tung-Yen
2020 In the Mist by Chou Tung-Yen
2021 KISS by Chou Tung-Yen
2022 Deities’ Party by Che Yeh (produced by Sebox Hong)
2023 Limbophobia by Wen-I Hsieh (produced by Sebox Hong)
DIRECTOR’S BIOGRAPHY
Iris is a digital artist based in the Netherlands. With a background in animation, she started developing interactive VR experiences. She is eager to research how we can use this medium creatively. With her fascination for socially relevant topics, she creates poetic experiences that evoke emotion and raise awareness for the topics she addresses. Iris is a true VR pioneer when it comes to using VR as an art form and sees the potential of the medium for creatives like her to bring storytelling and art to a new level. She graduated in 2019 with the VR project Pitch Black (Golden Calf nomination).

LOGLINE
Gay Simulator is an interactive VR artwork and game, based on my own experiences as a lesbian and those of others. It’s a colorful and fun experience, but with a serious undertone. The aim of Gay Simulator is to create awareness in a playful manner by showing the verbal and physical violence which lesbians are still confronted with today.

SYNOPSIS
Gay Simulator is about experiencing the life of a lesbian. Your journey starts by creation your own lesbian avatar. Guided by the godly voice of a female narrator, you are invited to enter the poetic virtual world and to discover your sexual orientation, meet fictional like-minded people, experience a coming-out, go on dates and so much more! This is followed by experiencing other people’s reactions in the public space. The player gets to experience the way in which you’re treated differently as a lesbian in terms of inequality, discrimination and sexual harassment. Next to these difficult situations, the player will experience the positive side of life as a lesbian, such as the warm embrace of the queer community and celebratory moments like the annual Pride. Gay Simulator presents a mirror to highlight the blind spots within our society in relation to the acceptance of lesbians (and indirectly, of queer people in general). It is an ode to love and sexuality, about the exploration of your sexual orientation and about being embraced by the lesbian and queer community. It is a celebration of diversity and inclusivity.
**FORMAT / RUNTIME**
Animation / 30-45'

**LANGUAGES**
Dutch, English

**BUDGET / FINANCING IN PLACE**
€ 400,000 / € 250,000

**MAIN PRODUCTION COMPANY**
Studio Biarritz

**CO-PRODUCTION COMPANIES**
timescapes

**CREATIVE TEAM**
Iris van der Meule, Director and Writer
Mauritz Seerden Unreal, 3d Modeler
Lilian Souwer, developer
Demute, Sound design
Corine Meijers, Producer
An & Emmy Oost, Co-producer

**DELEGATE PRODUCTION COMPANY**
Studio Biarritz

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**DIRECTOR'S STATEMENT**
When I was 17, I had my coming-out as a lesbian. I had known myself a little longer, but it didn’t feel safe enough to come out until I was out of high school. My family was mostly sweet and understanding. However, my mother did express her concerns, that I wouldn’t get an easy pass in life.

Back then I thought: “What is she talking about? I’m still me?” But when the years passed, I slowly noticed a change. When I had my coming-out, I was afraid to be rejected by my friends and family. But I learned that in my case, this wasn’t really the issue. The problem was being in the public space, in which I experienced – even in a progressive country like The Netherlands – that a lot of people still considered my sexuality a problem. In my work, I combine this strong need to address relevant societal issues like this with a very specific visual and interactive style. I create alternative surreal worlds to present a mirror to reflect these issues in. My aim is not blaming others or to point fingers, but to create awareness and highlight inner conflict.

**PRODUCTION COMPANY PROFILE**
Founded by Corine Meijers in 2019, Studio Biarritz is now an established production house that specializes in audiovisual projects that cross borders. Studio Biarritz develops its own projects, but we also love collaborating with filmmakers, artists and partners from all over the world to produce stories with a lot of heart that are relevant for our trying times. We cross borders in 1) form, technology and subject matter, in 2) collaboration with filmmakers, artists & partners and 3) in audience reach, distributed on multiple platforms.

**MAIN FILMOGRAPHY OF PRODUCER**
2023 *Floating with Spirits* by Juanita Onzaga
2023 *The Imaginary Friend* by Steye Hallema
2022 *I am a Bastard (Ik ben een bastaard)* by Ahmet Polat
2021 *Symbiosis* by Polymorf
DIRECTOR’S BIOGRAPHY
Jörg Courtial is the Creative Director and Co-Founder of Faber Courtial – studio for digital worlds. As an Industrial Design graduate, deeply rooted in photography, Jörg quickly developed a unique visual style and is renowned for distinctive VFX & Animations in prominent documentaries and exhibitions. He has been creating award-winning VR films that set high standards in storytelling and creative techniques like Genesis (2021), 1st Step (2019), 2nd Step (2018), Time Travel Cologne Cathedral (2017), Gladiators in the Colosseum (2016) and Volcanos (2015).

SYNOPSIS
GENESIS - The LIFE Experience is a high-quality, interactive VR journey designed to offer users a unique perspective on Earth’s history. Users traverse through different time periods, beginning from the Hadean era after the Earth-Theia collision, up to the Holocene epoch, symbolizing the birth of human culture.

A huge time stele serves as a portal to enter the chosen time period. Each era offers distinctive interactive experiences reflecting the evolutionary stage of each era, from floating amidst celestial debris to cracking open a dinosaur egg. As users progress, their interactive abilities adapt to the life form dominant in that era, leading to a literal metamorphosis through the ages. This unique voyage allows users to engage with Earth’s history in an unprecedented, emotionally resonant manner.

GENESIS - The LIFE Experience will be created in exceptional quality for mobile VR headsets using a specially developed technique.

An interactive and visual experience leaving a lasting impression of the beauty and diversity of life and the fragility of our Earth.
FORMAT / RUNTIME
Interactive VR Experience/App
(prod. in Unreal) / 60-90'

BASED ON
VR film Genesis

LANGUAGES
English (French, Chinese, German)

BUDGET / FINANCING
IN PLACE
€ 448.000 / € 190.000

GOALS AND PARTNERSHIPS
Sought in Venice
Key stakeholders, NGOs, Foundations, Educational Institutions, Financiers, VR Platforms, Museums, Distributors and Co-producers.

DIRECTOR’S STATEMENT
For the Film Genesis I wanted to create a new perspective on our home planet earth: an intense impression on the unimaginable dimension of time and the crazy laboratory of life. But with the completion of Genesis, I was missing something very important: The active experience! I felt the need to immerse myself into these long gone, non-graspable environments, to truly feel history with all emotions and that is GENESIS - The LIFE Experience. It offers the possibility for a completely new and different experience. The user is challenged in the most natural way, making the entire experience far more impressive and lifelike. The underlying idea is that the user’s interactive options always correspond to the evolutionary stage of development of the respective time period. Consequently, each time period offers a new and unique experience (which the user has to discover) in terms of the surrounding environment, but also in terms of perceptual and action possibilities. It’s more than just virtual reality - it’s a voyage into the past, a hands-on exploration of life’s grand tapestry.

DELEGATE PRODUCTION COMPANY
Faber Courtial

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PRODUCTION COMPANY PROFILE
Faber Courtial - studio for digital worlds was founded by Maria and Jörg Courtial in 1998 and has developed into a leading specialist in creating detail-rich and impressively authentic worlds. They can be experienced via emotionally captivating immersive productions, such as 1st Step and Genesis, gaining intern. festival recognition. With their in-house developed toolbox Phalanx, Faber Courtial produces high quality and opulent interactive applications that run even on mobile XR headsets.

MAIN FILMOGRAPHY OF PRODUCER
2021 Genesis by Jörg Courtial
2019 1st Step by Maria and Jörg Courtial
2018 2nd Step by Jörg Courtial
2017 Time Travel Cologne Cathedral by Maria and Jörg Courtial
2016 Gladiators in the Colosseum by Jörg Courtial

MAIN PRODUCTION COMPANY
Faber Courtial

CREATIVE TEAM
Joerg Courtial, Director and Artistic Director
Thomas Franke and Joerg Courtial, Writer
Nils Rosenow, Wolf Kottig, Daniel Hirschnitz, 3D Artists
Felix Faul, Technical Supervisor
Philipp Clermont, Developer
Maria Courtial, Producer

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IMPULSE: PLAYING WITH REALITY
MAY ABDALLA, BARRY GENE MURPHY
ANIMATION | PRODUCTION

DIRECTORS BIOGRAPHIES
May Abdalla and Barry Gene Murphy are the co-writer/directors of Impulse. May is a highly acclaimed director and co-founder of Anagram, a multi-award-winning studio using immersive technology in non-fiction storytelling. Barry is an award-winning filmmaker with over 20 years’ experience in moving image, animation, and MR. May and Barry are Emmy-nominated and were awarded the Grand Jury Award for Best VR for Goliath: Playing with Reality in 2021.

SYNOPSIS
Impulse is a groundbreaking MR experience that playfully explores what it really means to live with Attention Deficit Hyperactivity Disorder (ADHD) and how we process the world around us.

We start inside the brain, as Echo (Tilda Swinton), our narrator, begins to challenge us to think about how we think. With our senses overtaken by the machine we’re wearing on our heads, we are shown the mind is also a mysterious machine – one that we are learning more about every instant.

The real and the virtual begin to meld as MR brings the worlds of four characters into our room. With first person testimony and stunning character design, we experience profound events of their lives and follow the characters as they reflect on the way their brains work and the outcomes of their actions.

Their stories hijack our senses as they spill out into the rooms around us in breath-taking environments that give us an embodied sense of how the world feels through an ADHD lens.

Our journey enables us to see ourselves in an invisible system and understand how it feels when our impulse is ‘out of sync’. By changing the way we think about our brains, we finally begin to be able to make sense of it all.

Following up on the multi-award-winning Goliath (2021), one of the most downloaded narrative experiences of all time, Impulse is the next in the Playing With Reality collection which will be followed by three more VR / MR works that will focus on different mental health conditions.

LOGLINE
A mixed reality experience that uses games and first person narratives to take participants inside the mind of a number of real life characters who have learnt to adjust to a complex society.
**DIRECTORS STATEMENT**

Impulse is an immersive experience about what it means to think differently to everyone around you. For us this project holds deep personal resonance and we are passionate about telling it. Mixed Reality (MR) allows us to escape the confines of language and to try and show a world without attempting to define it. Internal disabilities and challenges are difficult to represent in a conventional sense, they are invisible and need context. Through MR, we can seduce the users into compelling interactions around them - led by the narrative highs and lows of our main characters - and then suddenly zoom out from whatever it is that they’re doing to offer a moment of reflection about how and why they acted as they did. This allows for a branching meta-narrative to emerge based on your approach to what happens around you. We believe the medium of MR can place an audience in a position of vulnerability and, with consideration, we can curate a sense of searching. In this headspace, while hearing someone else’s account, much can be learned about our relationship with other human beings.

**PRODUCTION COMPANY PROFILE**

Anagram is an Emmy-nominated, award-winning creative studio specialising in thought-provoking interactive storytelling and immersive experience design. The studio specialises in exploiting the most recent advances in immersive technologies - including VR, AR and other XR tools. Winners of the Grand Jury Prize for Best VR Work at the 2021 Venice International Film Festival, Anagram have previously been awarded the 2015 Tribeca Film Festival Storyscapes Award, the 2019 Sandbox Immersive Art Award, among others.

**MAIN FILMOGRAPHY OF PRODUCER**

- **2021** - Goliath: Playing with Reality by May Abdalla and Barry Gene Murphy
- **2021** - Messages To A Post Human Earth by May Abdalla
- **2020** - A Face To Open Doors by May Abdalla and Amy Rose
DIRECTORS BIOGRAPHIES
Gayatri Parameswaran and Felix Gaedtke are award-winning journalists, documentary makers and immersive creators. They co-founded the Berlin-based storytelling studio NowHere Media which views contemporary issues through a critical lens. Their work has been exhibited at the Venice International Film Festival, SXSW, HotDocs, Cannes Film Festival, United Nations, World Economic Forum and beyond. They have won several accolades including the 'Best Use of Immersive Arts’ at SXSW, Tribeca Storyscapes Award and the prestigious Lumiere Award for Best VR Documentary.

LOGLINE
Living with the Snow Leopards is a mixed reality documentary that explores the complex relationship between the human inhabitants of the Himalayan mountain desert and the endangered snow leopards.

SYNOPSIS
The high-altitude mountains of the Indian Himalayas in Ladakh harbor one of the most elusive big cats, the snow leopard. The adverse effects of climate change have resulted in a decline in the snow leopards’ natural prey. This scarcity compels the predators to attack livestock, prompting retaliatory actions by herders and farmers, further jeopardising the wildcat population. Through Living with the Snow Leopards, audiences embark on a comprehensive exploration of the multifaceted relationship between humans and snow leopards, while also examining potential solutions. They will be transported to remote Himalayan villages in India, where they engage with the inhabitants, gaining insights into their ways of life and witnessing firsthand the transformations resulting from globalisation and climate change. Accessible via a headset or smartphone, the interactive narrative seamlessly integrates digital elements into the viewer’s physical surroundings, forging a captivating and immersive experience.
GOALS AND PARTNERSHIPS
Sought in Venice
Partnerships of all forms: Tech support, Funding, Co-productions, Distribution platforms and Co-creators.

DIRECTORS STATEMENT
As filmmakers and storytellers, we’ve always been drawn to stories that reveal our interconnectedness with the natural world. When we first visited Ladakh in 2015, we were struck by the beauty of the mountains and the warmth of the people. But we also learned about the complex and often deadly conflict between the local communities and the endangered snow leopards that live in these mountains. We knew we had to tell this story, to explore the human and animal perspectives and the potential for coexistence.

Now, through the power of mixed reality, we have the opportunity to transport our audience into this landscape, to experience it in a way that’s more immediate and immersive than any other medium. By blending documentary footage with digital elements, we create an interactive narrative that goes beyond traditional film or television.

Our hope is to shed light on the challenges facing the snow leopards and the people who share their habitat, and to inspire audiences to take action towards a more sustainable future. By bringing together cutting-edge technology, journalistic storytelling, and a commitment to conservation and social justice, we can create an unforgettable experience.

DIRECTORS STATEMENT
Gayatri Parameswaran, Director and Producer
Felix Gaedtke, Director and Producer

FORMAT / RUNTIME
CG animations, volumetric video, photogrammetry, stereo 360 / 30'

LANGUAGES / LOCATIONS
Ladakhi, Hindi, English / Ladakh, India

BUDGET / FINANCING
IN PLACE
€ 500,000 / € 150,000

MAIN PRODUCTION COMPANY
NowHere Media

CREATIVE TEAM
Gayatri Parameswaran, Felix Gaedtke, Directors
Tsewang Namgail, Collaborator
Moritz Mayerhofer, Art director
Billy Mello, Sound designer

DELEGATE PRODUCTION COMPANY
NowHere Media

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PRODUCTION COMPANY PROFILE
NowHere Media is a multi-award winning studio in Berlin designing virtual and augmented reality experiences, powered by evocative storytelling. We work with partners to create impactful stories that inspire and engage global audiences.

Our work finds itself at the intersection of art, technology and social change. We specialise in the fields of human rights, conflict, social justice and the climate crisis. From covering the war in Syria to chasing snow leopards in the Himalayas, we’re trained for productions in hostile and challenging environments. We handle our productions with extreme care.

MAIN FILMOGRAPHY OF PRODUCER
2022 You Destroy. We Create by Gayatri Parameswaran & Felix Gaedtke
2021 Darkening by Ondrêj Moravec
2020 KUSUNDA by Gayatri Parameswaran & Felix Gaedtke
2018 Home After War by Gayatri Parameswaran
DIRECTOR’S BIOGRAPHY
Manu Di Martino is a choreographer and multimedia visual artist. Originally from Liège, he trained in biochemistry (ULiège) where he practiced research in genetic engineering for 5 years. It was at the late age of 24 that he discovered dance and more specifically urban dance. He participated in a TEDx conference organised in Liège (Talk: “From Genetics to Urban Dance”). He created the museum concept “Okus Pendulum” and presented it at Mudam and at the KMSKA Museum. He is personally learning to use 3D software and his projects are currently focused on virtual immersion (VR).

SYNOPSIS
Come meet the Choreographic Mutants, These Hyper-Dancers, hybrids and chimeras, who have abolished the laws of physics and biology. Dive into this Dreamlike Organism and discover a universe composed solely of fragments of dance and Oversized Ballets. Using his own movements, this dancer will give life to this growing organism.

The moving body is fragmented in the form of choreographic particles that multiply, merge, twirl to create this ecosystem from which new mutant individuals emerge. These hyper-dancers will be the protagonists of this Hypnotising Experience.

In addition to 360° linear experiences, these immersive ballets and this biological-choreographic body will be generated in real time by the performer/author playing the role of visual conductor to perfection.

The interpreter will shape, molecules after molecules, experiments after experiences, gestures after gestures, a multitude of versions of himself.

LOGLINE
Okus Fokus Immersive is a series of Immersive And Choreographic Experiences that invite the public to live a dance show directly in the depths of its molecular structure. A hypnotic dive into an organism that Decomposes body, time and space... to discover a dreamlike architecture composed only of fragments of dance.

This project develops at the interface of art, science and psychedelic environments. He is interested in and questions the perception of movement, modified states of consciousness, the deconstruction of the individual and hypervisualization.
**DIRECTOR’S STATEMENT**

A former researcher in biochemistry and molecular biology, my job was to create mutations on DNA strands. These years of obsessions with DNA mutations, the transformation of life, biological mechanics, were for me molecular ballets that revealed an unsuspected poetry. Later I realized that I was trying to reproduce these choreographies from the living. So I unconsciously went to dance and visual arts. Without artistic education, I had no choice but to apply the processes of scientific thought to my practice of choreographic art and digital arts.

The goal is to create hyper-dancers, hybrid and chimeric dancers with the ability to create oversized and incredible movements. I wanted to recompose molecular structures, architectures of the living using the movements of the performer.

The goal is to develop my own choreographic and genetically modified super-organisms, perceive them from within, immerse myself in the movement and let myself be hypnotized by it. Recently, I started a training in 3D modeling to address this topic of the «Choreographic Mutation».

And here you are to read and discover the continuity of this professional transformation turned artistic experience.
DIRECTOR’S BIOGRAPHY
Sven Haeberlein has worked since 2000 in the Media Industry as a 3D Artist, Editor, Scriptwriter and Director. Writing his own stories let him start to produce and direct his own film projects. As a gamer in his heart, he always searched for ways to integrate interactivity inside traditional linear storytelling by directing interactive movies and installations. He believes that Virtual Reality is a catalyst for interactive storytelling and will blur the line between films and games.

LOGLINE
Selina is a modern fairy tale about consent, emotions, and imagination. We experience the story of a girl who is being haunted by inner “shadows” and dark thoughts. She seeks refuge in stories and imagined worlds...but is followed by an old friend, now turned enemy.

SYNOPSIS
Selina is a narrative single-player VR adventure which lets players travel the mind of an imaginative little girl. With the help of the player the protagonist learns to overcome the difficulties of a life upset by dark thoughts and previous trauma.

Selina’s fantastic mindscape is the setting for exciting VR gameplay, where players break the rules of the real world to solve puzzles and beat action challenges. Running along walls and ceilings, they change the direction of gravity and explore the labyrinths of Selina’s mind to gradually uncover her past.

Players help Selina defeat the “Shadows” that have hidden in her memories and aim to defeat the “evil witch” Aniles. The two girls were once friends, but now Selina think Aniles is there to destroy her.

After defeating the Shadows and making their way to Aniles’ castle, it is revealed that Aniles has been trying to warn Selina and keep the Shadows at bay. The two girls make up and Selina learns that she can’t fully defeat the Shadows, but with Aniles’ help can keep them under control.
GOALS AND PARTNERSHIPS
Sought in Venice
Financiers to fund an enhanced edition. Distributors of immersive projects.

**FORMAT / RUNTIME**
VR game / 5-6 hours

**LANGUAGES**
English

**BUDGET / FINANCING IN PLACE**
€ 1,870,000 / € 1,420,000

**MAIN PRODUCTION COMPANY**
Trotzkind

**CREATIVE TEAM**
Sven Haeberlein, Production and Game Direction
Simona Theoharova, Narrative Designer
Thomas Clement, Narrative Designer and Project Manager
Moritz Pauli and Max Bredlau, Game Designers
Jorge Reißner, Game Art

**DELEGATE PRODUCTION COMPANY**
Trotzkind

**MAIN CONTACT PERSON**
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**DIRECTOR’S STATEMENT**
From our first planning meeting we have kept three core pillars to our game creation:
1. A strong narrative influenced by emotions and player choices.
2. Fantastic and colourful worlds that use VR in a unique way that is in traditional medias not possible.
3. A focus on player experience, that delivers a varied non-violent gameplay.

We believe that our world building consists of fantastical and ‘impossible’ geometry, with gothic and expressionist details alongside innovative and VR specific gameplay that will create a unique and recognisable strong IP.

**PRODUCTION COMPANY PROFILE**
Trotzkind was founded in 2014 in Berlin as an independent content and technology provider for immersive media like VR, AR, 360° video, games, films and interactive installations. Trotzkind’s strong focus on digital storytelling combines the emotional depths of films with the interactivity and choices from games.
Under the brand of Huxley VR, Trotzkind developed 5 location based multi-user VR games as a B2B business case for VR arcades and escape room owners.

**MAIN FILMOGRAPHY OF PRODUCER**
2017 Huxley VR by Sven Haeberlein
2017 Weltraum by Sven Haeberlein
2019 Huxley 2: The Adventure Begins by Sven Haeberlein
DIRECTOR’S BIOGRAPHY
Laakkuluk Williamson Bathory is a Sobey Award recipient, and MIT resident Inuk artist, using uaajeerneq (Greenlandic mask dancing), poetry, theater, film, and performance art to tackle topics ranging from colonization, sexuality, intergenerational strength, fear, boundaries, and love. Her work includes the short film AA TOQ, the augmented reality experience The Contamination is Hidden in the Ground, as well as the film installation Silaup Putunga. Tartupaluk is her virtual reality experience directing debut. Laakkuluk lives with her family in Iqaluit, Nunavut.

SYNOPSIS
Tartupaluk is a virtual reality experience during which users are invited to visit the imaginary Republic of Tartupaluk (“looking like a kidney”). Starring director Laakkuluk Williamson Bathory as the larger-than-life, newly inaugurated President of the Republic, the work blends 360° live-action video, motion-capture animation and VFX to bring to life a poetic, sometimes humorous Inuit utopia set in this barren, uninhabited 1.3 sq km island within the territorial waters of both Canada and Greenland. Having been the subject of real-life, decades-old economic and political disputes between Ottawa and Copenhagen, Tartupaluk takes users on a surreal tour of the island accompanied by the President’s arch Kalaallisut/English/Inuktitut voice-over narration, cutting between her inaugural speech recreated in various locations (on the land, inside Tartupalummiut houses, and so on), and overlapped with 3D animations illustrating how a deserted and faraway, yet politically coveted piece of land can blossom into a cross-border, humanistic and convening “nation of lovers.”

LOGLINE
Put on VR goggles and experience Tartupaluk, the world’s tiniest, most northern (imaginary) republic, populated by Inuit lovers. Listen to the vivacious President and be enthralled by a decolonized Inuit utopia.
GOALS AND PARTNERSHIPS
Sought in Venice
Exhibitors, Distributors and potential ambassadors for the project; locating potential grant opportunities.

FORMAT / RUNTIME
VR / 25'

LANGUAGES / LOCATIONS
Inuktitut, English / Tartupaluk island (between Canada and Denmark)

BUDGET / FINANCING
IN PLACE
€ 595.000 / € 176.300

MAIN PRODUCTION COMPANY
SCINTILLA

CO-PRODUCTION COMPANIES
Ánorâk Film

PARTNERS ATTACHED
Canada Media Fund, Danish Film Institute, Nunavut Film Development Corporation, Government of Greenland, Aabíllijvian New Media Lab, Indigenous Screen Office, IDFA DocLab Forum

CREATIVE TEAM
Laakkuluk Williamson Bathory, Director, Writer and Actor
Jaqqa Petersen, Actor
Charles S. Roy, Producer (Canada)
Emile Hertling Péronard, Producer (Denmark/Greenland)
Thomas Leblanc Murray, Cinematographer
Mikael Lindskov Jacobsen, Editor
Papatsi Kotierk, Costume Designer
Anders Bjørn Rørbæk Pedersen, Sound Designer
Joshua Qaumariaq, Composer

DIRECTOR’S STATEMENT
The project is based on a series of original short stories and poetry, as well as a performance character I created. Over the years, both the government of Canada and Denmark have tried to assert sovereignty over the island. Both countries’ armies have made expeditions to Tartupaluk, to plant flags (and throw out the other’s flags). In reality, neither army can reach Tartupaluk without the help of Inuit. Inuit that have always used the region around Tartupaluk as a polar bear hunting ground and have family in both Canada and Greenland. The project pulls apart the three main themes of uaajeerneq - humour, celebration of sexuality and an exploration of fear - in order to allow viewers to imagine what it would be like for Inuit to be unencumbered by colonial relationships and to be free to create new modern self determining lives. This project brings together the best of Inuit theatre, Arctic cinematography with state-of-the-art VR. Tartupaluk is a gift from the Inuit art world to Virtual Reality as much as it is a gift from Virtual Reality to Inuit art.

delegate production company
SCINTILLA

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PRODUCTION COMPANY PROFILE
SCINTILLA is a Montreal-based film+XR content and innovation studio founded by award-winning producers Charles S. Roy and Stéphanie Morissette. They aim to propel media storytelling with digital innovation. Their films premiered in Cannes, Berlin, TIFF, Locarno, Rotterdam and Busan. Ánorâk Film is Greenland’s leading documentary production company founded in Nuuk by director Inuk Silis Høegh and Oscar-nominated producer Emile Hertling Péronard. Today, Ánorâk Film also has an office in Copenhagen, Denmark, and their films have screened at Sundance, IDFA, Venice, Cannes and the Berlinale.

MAIN FILMOGRAPHY OF PRODUCER
2023 Tartupaluk (prototype) by Laakkuluk Williamson
2017 Les Affamés by Robin Aubert
Emile Hertling Péronard:
2023 Tartupaluk (prototype) by Laakkuluk Williamson
2022 Music for Black Pigeons by Jørgen Leth & Andreas Koefoed

Venice Gap-Financing Market • Tartupaluk
DIRECTOR'S BIOGRAPHY
Singing Chen's work encompasses fiction, documentary and VR films and has received numerous festival accolades. Through VR technology she explores space and movement. Afterimage for Tomorrow (2018) was exhibited at the NewImages Festival. Her latest VR experience The Man Who Couldn’t Leave (2022) won Venice Immersive Best Experience at 79th Venice International Film Festival.

SYNOPSIS
This film is based on one of the short stories in Taiwanese author Wu Ming-yi’s short story collection The Land of Little Rain. Wu Ming-yi has earlier been known for his writing of nature. His novel The Man with Compound Eyes won the Grand Prize for Fiction at the Prix du Livre Insulaire in 2014. His novel The Stolen Bicycle has been shortlisted for the Booker International Prize in 2018, making him the first Taiwanese author nominated for the prize. He is one of the most important contemporary writers in Taiwan and has gained international fame. The narrative of The Clouds Are Two Thousand Meters Up is full of twists and turns, with stories within a story. The protagonist, Guan, is a retired lawyer whose wife was killed in an indiscriminate killing. He receives a cloud storage file from a hacker, which contains his wife’s unfinished novel about the endangered clouded leopard. He sets out on a journey into the mountains, filled with doubts and questions, and embarks on a fantastic journey searching for the leopard and becoming one, which helps him rediscover his wife and himself.

LOGLINE
After his wife’s unforeseen death, Guan embarks on a fantasy journey in search of the endangered clouded leopard, following the content of his wife’s unfinished novel.
DIRECTOR'S STATEMENT
Wu Ming-yi is one of the most important contemporary novelists in Taiwan. Every one of his stories has given me the urge and desire to adapt. His themes and styles in writing are very similar to my own creative beliefs. His constructed fictional world is multi-layered, and is often related to dreams and memories. It crosses different times and spaces, and has multiple narrative perspectives. His writing evokes strong imagery, physical space, and bodily sensations, and frequently explores the interrelationships between different systems, such as ecology, human activity, and technology. These characteristics resonate well with the features of VR. The bodily sensation and spatial properties that VR technology creates are similar to human perception of dreams and memories. The Clouds Are Two Thousand Meters Up touches on themes of mystery of mountains, state of oneness between self and nature, and reflections on ecology through the protagonist Guan’s fantastic journey to find the clouded leopard. Whether in content or in form, it is symbolic. I hope to create collective empathy among cross-cultural audiences through this adaptation.

PRODUCTION COMPANY PROFILE
The Walkers Films is devoted to developing a cross-disciplinary approach to moving-image creation. It aims to produce innovative films across multiple formats and genres, including drama, documentary, experimental and virtual reality. It seeks to connect artists working across mutual fields. It has had notable success with its first documentary, The Walkers (2015), which was screened widely in festivals across the world, and the VR film Afterimage for Tomorrow (2018). The VR film The Man Who Couldn’t Leave (2022) won Venice Immersive Best Experience at 79th Venice International Film Festival.

MAIN FILMOGRAPHY OF PRODUCER
2022  The Man Who Couldn’t Leave by Singing Chen
DIRECTOR’S BIOGRAPHY
Jamie Davies is a multi award winning Creative Director, with 20+ years’ experience imagining, crafting and creating immersive storytelling and impactful narratives that move, engage, and activate global audiences in entirely new and surprising ways. Jamie directed the multi award winning 2022 The Green Planet AR Experience with David Attenborough, Immersive and innovative VR experience UnEarthed in 2023 for Meta and the UN and previously created experiences and short films for a whole host of other brands and partners including Google, Gucci and Burberry.

SYNOPSIS
Take a journey into yourself, in mixed reality, guided by one of the world’s leading portrait artists Jonathan Yeo. This is an emotional, visceral, and immersive experience that explores and challenges the self - how you view yourself, how others view you. It is a celebration of uniqueness and of being. Using the iconic 20th century device of the photo booth, essentially a self-portrait machine, an unexpected journey unfolds and combines multiple cutting edge visual technologies in an experience which combines elements of filmmaking, immersive art, innovative 3D capture and gaming. Using his experience and reputation as a portraitist, Yeo leads us through a narrative which compares traditional painting with facial recognition and AI, manipulating our emotions along the way as the viewer is spectacularly confronted by their own face as they’ve never seen it before. Along the way, we co-create a unique work of art for each participant to take away as a valuable personalised souvenir. This will be an immersive experience installation with a lasting impact and legacy.

LOGLINE
*The Portrait Machine* is an innovative Mixed Reality Art experience created by portrait artist Jonathan Yeo and Factory 42. Inside a bespoke photo booth, audiences put on a Mixed Reality headset and undergo a transformative experience where they explore and share an emotional journey through their “self”.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Funders interested in Immersive technology and mixed reality headsets + location based entertainment + Art.

**FORMAT / RUNTIME**
Built in a game engine (Unity). Multiple, mixed reality, 360 degrees. / 20'

**LANGUAGES**
English

**BUDGET / FINANCING IN PLACE**
€ 500.000 / € 150.000

**DIRECTOR’S STATEMENT**
I think we should explore and unpack the various emotions around being confronted with one’s own self image and its application and use in modern society. How do we move people from a feeling of lack of control to ownership, from self hatred to self acceptance and love. We can take people on a journey that really lingers in the minds of everyone who experiences it and ultimately leave them in a positive state of mind and hopefully one of collective empowerment.

As an idea on story cadence - we can explore and challenge people on the topics of: identity, self doubt, self love, the rise of individualism, cult of celebrity and ultimately a celebration of uniqueness, our unique and valuable place in a beautifully multi faceted and multi cultural world.

Challenging people to see themselves in these numerous ways and from numerous angles can be wonderful or terrifying and it is interesting to lean into that.

**PRODUCTION COMPANY PROFILE**
Factory 42 is a multi-award winning immersive technology and experience studio working with some of the world’s most respected cultural and consumer facing organisations. These include Tate Galleries, Shanghai Museum, the Royal Academy of Arts as well as Meta, the BBC and Sky. The company has won 15 major international awards in the last year and has had work featured at many international festivals ranging from SXSW to Sandbox Immersive in China.

**MAIN FILMOGRAPHY OF PRODUCER**

- **In Production**
  - UnEarthed VR by Jamie Davies
  - Reinventing the Orchestra with Charles Hazlewood by Ben Whalley
  - The Green Planet AR Experience by Jamie Davies
  - Landscapes Imagined AR by Jamie Davies

- **2021**
  - Lost Origin Live Experience by Dani Parr
  - Charles Hazlewood: Beethoven and Me by Ben Whalley

- **2020**
  - My Dino Mission AR by John Foster
  - Hold The World VR by Daniel M. Smith

- **2018**
  - My Robot Mission AR by John Foster

- **2017**
  - Painting the Future VR + TV by Daniel M. Smith and Randall Wright

- **2016**
  - Giselle VR by Daniel M. Smith
DIRECTORS BIOGRAPHIES

Kate Voet is an award-winning writer/director of narrative films, now venturing into her first immersive experience. Born in Belgium, she studied English Literature in Amsterdam and cinema in New York. Her short films *Les Homards Immortels* (2017) and *The Tears of Things* (2021) screened at various international film festivals.

Victor Maes graduated as a filmmaker from LUCA School of Arts and later he pursued advanced cinematography at the Global Cinematography Institute in LA. He co-directs *The Time of a Moment* and works as a cinematographer on both fiction and documentary films.

SYNOPSIS

*The Time of a Moment* is a 6DoF, interactive and animated VR experience, in which the user experiences the fading of reality through the eyes of Ida, a 72-year-old widow living alone with dementia. Her home holds many of her memories. As Ida wanders through her apartment and rediscovers herself, we discover Ida... for the time of a moment.

The *Time of a Moment* is a magical experience about transformation, loneliness and loss, but above all love.
DIRECTORS STATEMENT
The Time of a Moment is an interactive experience, in which the viewer walks in the shoes of the story’s protagonist, Ida, an elderly woman living with dementia. We were drawn to the film’s theme because of Victor’s personal family history. His maternal grandfather suffered from Alzheimer’s disease, and his health declined rapidly after Victor’s grandmother passed away.
Having witnessed this emotional transformation so closely, this ignited fear but also interest in this sad illness that affects countless individuals. Victor knew he had to write about his personal experience when learning about the possibilities of virtual reality.
When we put the VR headset on, the first questions that come to mind are: Who am I? Where am I? Exactly the questions that enable us to immerse ourselves in the daily experience of someone living with dementia, whose past memories blend with a fading reality.
The loneliness of the mind fascinates us in our work, and especially in these times we are reminded of how overwhelming solitude can be. Whenever we are isolated, we are left with our memories.

PRODUCTION COMPANY PROFILE
Cassette for timescapes produces films and XR projects that combine innovative vision and social or political engagement. Cassette for timescapes has successfully co-produced with the US, UK, France, Luxembourg, Germany, the Netherlands and aims at distributing its films worldwide through a tailor-made impact strategy for each project. Cassette for timescapes is a team of four women: An Oost, Rosa Duvekot, Magalie Dierick and Emmy Oost. They are part of the Doc Society Impact Producers, EAVE, Europdoc and ACE Producers Networks.
DIRECTOR’S BIOGRAPHY
Nicole McDonald is a multi-disciplined artist whose passion is to create innovative ways for viewers to experience narrative as active participants. Her thematic threads are the human experience and the wonder of the natural world. Her stories are about feeling, connecting and evolving.
Nicole has directed Liquid Light (Biennale Arte), FREE the NIGHT (Future of Storytelling), Hue (Sundance), Little Wonder (Magic Leap), and Viv in the ILLUMINATOR (Disney). She was an Artist in Residence at Disney’s StudioLAB in 2019 and a fellow at New Inc ONX Studio in 2021.

SYNOPSIS
A Petite Sensation of Joy, Number 4 is intentionally developed to tap into our own bodies’ superpowers, by stimulating the Vagus Nerve System known as the Soul Nerve. From seedling to life in full bloom, we follow a common flower, whose journey poetically mirrors the human experience. This immersive interactive film is presented in awe-inspiring macro-scale, affording us an extraordinary view into the spirited expressivity found in nature. The real-life installation, a beautiful enlarged flower vase, houses environmental elements that reinforce poignant moments in the narrative. The story begins as the Sun welcomes a new day, illuminating morning mist that rises around us. We see a delightfully beautiful happening: a new life sprouting from a single seed, our Heroine. As we lean in, her newborn green stem arches up to the rising Sun. The mist evaporates, revealing a community of blooming flowers frolicking in warm light, which we feel on our shoulders. The Sun’s life-giving force intensifies, becoming a threat, and the vulnerable flowers lean and pivot their sepals and petals in search of refuge.

But where could a flower go? As it turns out, hope is an action, not a miracle.
DIRECTOR’S STATEMENT

There are extensive studies on how witnessing environmental awe and another being's courage helps us see our own lives as infused with profound meaning and joy. As we get more intertwined with ones and zeros, I hope to harness the tools of today to imbue us to the extraordinary natural beauty that surrounds us - the pure miracle of it all.

In our film, we witness just that. Our animation style is inspired by the incredible range of personalities observed in time-lapse films of plants. The soundscape, a blend of natural surroundings and an emotional score, is placed in the 3D world. The art direction is a cinematic celebration: we paint with our constantly shifting light and frame the environment with a dreamy depth of field.

To push innovation and craftsmanship, we integrate the virtual into the physical, creating a real world environment set with background elements etched into the surrounding glass vase. Passthrough Augmented Reality composites our 3D graphics over the crafted set, and seamlessly blends the real-time graphics over reality. As the sun orbits, it is occluded and casts shadows by the etched background elements, adding presence to this magical world.

PRODUCTION COMPANY PROFILE

bardoLA is a Los Angeles-based arts organization dedicated to advancing international dialogue in arts and culture and bringing art to wider audiences. bardoLA has produced and presented a large number of artists' projects around the globe, and is the only California-based organization to present three Collateral Events at Biennale Arte (2015, 2019, 2022). bardoLA produced Liquid Light, a film by acclaimed Los Angeles artist Lita Albuquerque which was followed by the production and presentation of an immersive art installation with the film as its central component at Biennale Arte 2022.

MAIN FILMOGRAPHY OF PRODUCER

2022 Liquid Light by Lita Albuquerque
GERMANY, ITALY

BELOW DECK

MARTIN PRINOTH, MARTINA MAHLKNECHT

HYBRID DOCUMENTARY FICTION | PRODUCTION

DIRECTORS BIOGRAPHIES

Martin Prinoth was born in Rhaeto-Romanic Urtijëi, Italy. He graduated in film at the Academy of Fine Arts HfbK in Hamburg. His debut film *The Fifth Point Of The Compass* won the Visioni Doc Award for best italian documentary debut. Martina Mahlknecht was born in Bressanone, Italy. She studied art and stage design at the Academy of Fine Arts HfbK in Hamburg. Since 2022 she is teaching at the HfbK Hamburg. In 2020 they founded the artist duo TÒ SU that explores transcultural border areas in a global world and deals with Eurocentric perspectives and their own cultural identity.

SYNOPSIS

*Below Deck* is a 360° real film between documentary and fiction, using the means of VR technology to immerse the audience into the inaccessible world below deck of a cruise ship. Five former Filipino crew members share their memories of their actually lived experiences with the viewer. The 360° film will frame the absurdity and ambiguity of life on board through intimate, private conversations and the rehearsal of the so called crew evening – a show where the crew is performing their talents for the guests. Place of the scene is a cruise ship standing for the currently the fastest growing tourism industry in the world. Venice is a global player in this industry. In 2022 more than 24 million passengers cruised the oceans on luxury ships and generated sales of over $27 billion. This is only possible because cheap labor is keeping ship operations running 8 to 12 hours a day with no days off and 9 months at a stretch. Working largely invisibly for the passengers. In dramaturgically condensed and sometimes exaggerated scenes *Below Deck* tells real stories about power and powerlessness, fears and hopes and how far we all are ready to go to make our dreams come true.

LOGLINE

We are located below deck of a cruise ship. This is where the heart of the ship is and where the five Filipino crew members – our main protagonists – live. They are giving us an insight in the rough reality below deck by recreating experienced scenes on deck and slipping into the role of guests. In a funny way they are exposing the ambiguity of a neoliberal system that celebrates the slogan: "We are all equal".

VENICE GAP-FINANCING MARKET • BELOW DECK

GERMANY, ITALY

BELOW DECK

MARTIN PRINOTH, MARTINA MAHLKNECHT

HYBRID DOCUMENTARY FICTION | PRODUCTION

DIRECTORS BIOGRAPHIES

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We are located below deck of a cruise ship. This is where the heart of the ship is and where the five Filipino crew members – our main protagonists – live. They are giving us an insight in the rough reality below deck by recreating experienced scenes on deck and slipping into the role of guests. In a funny way they are exposing the ambiguity of a neoliberal system that celebrates the slogan: "We are all equal".
**DIRECTORS STATEMENT**

Below Deck is the third part of a trilogy about realities of life and working conditions on the high seas and is dedicated to the theme of cruising. The ship’s architecture depicts a global phenomenon and its hierarchical structures in miniature. While the guests and executive staff enjoy the sun on the upper floors, the crew area is below the waterline, where the noise of the ship’s engine is unbearable and no ray of sunshine penetrates the interior of the ship. These areas are so-called “no-go areas” of the 21st century and remain closed to the public. Here deprivation and loneliness, group feeling and care exist side by side, which some (have to) accept in order to enable others to have fun. Our goal is to frame the absurdity and ambiguity of this life on board and to realize a 360° film experience that touches thought and challenges viewing habits.

For our episodic way of narrating and the chamber play-like dramaturgy, the 360° technology seems particularly suitable. The spatial dimension of the “no-go areas” below deck will be tangible to the audience and be vividly put on screen; respectively on glasses.

**PRODUCTION COMPANY PROFILE**

The Italian-German production company TÒ SU explores transcultural border areas in a global world and deals with Eurocentric perspectives. TÒ SU comes from the Rhaeto-Romanic language, spoken by a small community in Italy and means “to record, to document, to include”. Prinoth and Mahlknecht combine the two genres of film and theater. In the past, various collaborations have resulted in projects that are hybrids of both genres and have been presented in cinemas, theaters and exhibition spaces. They produce their projects between several countries with a focus on Germany and Italy.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2022 Overseas by TÒ SU
- 2022 Reports from the Void by TÒ SU
- 2021 Hack Me Baby by TÒ SU
- 2017 The Fifth Point of the Compass by TÒ SU

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**FORMAT / RUNTIME**

360° monoscopic / 30’

**LANGUAGES / LOCATIONS**

English / Studio Admi Hamburg

**BUDGET / FINANCING**

€ 107,500 / € 90,000

**MAIN PRODUCTION COMPANY**

TÒ SU Film OHG

**CREATIVE TEAM**

- Martin Prinoth, Director, Writer, DoP, Editing
- Martina Mahlknecht, Director, Writer, Editing, Production Designer
- Jan Eichberg, Writer
- Maria Marjorie Antigua, Manolet Castillo, Vanessa Fauvel
- Wippermüller, Gadie Villanueva Santos, Mary Grace Wesch, Man Cast
- Gianna-Sophia Weise, Costume Designer
- Luca Kowalinski, Camera Operator
- Steffen Reil, Sound
- Pose Dia, Composer
- Dorian Behner, Sound Design
- Jonas Link, Colorist and VFX

**DELEGATE PRODUCTION COMPANY**

TÒ SU Film

**MAIN CONTACT PERSON**

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DIRECTORS BIOGRAPHIES
Massimo Ottoni and Francesco Forti are directors and authors specialized in animation at the CSC of Turin. Massimo has done several short films that travelled to places such Annecy and were nominated for David di Donatello and Nastri d’argento. In 2020 he writes H.O.M (VR), that win the RAI Cinema Channel Award at VRE. He is currently the author of the TV Series Anselmo Wannabe, pre- bought by RAI, and of the anthology feature film Dark Horses.
Francesco has directed several short films and he works as art director for most of IBRIDO’s projects, such as Tufo, TV Special selected at Annecy and pre-bought by RAI.

SYNOPSIS
The user enters the dark forest and the voice of Virgil is revealed to him, challenging him to embark on a journey into himself. Once he enters through the gate of hell and he wears the headset, he finds himself in a dark corridor that leads him to the bank of the Acheron River. Here he will get on Charon’s raft which will take him to the other bank, at the entrance to the first round. The user will descend for 5 rounds, crossing environments inspired by the setting of Dante’s Inferno, such as the Stygian marsh and the city of Dite, meeting different characters who embody peculiar aspects of pride: from the rich entrepreneur to the artist. The user will be asked to express a judgment on these characters until he ends up in front of a mirror that will physically put him in front of himself.
**DIRECTORS STATEMENT**

This experience is more than a VR transposition of Dante’s Inferno, it’s a piece that takes inspiration from the comedy genre to question the meaning of topics such as guilt and sin in our contemporary and relativist world.

Through the encounter with damned souls, the user will hear stories and will be called to take a stand. The choice will be increasingly difficult and the increasingly controversial stories will offer a moral dilemma. Our intent is to deconstruct the user’s moral preconceptions and invite him to rebuild a new personal model, free from prejudices.

The way the user manages the rhythm of the story by walking in circles and overcoming of obstacles to progress in the story, amplifies his involvement. The visual system, between material credibility and abstractionism, is made up of hand-painted levels and stop-motion puppets, creating a unique and alienating experience.

Through this experience, we celebrate Dante’s work by bringing a fresh light to it, convinced that it can offer the audience one more reason to discover or deepen the Commedia, plus the chance to dive into themselves.

**PRODUCTION COMPANY PROFILE**

Ibrido is an indie award winning animation studio that has been making 2d, 3d and stop-motion animation since 2016, ranging from films to music- videos, TV-series, video-games and VR. Over the last few years, our directors have made films that have traveled through festivals like Annecy, Nastri d’Argento, Giffoni.

The focus of Ibrido is to produce animation with international partners while building up an Italian network, sharing art and culture, growing both as a company and as human beings.

**MAIN FILMOGRAPHY OF PRODUCER**

- **In production** Anselmo Wannabe by Massimo Ottoni
- **In Development** Dark Horses by IBRIDO Studio
- **2023** Tufo by Victoria Musci
- **2019** Corkscrewed by Massimo Ottoni
- **2016** Water Hunters by Massimo Ottoni, Salvatore Centoducati
- **2016** Lo Steinway by Massimo Ottoni
DIRECTORS BIOGRAPHIES
Michelle and Uri Kranot are filmmakers and multi-media artists. They gained recognition with their animated films Hollow Land, How Long not long, and their VR experiences Nothing Happens, Songbird and most recently, the multimedia work The Hangman at Home. Awarded with top industry prizes at Venice, Cannes and Annecy Film Festivals, the Oscar® Academy Award Shortlist and the Danish Arts Foundation award for the performing arts. Recipients of the Amnesty Int. Award and the Lumen Prize for digital arts. Their installations have been exhibited in prestigious museums around the world.

SYNOPSIS
Put on your headset...
I enter the the Garden. Dusk obscures my vision. Nature’s sounds surround me—whistling wind, buzzing insects. Who am I?
I move my hand. It generates a flurry of particles and dust. I step forward leaving a trail of trampled vegetation behind. I push forward as the Garden yields. I’m urged to explore deeper.
A cloud of dust, alive like me, draws near. We reach out, connecting. A flash of electricity—something happened! Try again.
In an instance, we are connected by a stream of synapses. A slice of the world has changed. Not a garden but an ethereal space; woven of pulsating nerve-system-like connections. With each new partner, the world expands, and the music crescendos. We can gently move around together as one big organism connected through synapses of shared knowledge. We have become the Garden.
GOALS AND PARTNERSHIPS
Sought in Venice
Co-producers, Financiers, Museum and Distribution.

FORMAT / RUNTIME
Oculus/Meta Quest, mobile SDK / Approx. 10’

LANGUAGES / LOCATIONS
English / Denmark

BUDGET / FINANCING
€ 100,000 / € 30,000

MAIN PRODUCTION COMPANY
Tindrum production

CO-PRODUCTION COMPANIES
The Animation Workshop (Denmark)

PARTNERS ATTACHED
Phenomenal Viborg (DK)

CREATIVE TEAM
Michelle Kranot, Director, Art director and Main producer
Uri Kranot, Director
Hannibal Glaser, (The Animation Workshop), Creative Producer
Storm Sandergaard, Technical developer
Thomas Ahlmark and Christoffer Jørgensen, Sound

DELEGATE PRODUCTION COMPANY
Tindrum production

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DIRECTORS STATEMENT
Our immersive storytelling journey began in 2016 with Nothing happens (Venice 2017), a ‘passive witness’ experience exploring accountability and awareness. We then created the interactive piece The Hangman at Home (Best XR work in Venice 2020 and Cannes 2021), followed by the multi-user version We are at Home (Tribeca 2021).

In our current project, we diverge from rigid storytelling, favoring ‘real-time narrative’ and ‘digital, somatic experience.’ Drawing from our past works, we recognize the value of shared experiences and the ingredients for a collective bond in an alternative reality.

Enter Garden Alchemy: a place driven by participant behavior. We construct an immersive, poetic universe encouraging audience engagement. Our aim is to create physical and virtual conditions that break social norms, inviting playful and poetic interaction.

When attention patterns shift, reality transforms, offering a world of wonder and kindness. As artists, we explore devices that heighten awareness through observation, listening, and action. Each aspect becomes a metaphor for understanding the world. To venture deeper and transcend human perspective, we must experience them together.

PRODUCTION COMPANY PROFILE
TinDrum Production is a research & development studio founded by Michelle and Uri Kranot. Working as a duo for 20 years; their art straddles experimental genres and unfamiliar mediums, fusing handmade crafted images and new technologies into contemporary experiences.

Characterized by a poetic sensibility and fragmented narratives exploring past and present, fact and fiction. Both are members of the Academy of Motion Picture Arts and Sciences and the Académie des César. Honored with the Grand Jury Prize at the 77th La Biennale di Venezia and Best Immersive XR at the 74th Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER
2021 The hangman at home by Uri and Michelle Kranot
2018 Songbird by Uri and Michelle Kranot
2017 Nothing happens by Uri and Michelle Kranot
2015 How long, not long by Uri and Michelle Kranot
DIRECTOR'S BIOGRAPHY
Nirma Madhoo (she/her) is an XR creator originally trained in fashion design, and from where she crossed over to fashion filmmaking in 2014. As an interdisciplinary practitioner, Nirma's projects bring together themes of cyborgian and posthuman fashion performance with stories of technology, in evocative and speculative worlds.

SYNOPSIS
isiLimela is a multi-player VR experience of a 20 minutes journey combining continental African cosmological starlore within an immersive sci-fi experience. The star cluster isiLimela, in isiXhosa, was only much later named the Pleiades and Seven Sisters. It is central to this story as it was charted as an early almanac by African cultures, and therefore is a signifier of African cultures' astronomical and technological practices.

This project uses the spatial and architectural data of the Southern African Large Telescope [SALT] in Sutherland, South Africa, thereby linking the story back to the geopolitics of its location. The digital twin emerging from the actual site is rendered as a speculative and parallel future world where players embodied as fantastical costumed avatars join main character, sangoma and scientist, Mage on a poetic and Africanist transcendental journey in VR.

Mage leads players through a Quest that takes them through the portal of the large telescope Observatory as the experience culminates in a cinematic, data and sonic-driven temporal and celestial trajectory to isiLimela; One of Becoming with the Stars...
**GOALS AND PARTNERSHIPS SOUGHT IN VENICE**

Co-production partnerships, independent producers, game engine stakeholders who may provide additional funding, resources, or expertise to the project.

### FORMAT / RUNTIME

6 DOF VR - Multi player / 20'

### LANGUAGES /

English, isiXhosa with English subtitles / Karoo, Sutherland, South Africa

### BUDGET / FINANCING IN PLACE

€ 214,067 / € 33,000

### MAIN PRODUCTION COMPANY

Ambient

### PARTNERS ATTACHED

SALT, SAAO / Southern African Large Telescope, South African Astronomical Observatory

### CREATIVE TEAM

Nirma Madhoo, Director and Artistic Director

Babalwa Baartman, Kanyi Mavi, Writers

Nasfa Ncanywa, Main Cast

Jason Stapleton, Main Producer and VR Technical Director

Sean Devonport, VR Lead Developer

Jason Stapleton, Nirma Madhoo, Editing and Production Designers

Nirma Madhoo, Ponz, Kiara Gounder, Ade Adekola, Costume Design Team

Simon Ratcliffe, Sound & Motion Studios, Sound and Composer

Ray Harli, Urban, Architectural Design

### PRODUCTION COMPANY PROFILE

Ambient works and lives in virtual reality. Ambient’s mission is convincing people that immersive virtual reality is not the future, but the present. Ambient draws on deep knowledge based in VFX/post production spanning the last 20 years to inform its process and push forward into new mediums as they arise.

### DIRECTOR’S STATEMENT

As a fashion filmmaker born in Mauritius and based in South Africa, my work is rooted in fashion as an artistic expression of technological embodiment.

Cinema is an exemplary carrier of ideology in the system of media representation and has traditionally operated as a closed circuit, accessible to the few. Digital and computational technologies for image-making now however provide the affordances for change.

From 2019, I have taken on immersive filmmaking, and with the unlikely combination of fashion film methods and sci-fi genre, I seek to deterritorialize stories of technology as male-gendered, or uniquely Western. isiLimela aims to provide an engaging and exciting alternative in terms of who can be the storyteller with emerging technologies. Elaborately fashioned figurations drawn from continental African cultures collide with world-building to re-imagine what being inside a sci-fi story could feel like.

### MAIN FILMOGRAPHY OF PRODUCER

2022 444.2 by Nirma Madhoo

2021 Mycelia by Tosca Terán and Sara Lisa Vogl

2019 Azimuth by Nirma Madhoo

2019 Reflectance by Jason Stapleton and Jacques van Zyl

2019 The Forest Inhales you by Inka Kendzia and Jason Stapleton
DIRECTOR’S BIOGRAPHY
Aley is an Interactive Narrative Experience Designer focused on creating immersive AR/VR and mixed reality experiences. His work has been acknowledged internationally: His interactive installation The Game Of Me has been exhibited in EGX London, A-Maze Berlin, Laval Virtual France, Playtime Bruges, Blon Lithuania and got nominated for BBA Artist Prize Berlin 2022 and the Best Digital Moment Award 2022 at A-Maze. Aley’s work revolves around exploring the accessibility of knowledge in relation to power and has been recognized as one of the youngest distinguished American University in Cairo (AUC) alumni 2023.

SYNOPSIS
The story springs from an authentic conversation rooted in the director’s own experience, yet takes on a universal urgency and relevance through underlying themes of culture and identity. Setting the scene in such a common space as a coffee shop creates a sense of familiarity, while the conversation the viewer overhears may feel entirely unfamiliar. Moments is an innovative exploration of location-based mixed reality that intertwines stories with physical spaces, offering an alternative and accessible way to engage with immersive narratives. Via so-called “story spots”, visitors can move around a coffee shop (which can be any coffee shop) and listen in on the respective narratives as they unfold. The key interaction (or anti-interaction), which makes telling these stories in an immersive medium a necessity, is to pause. Moving within the coffee shop means to become an active participant in the manipulation of time. Time moves forward and backward as we move, and only stands still when we pause. When the viewer slows down and focuses on a particular table they enter a time bubble that forms around this particular moment. Stillness and presence are the keys to unlocking the unfolding of the narrative. The intention is to cultivate a sense of presence. To stop and listen enables the stories to reveal themselves. The project aims to make location-based experiences more accessible by offering standalone experiences while also integrating them into coffee shops across the city.

LOGLINE
Moments approaches storytelling via LBE VR (location based VR) in a much more accessible way, offering a narratively rich experience set inside a virtual coffee shop. Thematically drawing in on both mundane chit chat and deeply intimate conversations, the piece allows its audience to experience moments in the lives of strangers as a way to foster intercultural understanding.
To meet with financiers and festival curators to advance the production of the MR experience.

**FORMAT / RUNTIME**
Mixed Reality / 8’

**BASED ON**
Personal True Stories

**LANGUAGES / LOCATIONS**
English, Arabic / United Kingdom (UK), Egypt (EG)

**BUDGET / FINANCING**
€ 65,303 / € 6,084

**MAIN PRODUCTION COMPANY**
No Ghost

**CREATIVE TEAM**
Aley Baracat, Creative Director and Creative Technologist
Kate Pasterfield, Executive Producer
Lilian Hess, Producer
Lawrence Bennet, Writer
Tom Flavelle, Technical Director
Marianne Thomas, Graphic Designer
Holly Gibbon, Immersive Experience Designer

**DELEGATE PRODUCTION COMPANY**
No Ghost

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**DIRECTOR’S STATEMENT**
Throughout my journey, I have been seeing the polarisation we face in society (especially when it comes to finding oneself identity when living abroad) due to mediated forms of communication. It is why I strongly believe that there is a need for people to sit together at the same table and just listen for the hope to challenge their world views.

Why the coffee shop? In 2020 I had my first online therapy session. I remember sitting through it in a coffee shop in Zamalek in Cairo, Egypt. It was an emotional occasion: it was the first time that I talked about my struggles out loud, but there was a great sense of peacefulness and self-awareness that followed afterwards. Coffee Shops give me a sense of grounding, sometimes hearing bits and pieces of other people’s conversations and remembering how everyone is their own main character with their narrative, problems, struggles, emotions. How similar we all are in some ways but totally different in others.

**PRODUCTION COMPANY PROFILE**
No Ghost is an immersive story studio based in London, acclaimed for its Emmy winning VR animation, Madrid Noir. The studio is currently creating the Wallace & Gromit VR experience and specialise in pioneering new story formats with cutting edge technologies.

**MAIN FILMOGRAPHY**

**Aley Baracat (Producer):**
2022 The Game Of Me by Aley Baracat
2021 Aley by Aley Baracat

**Lilian Hess (Producer):**
2022 Haunted Hotel by Guy Maddin
2021 Off the Record by Sparsh Ahuja & Omi Gupta
2019 Cosmos Within Us by Tupac Martir
2019 Eriya by Tupac Martir, Satore Studio
2018 Being A Man by Thomas Payton Greene
DIRECTORS BIOGRAPHIES
Liz Hinlein is a DGA director and creative director. Her debut feature, *Other People’s Children*, garnered multiple awards and her short films have been screened at festivals such as the Berlin Film Festival, Slamdance, The Hamptons Film Festival and has won Best VR Branded Content at CES.
Edward Button is a Director and DoP. He has shot for Fortune 500 global clients and served as DP and producer on Doug Liman’s VR series *Invisible*. His work has screened at film festivals such as Cannes, Cannes Lions, Sundance and he has spoken on Immersive technology at conferences such as SXSW.

SYNOPSIS
In 1985, Philadelphia City Hall bombed the residential home of a Black revolutionary group named MOVE, killing 11 members (including 5 children), destroying 61 homes, and leaving 250 neighbors due to the resulting fire. This marked the first time in U.S. history the government bombed its own citizens, paving the way for today’s militarization of the police. Despite its massive significance, the MOVE bombing has largely been forgotten. *Osage ’85*, is a scripted VR + AR experience that transports you to the fateful hours before the catastrophic bombing on Osage Avenue. Discover the complex characters and events unfolding in two neighboring households with vastly different beliefs and lifestyles. The experience delves into the intricacies of a deeply divided community, where each group; the neighbors, the MOVE organization, City Hall – remains firmly entrenched in their beliefs, fueled by a media narrative portraying MOVE as dangerous rather than idealistic and rebellious individuals, striving in their own way to create a better world for all of us.
GOALS AND PARTNERSHIPS
Sought in Venice
Financing, production partnerships, casting.

**FORMAT / RUNTIME**
Mocap, Volumetric capture / 15'

**LANGUAGES /**
English

**BUDGET / FINANCING**
€ 150,000 / € 20,000

**MAIN PRODUCTION COMPANY**
Storyverse Co/ Lab

**CREATIVE TEAM**
Liz Hinlein, Director, Producer and Writer
Edward Button, Director and Producer
Aaron Woolfolk, Writer and Producer
Alexandria Dilks Pandola, Writer and Producer
DJ Spooky (Paul Miller), Music Producer and Musicologist

**DELEGATE PRODUCTION COMPANY**
Storyverse Co/ Lab

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**DIRECTORS STATEMENT**
The Osage '85 experience is born out of my deep love for the Nicholson family and my unwavering desire to pay tribute to all those who experienced devastating loss on that fateful day of May 13, 1985, when the U.S. Government dropped a bomb on Osage Avenue in the City of Philadelphia. Growing up on that street in the early 1980s, I played with the Nicholson children as well as kids from the revolutionary group MOVE, experiencing the warmth and happiness of a tight-knit community. It was a block where all the families owned their homes, a testament to their years of hard work. All of that was tragically demolished on May 13, 1985, when the Philadelphia Fire Department allowed the inferno that resulted from the bomb to burn 61 houses to the ground. We are thrilled to shine a light on this under-told piece of history, to pay recognition to the profound loss, and to inspire a new generation of people calling for systemic change.

**PRODUCTION COMPANY PROFILE**
Storyverse Co/ Lab is a collective of global artists united to explore new forms of storytelling. Through the use of classical filmmaking techniques, innovative technology, and unique creative collaborations we realize groundbreaking, emotional, and impactful projects. Storyverse was started in 2023.

**MAIN FILMOGRAPHY OF PRODUCER**
In production The Osage '85 by Liz Hinlein and Edward Button
DIRECTOR’S BIOGRAPHY
Kris is an animator and director based in Vienna, Austria. Since 2018, her focus has been the design of immersive experiences. Her first site-specific Augmented Reality story, The Bookworms, was directed and produced for the Austrian National Library with the aim of communicating the value of books and libraries to children in a new and exciting way. In the years since, Kris designed the interactive Augmented Reality story Insects & Us; Nachtschwärmer, an immersive installation about nocturnal butterflies, and a number of interactive education tools. She is also active in local politics.

LOGLINE
Our weather is getting angrier. Everywhere. In order to protect ourselves, we need to protect nature’s own defences. What happens when we fail to do that? Out of Nowhere is inspired by a first-hand account of the devastating floods that hit the picturesque town of Hallein in Austria in the summer of 2021.

SYNOPSIS
The animated experience will be structured in five acts. We will switch between a bird’s-eye view of developing small towns that users can interact with, and a life-size setting. The sudden flood that hit the peaceful small town will be experienced by the user as it is remembered by the people interviewed to create the script. The narrator first introduces himself whilst the user has the ability to play with the developing landscape. Everything seems fine, only the sound of rainfall becomes heavier. As the user hears an incredible rush of water, everything goes black. We use a bright flicker of light to switch to a life-size setting, placing the user in a room that has been flooded. They will see the space briefly, but the real drama - the climax of the experience - happens in total darkness. The step into our narrator’s memory is followed by three acts on a positive note: the community coming together to clean up after the flood, an opportunity for the user to interact with another town to protect local ecosystems and halt new developments, and finally an ecologist talking about our need to preserve natural floodplains, whilst the user is transported to an alluvial forest.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, partners for the project, financiers, film fund and immersive fund representatives, VR commissioners.

FORMAT / RUNTIME
Digital animation / 10'
LANGUAGES / LOCATIONS
German, English / Hallein, Austria
BUDGET / FINANCING
IN PLACE
€ 160.000 / € 60.000

MAIN PRODUCTION COMPANY
Animate Projects
CO-PRODUCTION COMPANIES
Hofmann Studio
CREATIVE TEAM
Kris Hofmann, Creative Director
Martin Nguyen, Story Editor
Andreas Wuthe, Developer
Abigail Addison, Producer
The Workers, 3d Animation, technical consultancy
Elizabeth Purnell, Composer

DELEGATE PRODUCTION COMPANY
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DIRECTOR’S STATEMENT
By now there is a consensus amongst a vast majority of the population that climate change is real and urgently needs to be addressed. It is such a large and momentous challenge however, that leaves a lot of people feeling helpless. Adapting to and protecting ourselves from a changing climate is just as important and a far less daunting task that can often be tackled on a local level. Conserving our ecosystems shouldn’t be considered an environmental issue alone – it is self-preservation. It is our aim to communicate this through the lens of a suspenseful personal story and draw a direct line between the importance and joy in preserving local ecosystems and the value this has for our own safety.

Central Europe has long been spared the unpredictable and devastating natural disasters that have haunted other continents. But our weather is also getting angrier. If a devastating flood can ravage a wealthy small town in Austria – one of the richest and safest countries on earth and the place I call home – it can truly happen everywhere. It is in our interest to stop clearing alluvial forests, drying wetlands and instead cherish and protect biodiverse ecosystems wherever possible.

PRODUCTION COMPANY PROFILE
Animate Projects is a UK based arts agency. Since 2007, they have produced high quality, experimental, and engaging animations for broadcast, gallery, cinema, and digital platforms. Their awards include British Animation Awards, Lumen Prize Moving Image Award, SXSW Jury Award, BAFTA British Short Animation nomination, and recently Grand Prizes at Bucheon International Animation Festival and ANIMATION Festival. They are currently producing an animated short with support from the BFI's Film Fund and an artists’ film with British Ceramics Biennial and Arts Council England support.

MAIN FILMOGRAPHY OF PRODUCER
2022 The Debutante by Elizabeth Hobbs
2022 A Language of Shapes by Samantha Moore
2021 Insects & Us by Kris Hofmann
2021 Dawta by Jessica Ashman
2021 Treasure by Samantha Moore
2020 Chado by Dominica Harrison
DIRECTORS BIOGRAPHIES
Daniel Adolfsson is a director, scriptwriter and actor. He has written and directed over ten stage productions and short films, as well as written a feature script currently in development. Charlotte Davidson is a producer and concept developer. Together they run Nerve Creations which develops concepts for film, series, theatre and VR/AR.

LOGLINE
Making the world a less lonely place by exploring what’s truly human while realizing the progress of AI and it’s assimilation into our society.

SYNOPSIS
You, the user, create your avatar before being dropped down into a world, alone. Your mission is to find other people and create a safe haven for humans. There is one problem. For every human there are three NPC’s (non-playable characters) or AI-bots who are trying to infiltrate your community. In order to move on to the next level all humans have to be in the safe haven separated from the bots. To do this and manage the more complex levels, the users have to interact, get to know each other and form relationships. The bots will try to mimic the user’s avatar gestures and way of speaking. They will remember discussed topics and inside jokes and use it to infiltrate the group. For every level the bots are getting better and better until the point where no one knows for sure who’s a bot and who’s a person. Is this the future and how will we deal with it?
GOALS AND PARTNERSHIPS Sought in Venice
AI and Game Developers, Designers and UX-specialists. Other collaboration partners and investors interested in engaging in this project.

DIRECTORS STATEMENT
In 1950 the English mathematician, computer scientist, logician, cryptanalyst and philosopher Alan Turing created what was originally called The Imitation Game but would be known as The Turing Test. It is a test of a machine’s ability to exhibit intelligent behavior equivalent to, or indistinguishable from, that of a human. Turing proposed that a human evaluator would judge natural language conversations between a human and a machine designed to generate human-like responses. If the evaluator could not reliably tell the machine from the human, the machine would be said to have passed the test. Now, over 70 years later we are getting a lot closer to what Turing called human-like intelligence. AI is on the brink of revolutionizing the world. In many ways it already has. Some called it the last invention but it is a double edged sword. It can be used for both good and evil as most great inventions. We want to make people aware of the great possibilities of IA and at the same time make the world a less lonely place by designing a world where the whole idea is to explore what it is to be human.

PRODUCTION COMPANY PROFILE
GötaFilm was founded in Gothenburg, Sweden, in 1989 and has since been an important independent production company in Scandinavia. The company boasts a track record of award-winning and commercially successful films and TV series, features, shorts and documentaries. We are currently working on several projects for the Swedish and International markets. GötaFilm is ahead in XR technology and collaborates closely with Gothenburg Film Studios in projects such as the deep fake short film Grab Them, directed by Morgane Dziurla-Petit and the VR project Crow Castle (Kråkslott), directed by Ismaila Jallow.

MAIN FILMOGRAPHY OF PRODUCER
Main filmography of executive producer Paul Blomgren DoVan:
2023 Inga träd får växa till himlen by Paul Blomgren
2023 Crow Castle by Ismaila Jallow
2022 Denim Hunter by Emilio Di Stefano
2022 Mylingen by Nanna Marjo
2021 Grab Them by Morgane Dziurla-Petit
DIRECTOR’S BIOGRAPHY

Loukia Alavanou is a moving image artist and filmmaker. In 2022 she represented Greece at the 59th Venice Art Biennale with the VR360 film and installation Oedipus in Search of Colonus. In recent years, after receiving international acclaim, Alavanou founded VRS, the first VR production company in Greece. Alavanou holds an MA in Photography from the RCA in London. She was the winner of the 5th Deste Prize. For the years 2022 and 2023 she is a fellow artist at ONX Studio, organised by Onassis USA and the New Museum in NY.

LOGLINE

After the death of his parents, Antonakis, a descendant of an upper class Greek family who inherits a house in the ex-bourgeois and now decadent Athenian area of Victoria, is plunged in bereavement. It is precisely this sense of loss that allows Panos, the young and ambitious housekeeper who enters his life, to step forcefully to the forestage as a deus ex machina of sorts. The servant, a social climber aspiring to become the master himself, takes power over his decadent and passive master, but is unaware that he is also a victim of a social system based on competition and power.

SYNOPSIS

Following the death of his parents and especially his mother’s which is still raw, Antonakis, a middle aged descendent of an upper-class Greek family, has lost the ground under his feet. The way he paces back and forth in his parental inheritance, a neoclassical house in the decadent Athenian area of Victoria, suggests that he is plunged in bereavement. It is precisely this sense of loss that allows Panos, his young, handsome and manipulative new housekeeper, to penetrate his life. Panos is employed to help with the housework and adopts the taxing task of renovating the house that is cramped with paraphernalia and memorabilia, and weeding out “useless” objects. In the first part of the film, we observe Antonakis passively receiving Panos’ carefully mastered services. Seen through Antonakis’ perspective, in the second part we feel a growing affection for Panos, who has developed an increasing capacity to make his master entirely dependent on him. Through Panos’ skillful hands, the house is gradually turning into a sterilized setting, reminiscent of La Maison magazine. In the last part, the house has become a trap for Antonakis, as Panos has utterly taken over his master.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Stakeholders, Financiers, Funding bodies (for artist's films), Festival Curators and Distributors.

VENICE GAP-FINANCING MARKET • THE MASTER

FORMAT / RUNTIME
VR360 stereoscopic (6k), ambisonic sound / 15-20'

LANGUAGES / LOCATIONS
English / a house in central Athens, Greece

BUDGET / FINANCING IN PLACE
€ 130,000 / € 50,000

MAIN PRODUCTION COMPANY
Artcore Film

CO-PRODUCTION COMPANIES
VRS

PARTNERS ATTACHED
Greek Film Centre

CREATIVE TEAM
Loukia Alavanou, Director and Writer
Heinz Peter Schwerfel, Main Producer
Despina Mouzaki, Executive Producer
Giannis Kanakis, DoP

DELEGATE PRODUCTION COMPANY
Artcore Film

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MAIN FILMOGRAPHY OF PRODUCER
2022 Katharina Grosse-Canyon by Heinz Peter Schwerfel
2021 Laurent Grasso-Artificialis by Heinz Peter Schwerfel
2020 In Conversation with by Heinz Peter Schwerfel
2020 Fosse (Opéra Comique/ARTE), An opera by Christian Boltanski, Jean Kalman and Frank Krawczyk, by Heinz Peter Schwerfel

DIRECTOR’S STATEMENT
VR has the capacity to give one the ability to experience the subjectivity of a character like no other medium before it. Given that Maugham’s post-war novella The Servant – which inspired my script freely – focused on the power dynamics of a master and his servant in a profoundly skilled way, its’ characters almost “called” me to use them as inspiration for a VR film. The Master will be a VR360(3DoF) film with ambisonic sound, 15’ long, shot with an Insta360Pro. The story is divided into 3 parts. In Parts 1&3 the viewer is an observer, while in Part 2 s/he adopts the viewpoint of the master, who is gradually taken over by his servant. As a narrative tool of separating the acts, a spiraling staircase will be used. All except the first shot will be inside the house, therefore lighting and set design will be important narrative tools and they will be changing throughout. From a gloomy bourgeois, yet somewhat human surrounding, the 360 set will gradually transform into a sterile one, reflecting the unsatisfiable urge of Panos to turn into someone he is not. Most shots will be static, except the introduction and the staircase shots, for which the camera will be attached on a wire.

PRODUCTION COMPANY PROFILE
Artcore treats exclusively the culture of today and tomorrow. No advertising, no daily news, no superficial coverage. Instead literature, philosophy, theatre, design and most importantly contemporary art. Essay films featuring Marina Abramovic, Jean Baudrillard, Francis Fukuyama, William Gibson, Gilbert & George, Cees Nooteboom. And monographic portraits of artists such as Georg Baselitz, Christian Boltanski, Daniel Buren, Rebecca Horn, Joan Jonas, Ilya Kabakov, Anish Kapoor, Alex Katz, Jannis Kounellis, Annette Messager, Bruce Nauman, Philippe Parreno, Tino Sehgai and many more.

Venice Gap-Financing Market • The Master
DIRECTORS BIOGRAPHIES
Barthélemy Antoine-Lœff is a visual artist whose creations of digital artworks express worlds crossed by a contemplative and ecological relationship of nature and elements. His works are exhibited in biennales and arts centers all over the world. Hugo Arcier is a French digital artist working on computer graphics. He started doing special effects for feature films before he turned to develop his personal stuff. Named Chevalier des arts et des lettres in 2016, he founded the creative studio N°130, in 2017. He has directed many CG film for institutions such as the Opera National de Paris.

LOGLINE
The White Saboteur is a sensitive experience of the disappearance of an extraordinary environment, that of the ice floe, and the replacement of its physical reality by a digital existence.

SYNOPSIS
The piece is presented as a diptych in an installation composed of a VR experience and a large LED screen that are connected. In the headset, the user can experience, in a sensitive way, the vision of a persistent polar environment and interact with this landscape through its gaze. The simple fact of looking at it removes spherical parts of the ice, reshapes the environment and alters the landscape. On the flat screen, we can watch, in real time, a representation of the removed part. It is a very digital and synthetic view of 3D spheres appearing and growing, based on what was removed by the user in the headset. There is a transfer of matter from the VR to the screen, from reality to digital.
GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with key stakeholders, co-producers, financiers, curators of festivals, art centers and distributors.

Barthélemy Antoine-Loeff, Director
Hugo Arcier, Director
Pierre-Arthur Goulet, Producer

DIRECTORS STATEMENT
Everything about the North is unique: the sound, the air, the light... the feeling of being alone, lost in the middle of nowhere. Even when you’re not moving, the landscape becomes a moving character, slowly evolving around you. There’s something sublime about watching this world disappear, and observing our own finitude at the same time.

Barthélemy Antoine-Loeff is a visual artist and iceberg breeder. His artistic exploration tries to keep alive for eternity our world which melts and cracks under the pressure of human beings, with a touch of irony. His many trips to the North led him to translate this feeling into poetic and physical experiences and artistic installations.

Hugo Arcier works and documents the fact that nature is slowly replaced by a digital version of it, in a sensitive way, using both digital and physical media. The works of art he produces raise many questions about what we have to gain or lose with virtuality.

The White Saboteur is the result of the collaboration between these two artists, who here mix their formal and sensitive experiences in a singular work of art.

Welcome to a polar landscape, fragile, that begins to crumble as soon as you step inside.

FORMAT / RUNTIME
6DOF / Up to the viewer, it is a persistant world

LANGUAGES
English, French

IN PLACE
€ 150,000 / € 20,000

MAIN PRODUCTION COMPANY
Risette

CO-PRODUCTION COMPANIES
Studio N°130

PARTNERS ATTACHED
Heidi Sevestre (glaciologist), Isha Talieou (artistic representative)

CREATIVE TEAM
Barthélemy Antoine-Loeff, Hugo Arcier, Directors
Olivier Girouard, Sound Artist
Pierre-Arthur Goulet, Producer (Studio N°130)

DELEGATE PRODUCTION COMPANY
Risette

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