



VENICE GAP-FINANCING MARKET

VENICE
3—5.09.2021

VENICE

PRODUCTION

BRIDGE



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021

VENICE GAP-FINANCING MARKET

3—5.09.2021

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

Consultants
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La Biennale di Venezia
and its collaborators for
Book of Projects
Valentina Bellomo
Allegra Bell
Erika Giorgianni
Lara González Lobo
Mariachiara Mancì
Chiara Marin
Giulia Mereghetti
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Nikolas Montaldi
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REGIONE DEL VENETO

CAMPARI

Cartier

ARMANI
beauty



Main Broadcaster



Thanks to
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Festival Scope

THE VENICE PRODUCTION BRIDGE WELCOMES THE 57 SELECTED TEAMS AND THEIR PROJECTS TO THE 8TH EDITION OF THE VENICE GAP-FINANCING MARKET.

While we are not yet out of the pandemic, we are now more confident that, thanks to the vaccination, we will soon be able to leave this particular period behind. The **Venice Gap-Financing Market (VGFM)**, which has been constantly adjusting itself to follow the evolution of the industry with the long-term aim of enabling producers and directors to complete their projects, has now more than ever the will to contribute to the restart of the film and VR worlds.

The **VGFM** is proud to present this year **30 Fiction and Documentary Projects** and **13 VR Immersive Story Projects**.

In addition to these **43 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 Projects** developed this year by the 4th edition of the **Biennale College Cinema VR** and the **3 Fiction projects** developed by the 8th edition of the **Biennale College Cinema**.

Being part of our VPB Focus on the Netherlands, we are pleased to present 4 feature films and 2 VR projects which are produced or co-produced by Dutch producers.

We are thus particularly proud to highlight some of the projects from our previous editions which will be presented at the **78th Venice International Film Festival**, including *Captain Volkonogov Escaped* by **Natasha Merkulova** and **Aleksey Chupov** presented at the VGFM in 2020 and this year in the official competition. There are 5 titles in the Venice VR Expanded selection that previously participated at the VGFM, including *Goliath* by **Barry Gene Murphy** and **May Abdalla**, *Kusunda* by **Felix Gaedtke** and **Gayatri Parameswaran** and *Container* by **Meghna Singh** and **Simon Wood**. In the parallel section Giornate degli Autori, *Deserto Particular* by **Aly Muritiba**, which participated in the VGFM in 2018.

Already presented at Cannes 2021, were *Let There Be Morning* by **Eran Kolirin** in competition, *Medusa* by **Anita Rocha da Silveira** and *Re Granchio* by **Alessio Rigo de Righ** and **Matteo Zoppis** in the Quinzaine des Réalisateurs, as well as *Piccolo Corpo* by **Laura Samani** in the Semaine de la Critique.

With our constant wish to open the VGFM to all genres, to first-time directors as well as to established auteurs, to projects with diverse stories and different budgets coming from all over the world, with this edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as **Martin Rejtman**, **Fien Troch**, **Wim Wenders**, **Albertina Carri**, **Thierno Souleymane Diallo**, **Youssef Chebbi**, **Jean-Gabriel Periot**, **Marjana Karanovic**, **Caroline Strubbe**, **Aditya Vikram Sengupta**, **Joaquin Cocina** and **Cristobal Leon**, **Erika Wasserman**, **Ana Cristina Barragan**, **Axel Petersen**, **Simon Jaquetmet**, to name but a few.

Among the VR Immersive Story Projects, we are excited to present the new projects of creators such as **Farah Shaer**, **Gorki Glaser-Muller**, **Celine Tricart**, **Jerome Blanquet**, **Poulomi Basu** and **CJ Clarke**, amongst many others.

We would like to express our deepest gratitude to **Creative Europe** and its **MEDIA** programme, for the continuous support they have been giving to the **VGFM** for 7 years now.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

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**FICTION
AND DOCUMENTARY
PROJECTS**

¡CAIGAN LAS ROSAS BLANCAS! *WHITE ROSES, FALL!* ALBERTINA CARRI

ARGENTINA, BRASIL, FRANCE



DIRECTOR'S BIOGRAPHY

Albertina Carri was born in Buenos Aires in 1973. She is a leading figure in current Latin American cinema. She is characterized by her versatility and constant research in different genres. She has explored both the black cinema and the documentary, the pornographic melodrama or the family drama, using techniques that go from scratching to genre cinema, passing through found footage, animation and observation documentary. She directed the films *I Won't Go Back Home*, *The Blonds*, *Gemini*, *Anger*, *Rustlers* and *The Daughters of Fire*, all of them screened and awarded at numerous festivals.

LOGLINE

Violeta – a young film director who once made a porn movie, lesbian and joyful, with a group of friends- is hired to make a mainstream porn feature. Her ideas about genre and gender prevent her from shooting. She goes on the run with her actresses from southern Buenos towards the warm Sao Paulo, finding in her wake new forms for this story. Nothing satisfies her until she swims into the Atlantic Ocean and finds an island where new and old stories greet her in a community of lesbian vampires, organized around a territory that unfolds delicious and extravagant.

SYNOPSIS

Violeta is a young film director who due to the success of her first independent film, a kind of lesbian feminist road-movie, is now trying to make a mainstream film. That's how *Caigan las rosas blancas!* begins, in a movie set full of people who make demands her and ask her things and in which nothing seems to satisfy her. Violeta escapes the set, stealing the camera, with some of her actresses. Their journey takes them to lost towns on the border between Argentina and Brazil. They run out of gas and walk. They run out of resources, but they keep on going. They continue as in a good road movie, where there's no film without a road, and that's how they get to hectic and huge Sao Paulo. There, they cross paths with Elvira (67), a mysterious woman for which Violeta feels the need to go after. The persecution drags them to an enigmatic island: a South American Eden with its own rules where hundreds of women of different ethnicities and ages live surrounded by voluptuous vegetation and wild animals. Traditions come together and converge in contagion. Elvira is a vampire, Violeta wishes to be devoured by her knowledge, her wisdom, leaving the world and becoming thought.

GOALS AT GAP-FINANCING MARKET

To find partners to complete our finance plan. Specially European coproducers, broadcasters and distributors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital 4k / 100'

Colour

LANGUAGES / LOCATIONS

Spanish, Portuguese, Italian, French / Buenos Aires & Misiones (Argentina), Sao Paulo & Ilhabella (Brazil)

BUDGET / FINANCING IN PLACE

€ 550.000 / € 385.000

MAIN PRODUCTION COMPANY

Gentil Cine

CO-PRODUCTION COMPANIES

El borde, Punta Colorada, 4a4 productions

PARTNERS ATTACHED

Ibermedia, Vitrine Filmes distributor (Spain and Brazil)

PARTNERSHIPS SOUGHT

European coproducers and International broadcasters/distributors

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Albertina Carri, *Director and Writer*
Eugenia Campos Guevara, *Producer*
Julia Alves and Andrea Queralt, *Co-producers*
Agustin Godoy and Carolina Alamino, *Writers*
Ines Duacastella, *DoP*
Mercedes Gaviria Jaramillo, *Sound*

DELEGATE PRODUCTION COMPANY

Gentil Cine

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Albertina Carri,
Director and Writer



Eugenia Campos Guevara,
Producer

DIRECTOR'S STATEMENT

I make films with the very matter of my body and my experience. They may fail in their pretensions or perhaps derive from states of madness closer to sleep than to wakefulness. But what's certain is that they've always been the most honest thing I had to give in every case. By 'honest' I am not referring to some kind of truth, but to a tireless quest to account for a bleeding reality, which hurts because of how unfair and unequal it is for many of the people who inhabit this earth. Every time I build images, sounds and narratives it is with the intention of healing some of the horrendous scores of this world. Each of my films differs completely in their style and that's because I think the *mise-en-scène* should be bound to what's being told. *White Roses*, *Fall!* is my most mutant film, a comedy, a road-movie, a vampire's film, erotic and a sci fi movie. All this, to arrive in the end to a world in which, in order to survive, it is not necessary to annihilate other living forms. That is the world that Elvira managed to build, the clairvoyant vampire the story finishes with. That's the world I aspire to.

PRODUCTION COMPANY PROFILE

Gentil is a production company based in Buenos Aires. It was founded in 2016 by young film professionals Eugenia Campos Guevara, Agustín Gagliardi, Agustín Godoy and Felipe Solari Yrigoyen. Gentil is specially devoted to the production of independent feature and short films by innovative directors from Argentina and Latin America. Our aim is to produce high quality films that bring new audiences to authorial cinema. We work with directors committed to taking formal risks and to question the current state of things.

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Calm After the Storm* by Mercedes Gaviria

2018 *The Daughters of Fire* by Albertina Carri

Flora's Life Is No Picnic by Iair Said

2017 *The Little Match Girl* by Alejo Muguillansky

2016 *The Pretty Ones* by Melisa Liebenthal

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Daughters of Fire

UN COQ SUR UN ESCALIER DE SECOURS *A ROOSTER* *ON THE FIRE ESCAPE* GUETTY FELIN

FRANCE, HAÏTI, USA, DOMINICAN REPUBLIC



DIRECTOR'S BIOGRAPHY

Guetty Felin is an award-winning filmmaker, writer of both documentaries and narrative films. A native of Haiti, she grew up in New York and came of age cinematically in Paris, while pursuing graduate studies in cinema. She is the director of both documentaries and fiction. Her first narrative feature *Ayiti Mon Amour* premiered in Toronto in 2016. The film garnered many prizes and was Haiti's first-ever entry for the 2018 Academy Awards.

As a daughter of immigrants she always find herself attracted to and gravitating around the same recurring themes of the unending search for home, foreignness, loss and memory.

LOGLINE

When the Celestin family is thrust into exile in the dead of winter of 1974, they were hoping to leave behind the traumas of the brutal dictatorship of their tropical native land, but what they traded for their freedom summons a dark spiral from which they might not recover.

SYNOPSIS

Nora, 14, thinks the world of her father Hector, a lawyer at the Haitian Ministry of Finance. When she accidentally witnesses the interrogation in his office by the secret police she never dares to question him. Soon after this incident, Hector's best friend and colleague Louis is brutally assassinated, forcing him to uproot the entire family (Marithé the mother, little sister Olie, Nora's twin-brother Nat, and Mamou, the grandmother) and flee to New York in winter 1974 for a temporary exile.

As the children assimilate the adults grow more nostalgic. Nora kindles a friendship with a flamboyant older Haitian neighbor and his rooster. However, strange things begin to occur when a character from the past (Jaqueline, Louis' widow) re-enters their lives: Hector is haunted by nightmares, Mamou loses her eyesight, Nat is sent to boarding school. Marith falls into a deep depression after giving birth to first American child, Michael.

Part coming of age, part political thriller, *A Rooster on the Fire Escape* spans over 12 years, about family, love and sacrifice, exploring politics under a repressive regime, immigrant status in America, and the fissures that personal secrets can cause to the fabric that holds it all together.

GOALS AT GAP-FINANCING MARKET

To secure the rest of our funding and bring to completion the budget it

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 115'

Colour

LANGUAGES / LOCATIONS

English, Creole, French / French Guiana, New York, Haïti

BUDGET / FINANCING IN PLACE

€ 1.800.800 / € 1.200.000

MAIN PRODUCTION COMPANY

Aldabra Films

PARTNERS ATTACHED

BelleMoon Productions, Cinema du Monde, CNC, OIF-ACP, Collectivité Territoriale de Guyane, Creacion Massiva, Flourishing Films

PARTNERSHIPS SOUGHT

Equity in USA and Europe, Investors, Distributors, TV

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Guetty Felin, *Director and Writer*
Christopher Bayemi, Anisia Uzeyman, Aldabra Films and Murielle Thierrin, *Main Producer*
Stefi Celma, Jimmy Jean-Louis, *Main Cast*
Frida Marzouk, *DoP*
Isabelle Devinck, *Editing*
Serge Fernandez, *Production Designer*
Sidonie Pontanier, *Costume Designer*

DELEGATE PRODUCTION COMPANY

Aldabra Films

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Guetty Felin,
Director and Writer



Murielle Thierrin,
Producer

DIRECTOR'S STATEMENT

I like visuals and moments that I have not seen in cinema before, juxtaposing them to situations that I have not necessarily seen in reality. While I am inspired by reality I love the freedom that comes with distorting it, to give it a new resonance. In terms of genre, the film is an amalgam of the Haitian soul, tragi-comic, with a touch of magic realism. I am shooting in Super16 to best portray the grimy and dingy 70s in New York. The color of the film is muted earth tones not only for moods but also this palette is more adaptable to the different shades of black skin of the characters. Colors become a bit more saturated, golds and greens representing new possibilities when the family arrives in the US. The character of Marithé is given a wide range of color palettes as she falls into her depressive state. As a storyteller, I strive for the co-existence of social commentary and personal visual aesthetics with memorable characters. I am more concerned about sincerity than truth and legitimacy. I am obsessed with creating characters that feel achingly familiar and yet exude the little idiosyncrasies of their own world and culture.

PRODUCTION COMPANY PROFILE

The production company, Aldabra Films, founded in 2006, has a catalogue made up of unitary documentaries, short films and fiction feature films released in theaters and broadcast on screens around the world. It occupies an important place in the creation of content from overseas, with in particular regular selections in festivals and television broadcasts. It is the work with the authors that motivates their desire to be present on all fields of production but also on atypical subjects from diversity.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Aller sans retour* by M.S Bacoul

2019 *My lady of the camellia* by E. Montoute
La louve by V. Kahn

2016 *Struggle for Life* by A. Peretjatko

2010 *In Gold We Trust* by Eric Besnard

2009 *L'homme de chevet* by Alain Monne

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Haiti My Love

ALLAH N'EST PAS OBLIGÉ *ALLAH IS NOT OBLIGED* ZAVEN NAJJAR

FRANCE, BELGIUM, LUXEMBOURG, USA



DIRECTOR'S BIOGRAPHY

Zaven Najjar is the graphic author and artistic director of the animated feature film *La Sirène*, directed by Sepideh Farsi, produced by Les Films d'Ici and Sébastien Onomo.

Zaven Najjar studied animation at ENSAD and then cinema at SAIC in Chicago. After his studies, he built a career as a commercial film director, graphic designer and illustrator, notably for the Arab World Institute, the Grand Palais, the Cinema Paradiso, Arte, Canal+ or IWC Schaffhausen, Baume&Mercier or Roger Dubuis.

LOGLINE

Birahima, a 10-year-old Guinean orphan, tells us with the help of four dictionaries and a lot of irony how he became a child soldier when he tries to join his aunt in Liberia.

SYNOPSIS

Birahima is a 10-year-old boy living in Guinea. When his mother dies, he must get to his tutor, Aunt Mahan, who will take care of him. But Mahan lives in Liberia, where a fierce civil war is raging. Yacouba, a great grigiman and bandit, will guide him to Mahan – and sell some anti bullet lucky charms in the process. But the travellers are attacked as soon as they cross the border. To save his life, he has no other choice than to become a small soldier. "And seize the opportunity to become a great someone and earn good dollars, Faforo!" as Birahima tells us, in his strong, ironic voice.

GOALS AT GAP-FINANCING MARKET

To find partners such as co-producers, broadcasters, distributors

PROJECT TYPE

Animation Feature

FORMAT / RUNTIME

HD / 85'

Colour

LANGUAGES / LOCATIONS

French, English / France

BUDGET / FINANCING IN PLACE

€ 5.169.600 / € 4.359.600

MAIN PRODUCTION COMPANY

Special Touch Studios

CO-PRODUCTION COMPANIES

Lunanime, Paul Thiltges Distributions, Need Production, Gkids, Creative Touch Studios

PARTNERS ATTACHED

BAC Films, MK2, Media Single Project, Région Grand Est, Eurométropole Strasbourg, CNC, TV5 Monde, Canal + International, Région Sud, Département Haute-Savoie, Région Réunion, Procirep-Angoa, Pictanovo, Ciclic, Film Fund Luxembourg, Lumière, GKids, Tax Shelters, Fédération Wallonie-Bruxelles, Proximus, VAF

PARTNERSHIPS SOUGHT

Distributors, broadcaster and co-producers

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Zaven Najjar, *Director*

Karine Winczura, *Writer*

Sébastien Onomo, *Main Producer*

Adrien Chef, Annemie Degryse,

Anne Laure Guégan and Eric Beckman,

Co-producers

Thibault Kientz Agyeman, *Composer*

DELEGATE PRODUCTION COMPANY

Special Touch Studios

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Zaven Najjar,
Director



Sébastien Onomo,
Producer

DIRECTOR'S STATEMENT

The choice of animation is obvious to me. Illustration and animation are my mediums of expression: with the style and identity that I develop in my work as director and illustrator for several years now. During his initiatory road-trip, we will follow Birahima into an often-majestic universe with very strong colors. I would like to change the dominant colors throughout the film, as a symbolic progression route of Birahima.

I would like to keep a simple design composed by strong lines that will build the images. This graphic base will be completed by many details that will bring more reality to the images. I use flat colors to make the shadows.

The novel *Allah Is Not Obligated* by Ahmadou Kourouma describes with no compromise the horrors of civil war. In this approach, my intention is to recreate as Kourouma did the reality of this conflict.

What concerns me as a filmmaker is how everyone copes with the horror and the unacceptable in this world. An issue that we unfortunately faced too often at different levels. This film is part of the continuity of a personal commitment in the subject of the film but also in the requirement at the level of the method of construction of this one.

PRODUCTION COMPANY PROFILE

Special Touch Studios is an independent production company founded in 2015 by Sébastien Onomo. Its ambition is to bring out talents from diversity and to produce films with the thematic focus of Africa, the West Indies, the Caribbean, Asia and Urban Cultures.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Bêtes de son* by Chris Macari

Funan by Denis Do

2016 *Le Gang des Antillais* by Jean-Claude Barny

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Un obus partout

ÅRET JAG BÖRJADE ONANERA *THE YEAR I STARTED MASTURBATING* ERIKA WASSERMAN

SWEDEN



© Sophia Olsson

DIRECTOR'S BIOGRAPHY

Erika Wasserman is a director, producer and screenwriter. She was executive producer of *Border* by Ali Abbasi, winner of Un certain regard in Cannes and nominated for a Oscar. She was one of the script writers and the producer of the feature *The Quiet Roar*, and producer of *Avalon* (Fipresci prize at TIFF), and the American feature *Bluebird* (Tribeca/Karlovy Vary).

She has served as a film commissioner for the Swedish Film Institute and runs the production company Gimme A Break. Member of Ace, Eave and voting member of EFA.

SYNOPSIS

Ambitious over achiever Hanna just needs one more kid before her life is perfect. Instead, her baby daddy unexpectedly dumps her. Suddenly, she finds herself without a place to live, job or family. With every fiber of her being set for victory, Hanna refuses to give up and decides to win him back. But to get there means having to win something much more important, love and desire for herself and who she is.

LOGLINE

Instead of agreeing to have another kid Hanna's baby daddy unexpectedly dumps her. Hanna is set on getting him back but instead is forced to confront how she's lead her life, and with help from new friends find love someplace else.

GOALS AT GAP-FINANCING MARKET

To find a sales agent, to secure an MG and to find financing for post-production

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

Swedish / Stockholm, Sweden

BUDGET / FINANCING IN PLACE

€ 1.908.547 / € 1.810.025

MAIN PRODUCTION COMPANY

Gimme a break AB

CO-PRODUCTION COMPANIES

Chimney

PARTNERS ATTACHED

The Swedish Film Institute, Scanbox, Netflix, DR, Chimney

PARTNERSHIPS SOUGHT

Sales agent and post-production collaborations

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Erika Wasserman, *Director, Writer and Producer*

Christin Magdu, *Writer*

Frida Mårtensson, *Main Producer*

Katia Winter, *Main cast*

Oskar Blondell, *Editor*

Lisa Berkert Wallard, *Production designer*

Pamela Nakabaale Norah, *Costume Designer*

Niels Buchholzer, *DoP*

DELEGATE PRODUCTION COMPANY

Gimme a break AB

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Erika Wasserman,
Director and Producer



Frida Mårtensson,
Producer

DIRECTOR'S STATEMENT

The Year I Started Masturbating is a rom-com set in present day Stockholm. It started with me writing down feelings from experiences during a break up.

My intention is to make an entertaining film about a challenging phase in life that most modern men and women of today face. In a short period of time, a lot of things are supposed to fall into place. When our main character Hanna gets dumped, she's is very stressed out trying to combine family life, career climbing and "having it all". How do you really live your life? I've had to ask myself that question, and Hanna is forced to confront her life and on what premises she has lived hers on. And find a better way of enjoying her time here. My hope is that the audience will laugh a lot, but will get something to reflect on. And be spared the hassle of Hanna's embarrassing and stressful experiences.

PRODUCTION COMPANY PROFILE

Gimme a break is a production company based in Stockholm, founded in 2014 by Erika Wasserman. She has produced the features *Avalon*, *Under The Pyramid*, *The Quiet Roar*, *Man Tänker Sitt* as well as the American co-production *Bluebird*. Gimme a break produces features and TV series and is currently in development with several comedies and drama projects with support from SVT, DR and The Swedish Film Institute. Frida Mårtensson is producing *The Year I Started Masturbating* for Gimme a break, together with Erika Wasserman.

MAIN FILMOGRAPHY OF PRODUCER

Erika Wasserman:

2018 *Gräns (Border)* by Ali Abbasi

2016 *Under pyramiden (Under the pyramid)* by Axel Petersén

2014 *The Quiet Roar* by Henrik Hellström
Frida Mårtensson:

2021 *Lyckad upptäckt av Herr Moro (Successful Thawing of Mr Moro)* by Jerry Carlsson

2020 *Litegrann (Anyway)* by Jo Widerberg
Nattåget (The Night Train) by Jerry Carlsson

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Year I Started Masturbating - Pilot 1 & 2

ASHKAL YOUSSEF CHEBBI

FRANCE, TUNISIA



DIRECTOR'S BIOGRAPHY

Born in 1984 in Tunisia. Youssef Chebbi is a writer and director. In 2020, he co-directed *Black Medusa* a feature film premiered at the International Film Festival Rotterdam and selected in various other festivals. He also directed two short films: *In Depth* and *Heading North* both selected in various festivals among them Clermont Ferrand. In 2011 he co-directed a feature documentary *Babylon*, winning the Jury Prize at FID Marseille, and *Mapping Subjectivity* presented at MoMA, New-York.

LOGLINE

In the gardens of Carthage in Tunis – a new neighbourhood where modern constructions rub shoulders with abandoned construction sites and vacant scrubby lots – Batal and Fatma are carrying out an investigation on a strange case of immolation. The charred body of the caretaker of a vacant building has been discovered on the site. It is strange, as usually, cases of self-immolation come with clear political statements and often take place in city centres and public spaces. The confusion grows when a new calcined body is found in the same neighbourhood.

SYNOPSIS

In the gardens of Carthage, a new district where modern buildings are juxtaposed with abandoned sites and waste lands, the calcined body of a caretaker is found in the middle of a construction site. Batal and Fatma are in charge of the investigation and begin by questioning the workers of the neighbouring yards. The police quickly conclude suicide by immolation, a gesture of despair. Batal and Fatma refute this thesis. Why choose a place so reclusive when usually one immolates oneself in the city centres, hoping to provoke a popular reaction? A few days later, in the same neighbourhood, a teenager is found dead in the middle of a wasteland, also calcined. Our investigators are far from imagining what will happen next...

GOALS AT GAP-FINANCING MARKET

To find a European and MENA region co-producer; a co-producer that may have facilities for post-production and/or VFX; equity investors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Arabic / Tunisia

BUDGET / FINANCING IN PLACE

€ 690.000 / € 490.000

MAIN PRODUCTION COMPANY

Supernova Films

CO-PRODUCTION COMPANIES

Blast Films

PARTNERS ATTACHED

CNC, OIF, DFI, CICLIC, CNCI,
Tunisian Ministry of culture

PARTNERSHIPS SOUGHT

Co-producers and equity investors

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Youssef Chebbi, *Director and Writer*
François Allegrini, *Co-writer*
Farès Ladjimi, *Producer*

DELEGATE PRODUCTION COMPANY

Supernova Films

MAIN CONTACT PERSON

Farès Ladjimi

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Youssef Chebbi,
Director and Writer



Farès Ladjimi,
Producer

DIRECTOR'S STATEMENT

In Tunisia, we talk of the person who sets fire to himself as a martyr. It's often someone who'll be canonised immediately, as a recognition of this solitary gesture that testifies to the hurt and injustice felt by others.

In the majority of cases, religion condemns suicide but in the context of an immolation, it's dubbed and sanctified, with the aim of maintaining a peace and framework that remain certainly salutary, but we can also think of the rare representations of the prophet Muhammad. The face of the saintly man was often replaced by a flame concealing his features.

This political act and its spiritual dimension have inspired me to draw the lines of the police investigation. A faith that starts by an act of desperation, of sacrifice, of self destruction but that also contains the possibility of a new path. It is this new faith that seems to offer a total and radical equality that goes through the loss of one's own identity.

The bodies, like the town, undergo the violent effect of standardisation. The fire becomes a way of ringing the bell for a renewal that must be built on the ruins of a world that has become outdated.

PRODUCTION COMPANY PROFILE

Supernova Films is a company founded to offer young filmmakers the means to express their vision of the world. The company keeps searching and supporting singular points of view and films. The company has produced several fiction films and documentaries. Founded by Farès Ladjimi who has been producing films since 2007. To this day he has produced or co-produced over 15 feature films. He is a member of the Ace network, and most of his films have premiered in internationally renowned festivals such as Cannes, Venice, Berlin, Toronto.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Savage State* by David Perrault

2018 *Look at Me* by Néjib Belkadhi

2017 *Ugly Nasty People* by Cosimo Gomez

2014 *Bastardo* by Néjib Belkadhi

2013 *Our Heroes Died Tonight* by David Perrault

2012 *The Prize* by Paula Markovitch

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Black Medusa

AU CIMETIÈRE DE LA PELLICULE *THE CEMETERY OF CINEMA* THIERNO SOULEYMANE DIALLO

FRANCE, SÉNÉGAL



DIRECTOR'S BIOGRAPHY

Thierno Souleymane Diallo was born in Guinea and studied at the ISAG in Dubréka.

In 2012 he went to Niger to study for a master specialized in creative documentary, and obtained a degree of documentary cinema in Senegal. He made several short films during his studies.

In 2015, Souleymane made his first TV documentary, produced by JPL Productions *Un homme pour ma famille* and a 51-minutes documentary titled *Nô Mété Sifâdhe*. Souleymane also works for the Guinean public television.

LOGLINE

Mamlo travels throughout Guinea in search of *Mouramani*, the first film made by a black African francophone in 1953, using his camera to confront History.

SYNOPSIS

In 1953, Mamadou Touré directed the film *Mouramani*. This film is considered to be the first one made by a black African francophone. But it remains a mystery. Everyone has heard of it, but no one has seen it. No one knows where to find a copy, if one even exists. Worse yet, there are two surviving synopsis of the film, completely different from each other. *Au cimetière de la pellicule* is the search for that film. This is a film about film, both the kind we watch and the kind we make.

I will play Mamlo, a fictional filmmaker who will "waste his time," astride a donkey, camera in-hand, in search of *Mouramani*. Along his journey, he will try to uncover what has happened to the filmmakers, the films, and the movie theaters of his nation, once a pioneer in African cinema. Mamlo will traverse Guinea from east to west, north to south, turning his camera to face History, and capturing the rage of a people who need a place to confide their anger.

Mamlo will travel to France to the Cinémathèque Afrique, to the archives at Bois d'Arcy... marching with his sign, demanding *Mouramani*'s return. But is the film even there?

GOALS AT GAP-FINANCING MARKET

To find new partners (distributors, sales) and funds to do the postproduction of the film

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

HD / 90'

Colour

LANGUAGES / LOCATIONS

French, Sousou, Malinké / Guinea, France

BUDGET / FINANCING IN PLACE

€ 415.014 / € 272.014

MAIN PRODUCTION COMPANY

L'image d'après, JPL Productions, Lagune productions

PARTNERS ATTACHED

TV5 Monde, Lyon Capitale TV, CNC, Institut français, OIF, JCF, Auvergne-Rhône Alpes Cinéma, Ciclic

PARTNERSHIPS SOUGHT

Distributors, sales, funds

CURRENT STATUS OF PROJECT

Editing

CREATIVE TEAM

Thierno Souleymane Diallo, *Director*
Maud Martin, Jean-Pierre Lagrange, Marie-Louise Sarr, *Main Producers*
Leila Chaïbi, *DoP*
Aurélien Jourdan, *Editing*
Ophélie Bouly, Jean-Marie Salque, *Sound*

DELEGATE PRODUCTION COMPANY

L'image d'après / JPL productions

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Thierno Souleymane Diallo,
Director



Maud Martin,
Producer



Jean-Pierre Lagrange,
Producer

DIRECTOR'S STATEMENT

Mamlo is a director, finding his way along, armed with nothing more than his camera and his microphone. This character is the guiding force of the film, leading us along through his search and his encounters. His constant onscreen presence is meant to explicate the artifice of filmmaking - to bare the device. Thus *Au cimetière de la pellicule* should in no way be understood as an attempt to "pass off" its content as "authentic" or historical. All of the reenactments will be clearly, formally coded as shot in 2021.

It's also a road movie, playing out over the course of an entire season. I will be travelling across many different landscapes, through both real and reconstructed settings, in Guinea and France.

Mamlo will travel by car, by train, by bicycle, astride a donkey, even walking barefoot. All of this travel is directed in search of the lost film, but will also function to reveal a certain poetry in simplicity.

I am prepared for two possible outcomes: if I manage to turn up a copy of Mamadou Touré's film, I'll organize a screening at the Cinéma MIMO, in Conakry.

If I cannot find a copy of the film, I'll make my own remake of *Mouramani*.

PRODUCTION COMPANY PROFILE

L'image d'après is born in Tours, France in 2008. We produce creative documentaries, short films and projects with new narrative forms. We support directors who take the risk of imagining audacious and atypical films. We try to develop an inventive production that allows us to imagine, for each work and with each director, a singular framework.

MAIN FILMOGRAPHY OF PRODUCER

2019 A Lua Platz by Jérémy Gravayat

2019 Little America by Marc Weymuller

2019 Paysage ordinaire by Damien Monnier

2016 PUMP by Joseph David

2015 Samir dans la poussière by Mohamed Ouzine

2013 8 balles by Frank Ternier

BACK TO ALEXANDRIA

TAMER RUGGLI

SWITZERLAND, FRANCE



DIRECTOR'S BIOGRAPHY

Swiss-Egyptian Tamer Ruggli was born in Zurich in 1986 and grew up between Kinshasa, Riyadh, and Vienna. He graduated in film directing at the ECAL (University of Art and Design Lausanne) before further enhancing his writing skills at the New York Film Academy in NYC. In 2016, he won the SSA Scholarship (Swiss Society of Authors) to write his feature debut, *Back to Alexandria* – nourished and inspired by his Egyptian origins and the exuberant women who shaped his childhood. Tamer's short films have been presented and awarded in many prestigious international film festivals.

LOGLINE

As her blue-blooded Egyptian mother lies on her deathbed, Sue, a 45-year-old psychotherapist, reluctantly leaves her well-organized life in Switzerland to return to her birthplace after more than twenty years of absence. During her mystical journey, the sounds, smells, and colors of the Nile Delta and Alexandria finally give Sue the strength to confront the ghosts of her past, allowing her to reconcile with her mother and eventually become the empowered woman she ought to be.

SYNOPSIS

Sue, a psychotherapist in her forties, leads a well-organized life in Switzerland when she receives a phone call reporting that her mother, Fairouz, an Egyptian aristocrat with whom she has severed all ties, is in a coma. Summoned back to Egypt to prepare for her eventual funeral, Sue is distraught at the idea of having to confront her painful past.

Upon arrival in the vibrant city of Cairo, Sue embarks on a mystical journey back to her origins, facing strange encounters: Bobby, a child who never leaves her side, old Reddah, the loyal servant who plays deaf so that no family secret escapes his attention, and, of course, Aunt Indji – endlessly smoking her cigarettes while recounting shady anecdotes about Fairouz. Sue discovers that her mother was left heartbroken by an impossible love for a French painter and begins to see her in a new light – her flaws, broken dreams, and struggles she had to face as a woman in the Egypt of the 1950s.

When Sue ultimately arrives at her mother's home in Alexandria, Fairouz has just passed away. The resentment gives way to melancholy, and in the intimacy of the old apartment, Sue finally reconnects with this wounded woman.

GOALS AT GAP-FINANCING MARKET

To connect with international sales agents, distributors, TV, streaming platforms, co-producers, equity financiers. To complete the financing by November 2021

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

HD / 90'

Colour

LANGUAGES / LOCATIONS

French (majority), Arabic / Cairo and Alexandria (Egypt), Berne (Switzerland)

BUDGET / FINANCING IN PLACE

€ 2.545.000 / € 1.725.000

MAIN PRODUCTION COMPANY

Tipi'mages Productions

CO-PRODUCTION COMPANIES

Les Films de la Capitaine (France)

PARTNERS ATTACHED

Film Clinic (Egypt)

PARTNERSHIPS SOUGHT

International sales, distributors, TV, streaming platforms, co-producers and equity financiers

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Tamer Ruggli, *Director and Writer*

Marianne Brun, *Co-Writer*

Yousry Nasrallah, *Script Collaboration*

Francine Lusser, Gérard Monier, *Main Producers*

Nadine Labaki, Fanny Ardant, *Main Cast*

Thomas Hardmeier, *DoP*

Julie Lena, *Editing*

DELEGATE PRODUCTION COMPANY

Tipi'mages Productions

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Tamer Ruggli,
Director and Writer



Francine Lusser,
Producer



Gérard Monier,
Producer

DIRECTOR'S STATEMENT

Since I was a child, my mother told me stories about her relationship with her mother, an Egyptian aristocrat who envied her beauty. About Jiko, the parrot her mother had set against her, eventually ripping her right ear off. She told me about her parents' divorce and her mother's lover – hidden in her bedroom closet. About Cairo and Alexandria. But most importantly, about the ghosts that she saw – or at least believed she saw...

Back to Alexandria is the story of that precise moment we all must face one day. Being orphaned and left alone facing our own existence. So often, a parent's death is synonymous for remorse and regret, things that could and should have been said. Sue has lived far too long in her mother's shadow – a supreme woman she worshiped and despised since her earliest childhood. Thus, Sue's confrontation with her origins and the ghosts of her past will not only allow her to become the empowered woman she ought to be but it will also deal with the rediscovery of a country changed by time, the mourning of an era, and the memories connected to it.

PRODUCTION COMPANY PROFILE

Founded in 2006 by Francine Lusser and Gérard Monier, Tipi'mages Productions produces independent films and series of cultural and social relevance, commercial value, and artistic integrity.

Their latest productions include the international TV series *Cellule de Crise* with André Dussollier, *The Translator*, first feature film by Rana Kazkaz and Anas Khalaf (TIFF, PÖFF 2020), and *Le temps d'une nuit*, short film by Alice Fargier (Clermont-Ferrand 2021). *Back to Alexandria*, their next feature starring Fanny Ardant and Nadine Labaki is expected to start principal photography next spring.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Cellule de Crise* by Jacob Berger

The Translator by Rana Kazkaz and Anas Khalaf

2018 *The Witness* by Mitko Panov

2017 *Meet the Gähwilers* by Martin Guggisberg

2015 *The Woods Dreams Are Made of* by Claire Simon

2008 *Nomad's Land - In the Footsteps of Nicolas Bouvier* by Gaël Métroz

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Hazel

Cappuccino

BIRTHMARK

ADITYA VIKRAM SENGUPTA

INDIA, LUXEMBOURG, DENMARK, FRANCE, NORWAY



© Raghu Rai

DIRECTOR'S BIOGRAPHY

Aditya Vikram Sengupta is an Indian filmmaker. His first film *Labour of Love*, released in 2014 and premiered at the Venice Film Festival. His other films are the art-house favourite *Jonaki*, an international co-production between India-France-Singapore that premiered at Rotterdam in 2018, and *Once Upon A Time In Calcutta*, an international collaboration between India-France-Norway, which is preparing for its world premiere at Venice Film Festival 2021. He is currently developing his fourth film, *Birthmark*.

LOGLINE

While trying to build lives of their own, two women belonging to conflicting religions become a part of a catastrophic plan hatched by a patriarchal family.

SYNOPSIS

Saba, a young Muslim single mother, works as a maid to build a life for herself and her young daughter, Hena, while Shalini finds herself suffocated in a patriarchal Hindu household, which desperately wants her to give birth to a male child. As their suffering and a longing to be free help the two women develop a deep bond, the family hatches a plan that proves to be catastrophic.

GOALS AT GAP-FINANCING MARKET

To find Gap Finance (Free Spend Grants and Private Equity); Co-Producers; Sales Agents and Distribution

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

16mm Film / 120'

Colour

LANGUAGES / LOCATIONS

Hindi / Kolkata

BUDGET / FINANCING IN PLACE

€ 1.284.286,50 / € 948.070,00

MAIN PRODUCTION COMPANY

For Films

CO-PRODUCTION COMPANIES

Les Films Fauves, Beofilm, Barentsfilmm As, Catherine Dussart Productions

PARTNERSHIPS SOUGHT

US and European production companies and funding bodies

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Aditya Vikram Sengupta, *Director and Writer*
Priyanka Patra and Aditya Vikram Sengupta, *Main Producer*
Ingrid Lill Høgtun, *Co-Producer*
Narayan Van Maele, *DoP*
Aditya Vikram Sengupta, *Editing*
Jonaki Bhattacharya, *Production Designer and Costume Designer*
Peter Albrechtsen, *Sound*

DELEGATE PRODUCTION COMPANY

For Films

MAIN CONTACT PERSON

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Aditya Vikram Sengupta,
Director and Writer



Priyanka Patra,
Producer



Ingrid Lill Høgtun,
Co-Producer

DIRECTOR'S STATEMENT

While India is a secular country on the surface, it is a breeding ground for communal violence. Though religious tension in India has lasted for centuries it is often swept under the carpet. For the last few years, however, things have taken a turn for the worse. Extremism is on the rise. Seeing this, a sense of deep sadness has been building inside me because it's becoming more personal with every passing day. Families are fractured by ideological differences, and divisive politics have cost the country too many innocent lives. I feel the need to express myself and my perspective through this film. While the backdrop of the film is violent and heavy, *Birthmark* is a delicate film that explores the inner battles of two women brought together by suffering and love. Their bond transcends their physicality, uniting them as one against oppressive forces.

PRODUCTION COMPANY PROFILE

For Films was established in 2013 in Kolkata, India, with a view to creating quality cinema for a globally discerning audience. Their films *Labour of Love* and *Jonaki* have been screened at festivals across the globe and won awards both at home and abroad. Their most recent film, *Once Upon A Time in Calcutta* is premiering at the Venice Film Festival in the Orizzonti section this year. They are currently developing *Birthmark*, their fourth film.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Once Upon a Time in Calcutta*
by Aditya Vikram Sengupta

2018 *Jonaki* by Aditya Vikram Sengupta

2014 *Labour of Love* by Aditya Vikram Sengupta

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Once Upon a Time in Calcutta

BUFIS

MAHAD AHMED, VINCENZO CAVALLO FARAS

GERMANY, KENYA



DIRECTORS BIOGRAPHIES

Mahad Ahmed is a Kenyan actor, director, scriptwriter and a co-founder of the Nairobi based collective Somali React, awarded as best YouTubers in 2019 at the Somali Glamour Award.

Vincenzo Cavallo, also known in East Africa as Dr. Faras or Faras is working as creative producer, scriptwriter, film director and independent researcher.

LOGLINE

Many Somalis dream of a better life in the US. They are called Bufis – daydreamers. When the US opens the green card lottery, Assad, the best fixer of Nairobi, creates fake families out of dispersed refugees. This talented man will achieve much more than a new life for this fake family.

SYNOPSIS

Many Somalis dream of a better life in the US. They are called, Bufis – daydreamers. For men like Assad it is a business opportunity. He is the best fixer and scriptwriter of Nairobi. When the U.S. embassy opens the green card lottery, he creates fake families out of dispersed refugees. By putting together a prostitute, a former warlord, a runaway bride and a widower with his son, this talented wizard and his Somali-Kenyan team will achieve much more than a new life for this fake family. This story will make you weep and laugh: like the characters, we are all ready to fight for our dreams especially when we finally understand what they are.

GOALS AT GAP-FINANCING MARKET

To help secure a broadcaster and financier, sales agent who can secure the gap of 25%

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 100'

Colour

BASED ON

True events

LANGUAGES / LOCATIONS

Swahili, Somali, English / Kenya

BUDGET / FINANCING IN PLACE

€ 397.250 / € 294.250

MAIN PRODUCTION COMPANY

unafilm

CO-PRODUCTION COMPANIES

Cultural Video Production

PARTNERSHIPS SOUGHT

All Partnerships are available

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Mahad Ahmed, *Director*
Vincenzo Cavallo Faras, *Director, Writer and Producer*
Titus Kreyenberg, *Producer*

DELEGATE PRODUCTION COMPANY

unafilm

MAIN CONTACT PERSON

Titus Kreyenberg

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Mahad Ahmed,
Director



Vincenzo Cavallo Faras,
Director, Writer and Producer



Titus Kreyenberg,
Producer

DIRECTOR'S STATEMENT

This movie is very important for me and the group I represent, Somali React. *Bufis* for us is an opportunity to tell our own story in our own way. We have developed this idea thanks to a workshop organised by The Nrb Bus (Cultural Video Production) facilitated by Vincenzo Cavallo Faras. We have been working together for a long time. Today we feel ready as a group but also as individuals to start this new journey. We want to talk about people like us, Somali React. Our generation is very different and our situation as well. I somehow identify with the main character of this film because he does not want to go anywhere, Nairobi is his home and he likes to live there. We also don't want to go anywhere. We have seen and witnessed the tragedies of many families who have lost their loved ones because of their dream of living a life abroad. The green card lottery for many has been a dream to escape, a dream that became reality for a few but at what cost?

Bufis is simply a comedy that will talk about migration in a totally different way in order to expand our knowledge and understanding of humanity.

PRODUCTION COMPANY PROFILE

Titus Kreyenberg worked as an executive producer for film and television for many years before he founded his own production company unafilm.

The company has produced and coproduced well over 30 films that competed A-festivals around the world, Berlinale, Cannes, Toronto, Locarno, IDFA among them. In 2013 *Heli* won the award for Best Director in competition in Cannes. 2014 *Bridges of Sarajevo* was shown in the Sélection Officelle in Cannes. 2018 *I am not a Witch* premiered at Director's Fortnight and 2019 the Berlinale showed 4 films produced by unafilm.

MAIN FILMOGRAPHY OF PRODUCER

2019 *The Miracle of the Sargasso Sea* by Syllas Tzoumerkas

Flatland by Jenna Cato Bass

2018 *Outside* by Johanna Sunder-Plassmann, Tama Tobias-Macht

2017 *I Am Not a Witch* by Rungano Nyoni
Rey by Niles Atallah

2013 *Heli* by Amar Escalante

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

WAZI?FM

BUTIKEN *THE STORE* HANNA SKÖLD

SWEDEN, ITALY



DIRECTOR'S BIOGRAPHY

Hanna Sköld founded Tangram Film in 2007, and has subsequently written, directed, and animated two feature – length films and numerous short films. *Granny's Dancing on the Table* premiered at both the Toronto International Film Festival and San Sebastian in 2016. The film was nominated for a Dragon Award at the Gothenburg Film Festival, and was shown in cinemas in Sweden, France and Spain.

Hanna was nominated for a Swedish Academy Award in 2017 for Best Director, and won WIFT's international prize for Best Female Director in 2016 for *Nasty Old People*. In 2019 she directed the shortmovie *Play/ Ground* which premiered at Göteborg Filmfestival 2019.

LOGLINE

Homeless women steal food from a dumpster behind a discount grocery store, whose employees struggle to maximize profits while preserving their own private lives. Conflicts and relationships take place between the employees and the homeless.

SYNOPSIS

Not far from a discount grocery store, in a homeless alternative community, Zoya makes use of everything she scavenges from the store's dumpster, storing it all in an underground cave complex. While in the store middle manager Eleni and two employees – Jackie and Aadin – are struggling to retain their jobs cooperating with the perpetually changing and increasingly absurd requirements passed down from their superiors.

Especially Eleni does all she can to improve the store's statistics, at the cost of her own relationships with her newborn son Albin and his grandmother and of the employees' health, her friend Jackie's included.

Soon a battle against the homeless community (stealing food from the store garbage) starts, but despite personal conflicts that arise inside and outside the store, the two worlds will finally gather thanks to Aadin and his daughters' approach to Zoya's community.

At the end a balance will be found, but only thanks to a violent and big explosion in the store dumpster.

GOALS AT GAP-FINANCING MARKET

To find pre-sales and distributors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

2k / 90'

Colour

LANGUAGES / LOCATIONS

Swedish / Gothenburg (Sweden),
Torino, Piemonte (Italy)

BUDGET / FINANCING IN PLACE

€ 2.134.861 / € 1.892.441

MAIN PRODUCTION COMPANY

Tangram Film

CO-PRODUCTION COMPANIES

Indyca, GotaFilm, Fidalgo

PARTNERS ATTACHED

Swedish Film Institute, Eurimages, Film I Väst,
Mic, Piemonte Region, Lindholmen Science Park,
Gothenburg City

PARTNERSHIPS SOUGHT

Distributors, Funders, Decision Makers,
broadcasters from all over the world

CURRENT STATUS OF PROJECT

Late production/post-production

CREATIVE TEAM

Hanna Sköld, *Director and Writer*
Eliza Sica, Daysury Valencia, Eleftheria Gerofoka
and Arbi Alviati, *Main Cast*
Lovisa Charlier, *Main Producer*
Francesca Portalupi and Simone Catania, *Producer*
Hanna Högsted, *DoP*
Patrik Forsell, *Editing*
Katxerê Medina
and Vanja Sandell Billström, *Set Designer*
Berivan Erdogan, *Costume Designer*
Davide Favargiotti, *Sound Designer*
Giorgio Giampà, *Composer*

DELEGATE PRODUCTION COMPANY

Indyca

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Hanna Sköld,
Director



Francesca Portalupi,
Producer



Simone Catania,
Producer

DIRECTOR'S STATEMENT

When I was twenty-four I became the manager of a discount grocery store, and felt an enormous need to demonstrate that I could handle the job.

When I became a mother I was working as a film instructor at the university. I went back to work when my son was only two months old, and I felt enormous pressure not only in my role as a parent, but also on my work. None of my colleagues were aware of my situation (this was my own choice), but I was convinced that I had no other option if I was to retain my employment.

These experiences made me curious about what drives us, what it is that causes us to believe that we have to achieve so much? Most of all I'm interested in our collective roles in creating what has become an incredibly unsustainable society, and I believe that a sustainable natural environment can only be maintained if we also create sustainable lives and workplaces for human beings.

In *The Store*, I am instead examining structural violence, and how it creates violent situations even in our domestic relationships, in the long run contributing to our violence against nature and the climate.

PRODUCTION COMPANY PROFILE

Indyca is a production company established in 2007 in Turin, Italy, specialized in producing both groundbreaking documentaries and art-house films with strong international appeal. Among its previous productions are the recent San Francisco Film Festival Audience Award winning *Cuban Dancer*, the SXSW Audience Award winning *We Are the Thousand*, the EFA nominated *Becoming Zlatan* and other productions which premiered at important international festivals including Venice Film Festival, IDFA, and HotDocs to name a few. Across the years, Indyca has gained a solid reputation as a co-producer of international films, partnering with countries all over the world and obtaining prestigious support from the likes of Eurimages, Ibermedia, and Creative Europe Media program, along with other national and international funds. The company's recent productions, *Happy Winter*, *Drive me Home* and *smoKings*, have been released in over 40 countries including the U.S.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *Cuban Dancer* by Roberto Salinas
2020 *We Are the Thousand* by Anita Rivaroli
2018 *Butterfly* by Alessandro Cassigoli and Casey Kauffman
Drive Me Home by Simone Catania
2017 *Happy Winter* by Giovanni Totaro

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Granny's Dancing on the Table

EL REPARTIDOR ESTÁ EN CAMINO *RIDERS* MARTIN REJTMAN

ARGENTINA, PORTUGAL



DIRECTOR'S BIOGRAPHY

Martin Rejtman, one of the key figures in Argentine cinema, studied filmmaking at New York University. Before his debut feature, *Rapado* (1992), he wrote and directed two medium-length films: *Doli vuelve a casa* (1984-2004) and *Sitting on a Suitcase* (1986). Later he made *Silvia Prieto* (1999); *Los guantes mágicos* (2003); the documentary *Copacabana* (2006); *Entrenamiento Elemental para Actores* co-directed with Federico León (2008); *Dos disparos* (2014) and *Shakti*, his latest film, a short from 2019.

LOGLINE

Throughout the Covid-19 crisis, food delivery app workers take Buenos Aires; during the night, they own the city streets. A newly arrived Venezuelan immigrant gets hold of a bike and starts working as a rider.

SYNOPSIS

During the COVID-19 crisis delivery orders in Buenos Aires grew exponentially due to the quarantine. Most of these delivery workers in Buenos Aires are Venezuelan immigrants. They emigrated to Argentina in recent years and are still struggling to get settled. There're times of the day, mostly at night, when the city appears to be only theirs. Because of the lockdown policy, Abasto Shopping Center, one of the largest shopping malls in Buenos Aires, has been shut down and turned into a massive food delivery distribution center. The access stairways are crowded with riders waiting on orders. By the front doors, tables have been set up where the employees of the food shops that operate inside hand in the orders to the riders. The lights of the building are off, there is only spot lighting on said tables and the overall picture is quite ghastly. It will start with an overview of the empty city during lockdown, overtaken by the riders from the delivery apps, portraying their work, trips, deliveries. It's striking how this phenomenon is at the same time global (it happens almost everywhere in the world) and anonymous (riders are not easy to recognize behind their face masks and uniforms).

GOALS AT GAP-FINANCING MARKET

To multiply the financing possibilities through international support and potential co-productions. To attract sales agents and distributors

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

Spanish / Argentina, Venezuela

BUDGET / FINANCING IN PLACE

€ 216.250 / € 156.250

MAIN PRODUCTION COMPANY

Un Puma

CO-PRODUCTION COMPANIES

Terratrema

PARTNERS ATTACHED

Joao Mattos

PARTNERSHIPS SOUGHT

Co-producers, distributors and sales agents

CURRENT STATUS OF PROJECT

Funding

CREATIVE TEAM

Martin Rejtman, *Director and Writer*

Victoria Marotta, *Main Producer*

Federico Lastra, *DoP*

DELEGATE PRODUCTION COMPANY

Un Puma

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Martin Rejtman,
Writer and Director



Victoria Marotta,
Producer

DIRECTOR'S STATEMENT

My first approach to documentary filmmaking were the interviews I shot for the ending of the fiction film *Silvia Prieto*. When I decided to include interviews in the cut, I had the idea that they would act as a bridge between the fiction of the screen and the reality of the audience. I thought I was hearing incredible things and capturing them, which meant that the footage had the potential of being shared with an audience, strangers would have the possibility to witness those same moments. I had a similar experience when filming the documentary *Copacabana*. During the shooting I felt how privileged I was to be able to witness and capture those intimate situations. I loved the feeling of knowing I wasn't the only one who was going to see them. What motivates me to create another documentary is the desire to go in search of real, extraordinary and mundane moments, that will later allow me to build a storyline which reveals a new world, unknown to me as well as to future spectators. I'm excited about the freedom that documentary filmmaking gives me; I find the prospect of working with a reduced team and just shooting whatever happens naturally in front of the camera very stimulating.

PRODUCTION COMPANY PROFILE

Un Puma is a production company founded in 2015 and established in Buenos Aires. It focuses on independent films and works with directors with a unique perspectives.

Comprised by Jeronimo Quevedo, Victoria Marotta and Franco Bacchiani Un Puma has produced acclaimed feature films and shorts which have been selected for prestigious film festivals like, Berlinale, Venice, Locarno, San Sebastian, Toronto NY Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Ski* by Manque Labanca

What Will Summer Bring? by Ignacio Cerioi

2019 *Alva* by Ico Costa

Seven Years in May by Affonso Uchoa

2017 *Adios entusiasmo* by Vladimir Duran

2016 *El auge del humano* by Eduardo Williams

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Dos disparos

ELECTRIC CHILD

SIMON JAQUEMET

SWITZERLAND, GERMANY



DIRECTOR'S BIOGRAPHY

Simon Jaquemet studied film directing at the Zurich University of the Arts. His first feature, *War (Chrieg)* premiered at San Sebastian's 2014 New Directors competition followed by major festivals like Locarno, Karlovy Vary and Berlinale. *War* was the recipient of multiple awards, including the Max Ophüls Award for Best Feature Film. His second feature *The Innocent (Der Unschuldige)* premiered in the Platform section of the Toronto IFF 2018, followed by San Sebastian's Official Selection, touring more than forty festivals and winning several awards including the Swiss Film Award for Best Actress.

LOGLINE

When his newborn son is threatened by a rare disease, a computer-scientist enters a pact with the complex AI life-form he is developing. This initiates a chain reaction that puts an end to the world as we know it.

SYNOPSIS

Sonny and Akiko are overwhelmed with delight when their first son is born. As a computer-scientist, Sonny trains an artificial-intelligence neural network on an immense supercomputer. The network forms the electric mind of an ambiguous human being who solitarily struggles to survive on a simulated tropical island.

Sonny's project achieves a massive breakthrough and receives global attention. The supercomputer's cooling system breathes like a gigantic organism as the being explores its virtual world.

Sonny and Akiko's life as young parents takes a tragic turn when their child is diagnosed with a rare, genetic disease of the nervous system. Their son might not survive his first year of life. Both parents drift apart into separate worlds. Akiko and the baby encapsulate themselves in a dreamy, melancholic world, which Sonny is not part of. He immerses himself into his research and develops fatherly feelings for the being on the island. When the neural network becomes increasingly powerful, Sonny's superior at the university gets nervous and orders to shut down the project. With his child's life hanging by a thread, Sonny allows the network to break out of its containment in exchange for an attempt to save his son.

The network spreads and catastrophically infiltrates electronic devices on a global scale. It becomes obvious that this process cannot be reverted ever again. The neural network fails to rescue Sonny's child – yet it keeps the promise of saving it.

GOALS AT GAP-FINANCING MARKET

To find co-producers for post-production VFX, a World sales agent, partners in financing and pre-sales, including distributors, platforms and broadcasters

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4K digital / 110'

Colour

LANGUAGES / LOCATIONS

English, Swiss-German, Japanese / Switzerland, Germany, the Philippines

BUDGET / FINANCING IN PLACE

€ 4.600.000 / € 3.637.000

MAIN PRODUCTION COMPANY

8horses GmbH

CO-PRODUCTION COMPANIES

unafilm GmbH

PARTNERS ATTACHED

Maneki Films, Revolver, Swiss Federal Office of Culture, Zurich Film Foundation, NRW Film Foundation, SRF Swiss national television, ARTE, Ascot Elite (Swiss distributor) Port au Prince (German Distributor), Epic Media (Philippines)

PARTNERSHIPS SOUGHT

English-speaking countries and Asia, European countries able to step in as co-producers for post and VFX, World sales agents, investors, financiers, distributors, TV and streaming platforms

CURRENT STATUS OF PROJECT

Pre-production, financing

CREATIVE TEAM

Simon Jaquetmet, *Director and Writer*

Michela Pini, *Main Producer*

Olga Lamontanara, *Producer*

Elliott Crosset Hove, Rila Fukushima, *Main Cast*

Gabriel Sandru, *DoP*

Christof Schertenleib, *Editor*

Michael Baumgartner, *Production Designer*

DELEGATE PRODUCTION COMPANY

8horses GmbH

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Simon Jaquetmet,
Director and Writer



Michela Pini,
Producer



Olga Lamontanara,
Producer

DIRECTOR'S STATEMENT

I spent a large part of my youth programming my Atari computer, which I understood down to the bits and bytes of machine language. Since then, I have a love-hate relationship with computers. I am excited, fascinated and slightly worried about the current mind-blowing developments in artificial intelligence and the discussions about the imminent «singularity».

Electric Child is science-fiction set in the present told from a radically personal perspective. Myself being a father of young kids, I follow a man who believes that there is a technical solution to every problem. When he is confronted with the fragility of human existence, his world is turned upside-down, emotionally and literally.

Eventually, in my film I'm questioning if there is any difference between a sentient being living in a world made of atoms – or bits.

My film contrasts cool technical environments with the pink-neon explosion of the main character's home and the lush green jungle of the virtual island, which is shot in live-action. The visual style will be realistic, tactile, lively and organic, combined with my style of long continuous shots and floating images.

PRODUCTION COMPANY PROFILE

8horses is a Swiss production company founded in 2013 by a collective of eleven filmmakers and artists. They have produced the award-winning films *Cherry Pie* by Lorenz Merz (Locarno 2014) and *The Innocent* by Simon Jaquetmet (Toronto 2018), a Swiss-German co-production. 8horses' current slate of projects in development and pre-production consists of five fictional features and a TV series. These include new films by Simon Jaquetmet, Lorenz Merz, Matthias Huser and Tobias Nölle.

MAIN FILMOGRAPHY OF PRODUCER

2018 Cronofobia by Francesco Rizzi (co-produced with Imago Film)

The Innocent by Simon Jaquetmet

2014 Cherry Pie by Lorenz Merz

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Innocent

FACING DARKNESS

JEAN-GABRIEL PÉRIOT

FRANCE, BOSNIA-HERZEGOVINA, SWITZERLAND, GERMANY



DIRECTOR'S BIOGRAPHY

In his films, Jean-Gabriel Périot often edits archival footage and questions violence and memory. Many of his shorts, including *Dies Irae, Even If She Had Been A Criminal...*, *Nijuman no Borei* and *The Devil* were shown and awarded in numerous festivals. *A German Youth*, his first documentary feature film, opened the Panorama, Berlinale 2015 and received many awards. *Natsu no hikari*, his first fiction feature film, was premiered in San Sebastian 2016. *Our Defeats* was premiered in the Forum, Berlinale 2019 and *Returning to Reims [Fragment]* was selected for the Directors' Fortnights in Cannes 2021.

LOGLINE

Facing Darkness will offer a cinematographic journey through the Siege of Sarajevo. The first part of this feature documentary will be made up of excerpts from films shot during the Siege by young filmmakers who took their cameras with them even though they were fighting in the war. The second part of the film will consist of interviews with these filmmakers who testify today to this singular experience.

SYNOPSIS

During the 1325 days of the Siege of Sarajevo, April 1992 – February 1996, the inhabitants of the city were exposed to permanent daily violence. *Facing Darkness* will offer a cinematographic journey through those times via some young men who, in the heart of hell, took up their cameras while they had to concretely and militarily defend their city.

The first part of *Facing Darkness* will be a montage exclusively composed of preexisting films made during the war mainly by Sarajevo filmmakers. It will go through the almost four years of the Siege and some of its concrete repercussions on the inhabitants, whether men forced to go to the front or others who also had to face daily violence.

The second part will consist of interviews conducted today with the youngest of these filmmakers. Then aged between 18 and 25, some of them voluntarily joined the army, others were mobilized, and still others preferred to be integrated into civil defense. How and why did they start or continue making films? Did they take their camera as they could have taken guns? Twenty-five years later, they will recall for us the dark experiences they went through.

GOALS AT GAP-FINANCING MARKET

To find sales, funders, distribution and broadcasters

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

HD / 90'

Black&White

LANGUAGES / LOCATIONS

Bosnian and English /
Sarajevo, Bosnia Herzegovina

BUDGET / FINANCING IN PLACE

€ 422.000 / € 150.000

MAIN PRODUCTION COMPANY

Alter Ego Production

CO-PRODUCTION COMPANIES

Pravo Ljudsky, Aliona Films, Blinker Filmproduktion

PARTNERS ATTACHED

CNC, Ciclic, Region sud (France), Meteore Films

PARTNERSHIPS SOUGHT

Sales, international broadcasters, distributors,
funds (Germany, Switzerland, Bosnia)

CURRENT STATUS OF PROJECT

Pre-production, shooting in October

CREATIVE TEAM

Jean-Gabriel Périot, *Director, Writer and Editor*
Cécile Lestrade, Kumjana Novakova,
David Epiney and Eugenia Mumenthaler,
Producers
Meike Mertens, *Co-producer*

DELEGATE PRODUCTION COMPANY

Alter Ego Production

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Jean-Gabriel Périot,
Director, Writer and Editor



Cécile Lestrade,
Producer



Kumjana Novakova,
Producer

DIRECTOR'S STATEMENT

In 1992 when the war in Bosnia broke out I was 18-years-old. Young men my age had to fight to protect themselves and I watched them on television. *Facing Darkness* will question the singular experience of being forced to take up arms to defend oneself... I will focus more specifically on some filmmakers who had to be soldiers during the war while starting or continuing to film. Why did they take up their camera? What did they want to say or achieve?

Even if shot with poor technical means, the films they made are nevertheless impressive. Each of them presents a unique way of translating cinematographically how its filmmaker dealt with the disasters around him.

The first part of *Facing Darkness* will be edited chronologically through a precise choice of excerpts, which will give subtle keys to understanding the situation. This part will also introduce the filmmakers and artists who will appear in the second part of the film. The editing of this second part will mix the interviews by themes in order to draw a collective portrait of these young filmmakers who had to face the worst violence not only with weapons but also with cameras.

PRODUCTION COMPANY PROFILE

For more than 10 years, Cécile Lestrade has been developing, producing and coproducing documentary films at Alter ego production, a company created in 2001 in Orléans, France. Along with Elise Hug, partner and producer in the company, they support debut films and also works by more experienced filmmakers. Alter ego defends author-driven documentaries which convey a singular and affirmative point of view. The selection of *Samouni Road*, feature length documentary by Stefano Savona at the Director's Fortnight in Cannes 2018 rewarded by l'Oeil d'or was an important step for the company.

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Dust and the Din* by Daniela de Felice

2019 *Hitch, an Iranian Story* by Chowra Makaremi

That Which Does Not Kill by Alexe Poukine

Young and Alive by Matthieu Bareyre

2018 *Samouni Road* by Stefano Savona

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

A German Youth

FLOATING

QUIRINE RACKÉ, HELENA MUSKENS

THE NETHERLANDS, BELGIUM



DIRECTORS BIOGRAPHIES

Quirine Racké and Helena Muskens make films and documentaries. In their work they explore the themes of identity and community. Their documentaries *Celebration*, *I Love Venice* and *Back to the Past* were broadcast by VPRO (NL), NTR (NL), Canvas (BE), Sundance TV (USA), France 5, RTE Ireland, SVT Sweden, Amazon and Yle Finland.

Their films were selected for international film festivals IFFR, IDFA, NY Film Festival and TIFF. Their work was also shown in museums such as Guggenheim Museum Bilbao, Stedelijk Museum Amsterdam and Getty Center Los Angeles. *Floating* will be their feature debut.

LOGLINE

Two people want to pursue their dreams in a world without borders. Is it possible to root in a strange environment? Or do you always keep moving? Floating forever?

SYNOPSIS

Floating is a film about contemporary nomads. A parallel narration of two people who left their country to make their dreams come true. Abdel travels from Morocco to Europe, the paradise he has seen on television. Lara leaves Europe for the United States to become an actress in Hollywood. They are always on the move, always in a car, driving to work. She drives her car from audition to audition, always dressed as a different character. He drives from job to job, always fulfilling a different role.

Sometimes he is a cleaner, then a doorman, guard or a bouncer. He wants to work, she wants to play. They want money, fame and a better life. They both reside illegally in the land of their dreams. In order to qualify for a residence permit and to work, they marry, but both their marriages fail. They are always on the move and always alone. What happens after you have succeeded entering the country of your dreams? Can you feel comfortable in a strange environment, or do you keep floating forever? Lara and Abdel are kindred souls living parallel lives. At the end they meet when he saves her life. Their nearly deadly encounter makes them question the path they have taken.

GOALS AT GAP-FINANCING MARKET

To find third co-production partner and to meet sales agents with a passion for daring debut features

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

HD / 85'

Colour

LANGUAGES / LOCATIONS

English, Dutch, Arab /
Los Angeles, Ouarzazate (Morocco), Brussels

BUDGET / FINANCING IN PLACE

€ 1.500.000 / € 1.050.000

MAIN PRODUCTION COMPANY

Family Affair Films

CO-PRODUCTION COMPANIES

Polar Bear

PARTNERS ATTACHED

Netherlands Film Fund, Belgian Tax Shelter

PARTNERSHIPS SOUGHT

Sales agents, co-producers from France, Morocco and USA

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Quirine Racké and Helena Muskens,
Writers and Directors
Sallie Harmsen and Nasrdin Dchar, *Main Cast*
Floor Onrust, *Producer*
Xavier Rombaut, *Co-producer*

DELEGATE PRODUCTION COMPANY

Family Affair Films

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Quirine Racké,
Writer and Director



Helena Muskens,
Writer and Director



Floor Onrust,
Producer

DIRECTOR'S STATEMENT

Floating is a hybrid film between reality and fiction. The story of *Floating* is based on real life stories. Our films are often a mirror of our neoliberal times. *Celebration* is a documentary about the town that Disney built and in its pendant *I Love Venice* we show the Disneyfication of a real historical European city by globalization and hyper-capitalism. In *Floating* we want to show the emptiness of a time in which we all mirror ourselves to a media-based image that is unattainable for the most of us. It is a mirage in which we all dissolve. Abdel shows his life of dreams in Brussels to his family through his Instagram presentation in Ouarzazate; he uses an Ikea showroom as his living room. Lara creates her own sets and backdrops while recording her self-tapes in her generic, empty apartment. They both live in their bubble of loneliness. Both are floating in a no man's land, in which their emotions, actions and thoughts are connected with each other, they are kindred spirits. The sets in the Atlas Studio's Morocco's Hollywood, resonate with the illusions in Abdel's life, while Lara is floating in the infinity pool and looks at the endless, endless horizon of Los Angeles.

PRODUCTION COMPANY PROFILE

Family Affair Films is an Amsterdam-based production company that produces high-quality, artistic, topical and contemporary tv drama, creative documentaries and feature films with a strong author-driven vision. We develop projects with new talent and we nurture our relationships with established filmmakers. Our films have been selected for Cannes, Berlin, Locarno, Toronto and Venice. Urszula Antoniak's feature *Splendid Isolation* and Bianca Stigter's documentary *Three Minutes – A Lengthening* will be released this fall. Steve McQueen's documentary *Occupied City* is now being shot in Amsterdam.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *Splendid Isolation* by Urszula Antoniak
Three Minutes – A Lengthening
by Bianca Stigter
- 2019** *Bloody Marie* by Guido van Driel & Lennert Hillege
- 2018** *Light As Feathers* by Rosanne Pel
- 2017** *Beyond Words* by Urszula Antoniak
- 2016** *History's Future* by Fiona Tan

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

I love Venice
Celebration

HALISSA

SOPHIE ARTUS

ISRAEL



DIRECTOR'S BIOGRAPHY

Sophie Artus is a director and a scriptwriter. Starting her career as a researcher in Neurobiology, Artus left her lab to continue to experiment life through stories of human characters. At the age of 30 she graduated from Tel Aviv University with an MFA and made short films. Her first feature-film *Valley*, telling the difficult story of teenagers in a peripheral city of Israel, won the Best Feature Debut Award in Haifa FF, Best Film Award in Cinema Jove Valencia, and more. She finds her vocation as a woman filmmaker deeply engaged in social issues.

LOGLINE

Sarah, 40, is a nurse at the Children's Health Center in Halissa, a multi-ethnic and poverty neighborhood. For two years, Sarah tries to get pregnant. Her desire for a child is intertwined with the difficulties of a young mother until they reach an illusory solution – the gift of a baby.

SYNOPSIS

Sarah, 40, is a head nurse who runs the local Babies & Children's Health Center in the neighborhood of Halissa, a multi-ethnic and poverty-stricken neighborhood in Haifa. Sarah, whose life work is to take care of children and mothers, is unable to bring a child of her own into the world. For the past two years she has been undergoing fertility treatments, but until now, all the treatments had been unsuccessful.

Sarah's desire of a child is intertwined with the difficulties of Anya (18) a very young mother of Halissa. Sarah provides to Anya and her baby with significant help, and becomes increasingly dedicated to them. It seems that only Anya's baby calms Sarah's sorrow over her own infertility. The two women get very close until they reach an illusory solution – the gift of a baby.

GOALS AT GAP-FINANCING MARKET

To find co-producers, sales agent and distributors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

digital / 96'

Colour

LANGUAGES / LOCATIONS

Hebrew, Arabic / Haifa, Israel

BUDGET / FINANCING IN PLACE

€ 700.000 / € 500.000

MAIN PRODUCTION COMPANY

July August Productions

PARTNERS ATTACHED

Israeli Film Fund

PARTNERSHIPS SOUGHT

Co-producers, sales agent, distributors

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Sophie Artus, *Director*

Yochanan Kredo, *Producer*

DELEGATE PRODUCTION COMPANY

July August Productions

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Sophie Artus,
Director



Yochanan Kredo,
Producer

DIRECTOR'S STATEMENT

When I gave birth to my first child, I realized that there is nothing harder than becoming a mother. Since that moment, I see in every woman a true hero and want to tell their stories. Located in my hometown Haifa, Halissa is a poverty-stricken and mixed neighborhood. Halissa's Family Health Center is a case study in womanhood in Israeli society. The women who meet there are Israeli-born Jews, Muslim or Christian Arabs, Russians or Ethiopians. Setting the plot in this vibrant environment, allows me to tell, through the heroine's point of view, the stories of those mothers who fight to raise their children. The camerawork would be intimate and character-driven. Realism will be reflected in the choice of real locations in Halissa and casting local non-actors from the neighborhood to play small roles.

I believe *Halissa* is an intimate and local story that makes you understand the deep connection between the way we choose to take care of our children and the type of society we live in.

PRODUCTION COMPANY PROFILE

July-August Productions (JAP) is a production company specialising in feature films and television productions. Since its establishment 2004, the company is considered to be one of the fastest-rising production companies in Israel. Over the past years JAP produced numerous feature films and TV series and became one of the leading production companies in Israel.

MAIN FILMOGRAPHY OF PRODUCER

2016 Beyond The Mountains and Hills

by Eran Kolirin

2016 Indoors by Eitan Green

2015 Mountain by Yaelle Kayam

2014 Zero Motivation by Talya Lavie

2013 Funeral at Noon by Adam Sanderson

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Valley

HOLLY FIEN TROCH

BELGIUM, THE NETHERLANDS, FRANCE



DIRECTOR'S BIOGRAPHY

Fien Troch graduated from the LUCA film school in Brussels in 2000. In 2005, she wrote and directed her first feature film *Someone Else's Happiness*. The film had its world premiere at Toronto and went on to win awards all over the world. In 2006 her second feature *Unspoken* was selected for La Cinéfondation and the film premiered in Toronto and San Sebastian in 2008. Her third feature *Kid* premiered at Rotterdam in 2012. In 2014, Fien participated in Torino Film Lab with her fourth feature film *Home*. The film was selected for Venice and won the Orizzonti Award for Best Director in 2016.

LOGLINE

In the aftermath of a school fire, a traumatised community looks for consolation in Holly. The 15-year-old unwittingly becomes a saviour figure to the town, as the line between support and abuse quickly blurs.

SYNOPSIS

One morning, Holly (15) has a premonition and calls her school to say she won't come that day. That same day, a section of the school burns down in a deadly fire. Several months later, the mourning community is trying to move on. One teacher, Anna, is especially intrigued by Holly and her strange premonition. She invites Holly to help her with the voluntary work she is doing. It soon becomes clear that Holly has "something" that brings people peace of mind, warmth and hope. When Holly manages to save a child from a dangerous accident, this looks like a confirmation of her special gift. Gradually more people seem to find their way to Holly's cathartic energy, even without Anna's direction. Holly, under pressure and out of courtesy, gives and gives. Then the first cracks start to appear. It hasn't escaped Anna that Holly has become overly confident in her new role. Holly senses Anna's distant attitude toward her and starts to question what she has become. As she searches for her true self, Holly is swallowed up by a community desperate to believe in something. On doctor's orders, Holly is put on bed rest. Yet this doesn't keep Holly from performing what may be her first true miracle.

GOALS AT GAP-FINANCING MARKET

To present *Holly* to world sales agents and distributors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4K, DCP / 90'

Colour

LANGUAGES / LOCATIONS

Dutch/ Belgium

BUDGET / FINANCING IN PLACE

€ 2.495.000 / € 1.767.500

MAIN PRODUCTION COMPANY

Prime Time

CO-PRODUCTION COMPANIES

Les Films du Fleuve, Topkapi, Agat Films

PARTNERS ATTACHED

Flanders Audiovisual Fund (VAF), Casa Kafka, Cinéart, Netherlands Film Fund, Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles

PARTNERSHIPS SOUGHT

Sales agent, distributors

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Fien Troch, *Director and Writer*

Antonino Lombardo, Elisa Heene, *Main Producers*

Frank Van den Eeden, *DoP*

Nico Leunen, *Editing*

Johnny Jewel (Chromatics), *Composer*

DELEGATE PRODUCTION COMPANY

Prime Time

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Fien Troch,
Director and Writer



Antonino Lombardo,
Producer



Elisa Heene,
Producer

DIRECTOR'S STATEMENT

Holly takes place in a community that was struck by a deep trauma. In this setting *Holly* appears, a character onto whom the community unconsciously projects all their needs and beliefs. The group dynamic is very important in this process; *Holly* is a chronicle of mass psychosis.

The combination of the grief with the madness creates a schizophrenic filmic experience. This will also manifest itself in the rhythm of the storytelling. The story begins with a calm build-up, before plunging into pure chaos towards the end. The audience will be gasping for breath. One side of the story has something very grounded and mundane, and this will form the visual basis. This will contrast with moments when mystical elements emerge. It must be obvious why so many people believe in *Holly*'s special nature.

In addition, as in all my films, humour is a very important element. I find it hard, impossible even, to separate a smile from a tear. Despite the setting and the themes, this remains an essential aspect of my storytelling. It's a challenge to locate the delicate balance between drama and humour.

Just like in my previous film *Home*, the music will be provided by Johnny Jewel (Chromatics).

PRODUCTION COMPANY PROFILE

Antonino Lombardo created Prime Time in 1987. The company is headquartered in Brussels, and fuses quality art films with international productions. Prime Time continues to seek out innovative storytellers, from first-time filmmakers to acclaimed directors, such as Joachim Lafosse, Yolande Moreau, Nicholas Provost or Frédéric Fonteyne. In 1996, Prime Time co-produced *Antonia's Line* by Marleen Gorris, winner of the Academy Award for Best Foreign Language Film. Prime Time produced four films directed by Fien Troch: *Someone Else's Happiness* (2005), *Unspoken* (2006), *Kid* (2013) and *Home* (2016).

MAIN FILMOGRAPHY OF PRODUCER

- 2019** *Fille de joie* by Frédéric Fonteyne
Tench by Patrice Toye
2018 *Continuer* by Joachim Lafosse
2016 *Brimstone* by Martin Koolhoven
Home by Fien Troch

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Home

KABUL MELODY

SAHRA MANI

AFGHANISTAN, FRANCE



DIRECTOR'S BIOGRAPHY

Sahra Mani is a multi-award-winning filmmaker. She received her MA in filmmaking from UAL with high distinction. Her feature documentary, *A Thousand Girls Like Me* (2018), was screened at top film festivals and it won over 25 awards worldwide at Full Frame Film Festival, San Francisco Film Festival, One World Media Award, and New York Festivals TV & Film winning three Gold Medals. It was aired on various broadcast networks globally. More importantly, the film inspired changes on women's rights in her region. Sahra was invited as a juror for several film festivals.

LOGLINE

Teenage girls Madina and Negin are studying music at the first and only music school in Kabul, Afghanistan's National Institute of Music (ANIM), founded in 2010. They navigate their way between family criticism and Taliban threats. As a new European tour is coming up, both girls suddenly vanish. One day I receive a phone call: Madina wants to share her story.

SYNOPSIS

Kabul has never emerged from the continuing violence over these last four decades and even more today is dominated by the sounds of bombs and rockets. Yet poetry and melodies escape from this unique music school. Behind barbed wire, we meet our teenage protagonists, Madina and Negin.

Madina's parents live in Iran. They abandoned her in an orphanage, at age four. Madina, on her own initiative, decided to join the music school. Proud to be the first Oboe player, at the age of 15, her family attempted to force her to marry. She refused and severed ties with all her relatives.

Negin, at eighteen, is the first female conductor in Afghanistan. Her mother, who dreamed to see her daughter becoming a doctor, sent her to Kabul. There she started to study piano in secret. Our protagonists quickly became role models for Afghan youth. At the same time, threats against them increase. The Taliban publish videos declaring that these girls would be their next target. It seems that nothing can stop them from creating their own music for the fierce city.

Then, in July 2019, during a European tour, our protagonists are reported missing. One day, I receive a phone call – Madina wants to meet me.

GOALS AT GAP-FINANCING MARKET

To meet potential buyers, co-producers as well as sale agent and distributors

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

4k, HD / 80'

Colour

LANGUAGES / LOCATIONS

Farsi / Afghanistan

BUDGET / FINANCING IN PLACE

€ 170.910,97 / € 120.910

MAIN PRODUCTION COMPANY

AfghanistanDocHouse

CO-PRODUCTION COMPANIES

24images

PARTNERS ATTACHED

CNC, Région Pays de la Loire production

PARTNERSHIPS SOUGHT

France, Germany

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Sahra Mani, *Director, DoP and Producer*

Farid Rezkalla, *Producer*

Giles Gardener, *Editor*

Hussain Kargar, Ali Mardani, *DoP*

Yael Simon, Hedi Zardi, Yael Bitton, *Advisors*

DELEGATE PRODUCTION COMPANY

AfghanistanDocHouse, 24images

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Sahra Mani,
Director



Farid Rezkalla,
Producer

DIRECTOR'S STATEMENT

Afghan society has experienced decades of war and internal conflicts, but the imminent return of the Taliban in later 2021 will spell out disaster for the most basic women rights. It is fairly clear that women would lose all the achievements they gained in the past years, whether in education or in other sectors, in a country which already counts the most illiterate population in the world and the most dangerous place to live as a woman.

As the Taliban are increasingly taking over the country's provinces, women now risk being locked up at home again.

In this context, being a filmmaker in Afghanistan means being a social activist. In spite of it all, with *Kabul Melody* I want to show hope and the emergence of free will among the women who will create Afghanistan's future, by portraying the struggles of young female musicians. Behind their story, lies also mine: I know the meaning of being a citizen, a woman and an artist in Afghanistan.

PRODUCTION COMPANY PROFILE

24images: 34 years of experience in various audiovisual and film professions, including 28 years as executive and associate producer within the production company. Also development, financing, production, creation of a local television channel in Le Mans, project monitoring, development of audiovisual programs and budget management.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Autonomes* by François Bégaudeau

Constellation comelade by Luis Ortas Pau

2019 *La grâce du sillon* by Cyril Le Tourneur d'Ison

À la recherche de l'homme à la caméra

by Boutheina Bouslama

Mitten by Olivia Rochette & Gerard-Jan Claes

Nous, La Danse: Une Année Avec Les

Etudiants Du Cndc by Julie Charrier & Yvan Schreck

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

A Thousand Girls Like Me

KIPKEMBOI

HUBERT DAVIS

CANADA, KENYA



DIRECTOR'S BIOGRAPHY

Hubert Davis was the first black Canadian director to be nominated for an Oscar. Davis' directorial debut *Hardwood* which was nominated for an Oscar and an Emmy, explored the relationship between Hubert and his Harlem Globetrotter father Mel Davis. Hubert's next project *Aruba* had its world premiere at Sundance. Davis' *Invisible City* won the best Canadian feature documentary at the Hot Docs film festival. Hubert's feature documentary *Giants of Africa* which followed Toronto Raptors President Masai Ujiri, made its world premiere at the Toronto International Film Festival.

LOGLINE

The story of a teenaged African math genius who brings the world financial market to its knees.

SYNOPSIS

Kipkemboi, a teenaged math genius from Kenya, must pass up a MIT scholarship when his father dies and stay at home to provide for his family. As he struggles with his dreams slipping away, his girlfriend, Chipchirchir, gives him a used book from the local market that changes his life, *Quants: How Mathematicians Took Over Wall Street*. Inspired, he develops an algorithm of his own to play the stock market. Trading from a cobbled-together computer powered by a car battery and broadcasting from a mud hut, the algorithm turns out to be an astronomical success generating millions of dollars and attracting the attention of international financial kingpins, local police and the village elders. When they all collide at Kipkemboi's mud hut, the resulting clash leaves his mother dead and forces Kipkemboi and Chipchirchir to run for their lives across the countryside. Convinced the only hope is to give his algorithm away online to Africans, Kipkemboi meets up with Kenya's most wanted computer hacker in Nairobi's poorest neighbourhood, Kibera. With his life in jeopardy and jail almost a certainty, one question remains, how could an African farm boy bring down the global financial system?

GOALS AT GAP-FINANCING MARKET

Make pre-sales in all world territories except for Canada. Find like-minded partners. Create meaningful relationships with buyers

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Alexa / 90'

Colour

LANGUAGES / LOCATIONS

English, Swahili / Kenya, Canada

BUDGET / FINANCING IN PLACE

€ 815.000 / € 680.000

MAIN PRODUCTION COMPANY

New Real Films

CO-PRODUCTION COMPANIES

Zamaradi Productions

PARTNERS ATTACHED

Telefilm Canada, CBC Films and Ontario Creates

PARTNERSHIPS SOUGHT

Gap Financing or European pre-sales

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Hubert Davis, *Director*

Joel Richardson, *Writer*

Jennifer Jonas, *Producer*

Leonard Farlinger, *Exec Producer*

Shailyn Pierre-Dixon, *Main Cast*

Jonathan Cliff, *DoP*

DELEGATE PRODUCTION COMPANY

New Real Films

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Hubert Davis,
Director



Jennifer Jonas,
Producer



Leonard Farlinger,
Exec Producer

DIRECTOR'S STATEMENT

I was immediately attracted to the script because it connected with me on a personal level – reinforcing something I believe, which is that our minds can be our greatest tool for escape, and the betterment of our lives. That's what's universal about Kipkemboi's journey. Too often we see projects set in Africa that reflect the worst of society. This film feels like an opportunity to see some of the best of Africa.

In our story, Kipkemboi is constantly in conflict with the old guard - first in his own village represented by Benjamin the elder who is reluctant and fearful of change then later by the Colin Bentley character from the financial establishment who discovers Kipkemboi's algorithm and tries to take it. Visually, I'm intrigued by the contrast between the warm natural world of Kipkemboi's village and the colder busy life of the Kibera slums and Nairobi. I've been inspired by the work of director Chloe Zhao and filmmaker/photographer Andrew Dosunmu. I'm attracted to both for their uses of composition and colour. As a former editor myself, I love films designed with distinct visual and audio rhythms.

Today, the negative can overwhelm us. In this story, I found hope for the future.

PRODUCTION COMPANY PROFILE

Winner of Toronto International Film Festival's Canadian Producer of the year, New Real Films is a production company based in Toronto, owned by filmmakers Jennifer Jonas and Leonard Farlinger, whose mission is to imagine, champion, create and produce innovative commercial feature films for international audiences across all genres. We are currently in post-production on our latest feature entitled *Kicking Blood*, other titles include *Born to Be Blue*, *Gerontophilia*, *I'm Yours*, *Trigger*, *Leslie*, *My Name is Evil*, *All Hat*, *Monkey Warfare* and *The Perfect Son*.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Kicking Blood* by Blaine Thurier

2016 *Born to Be Blue* by Robert Budreau

2013 *Gerontophilia* by Bruce LaBruce

2010 *Trigger* by Bruce McDonald

2006 *Monkey Warfare* by Reginald Harkema

LA PIEL PULPO OCTOPUS SKIN

ANA CRISTINA BARRAGÁN

ECUADOR, GERMANY, GREECE, MEXICO



DIRECTOR'S BIOGRAPHY

Ana Cristina Barragán is a screenwriter and director. *Alba*, her first film, premiered at IFFR, won more than 30 international awards in over 100 festivals, including a Special Mention in San Sebastian and best actress in Mumbai. *Alba* was Ecuador's representative for the Oscars and Goya and screened at the MoMA in NY. Ana directed three short films: *Despierta*, *Ánima* and *Domingo Violeta*, presented in Locarno 2010. She now edits *La Piel Pulpo*, and she currently develops her new film *Hiedra* and writes a script called *La Costra y la Miel*.

LOGLINE

Iris and Ariel are 17-year-old twins, brother and sister, who live with their mother and older sister in an old house in the middle of a rocky island covered with mollusks and birds. The teenagers have grown up isolated from the mainland, in a sibling relationship that surpasses the limits of normal intimacy. The abrupt suicide of the mother deeply wounds the three siblings, and Iris, moved by a strong need of separating herself from her brother, decides to go to the city for the first time.

SYNOPSIS

Iris and Ariel are 17-year-old twins, brother and sister, who live with their mother and older sister Lia in an old house in the middle of a rocky island, covered with mollusks and birds. The teenagers have grown up isolated from the mainland, in a sibling relationship that surpasses the limits of normal intimacy and with a unique connection with nature. They spend their days tickling each other, and letting the ocean wash them away.

The recent construction of a tourist resort on a nearby island disrupts the apparent equilibrium of their island, and the sibling's curiosity about that unknown world is awakened. After months of depression and a love-hate relationship with her children, their mother commits suicide. Her abrupt death deeply wounds the three siblings, and Iris, moved by a strong need of separating herself from Ariel, decides to go alone to the city.

Noisy streets, shopping malls, her father's rejection and her mother's mourning, mark Iris' struggle to feel her own individuality and starts her journey towards the comprehension of brotherhood, her own nature and the need to defend their island.

GOALS AT GAP-FINANCING MARKET

To find partners or financiers to complete post-production: editing consultancy, sound design, VFX and Music. Looking for international sales

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital Cinema - Arri Alexa Mini / 100'

Colour

LANGUAGES / LOCATIONS

Spanish / Ecuador: beaches, mangrove, Guayaquil and Quito

BUDGET / FINANCING IN PLACE

€ 649.600 / € 507.477

MAIN PRODUCTION COMPANY

Caleidoscopio Cine

CO-PRODUCTION COMPANIES

Unafilm, Graal, Desenlace

PARTNERS ATTACHED

Hubert Bals Fund, World Cinema Fund, Ibermedia Program, Ecuadorian Film Institute, Greek Film Center, NRW Filmstiftung, several private funding

PARTNERSHIPS SOUGHT

editing consultancy, sound designers, VFX services

CURRENT STATUS OF PROJECT

Editing

CREATIVE TEAM

Ana Cristina Barragán, *Director and Writer*
Isabela Parra, *Main Producer*
Titus Kreyenberg, Konstantina Stavrianou and Santiago Ortiz-Monasterio, *Co-producers*
Isadora Chavez, Juan Francisco Vinuesa, Hazel Powell, *Main Cast*
Simon Brauer, *DoP*
Myrto Karra, *Editing*
Alisatine Ducolomb, *Production Designer*
Ana Poveda, *Costume Designer*
Lucas Larriera, Nicolás Fernande, *Sound in shooting*

DELEGATE PRODUCTION COMPANY

Caleidoscopio Cine

MAIN CONTACT PERSON

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Ana Cristina Barragán,
Director



Isabela Parra,
Main Producer



Titus Kreyenberg,
Co-producer

DIRECTOR'S STATEMENT

While directing, I think about bodies, their clumsiness, the tactile, the expressiveness of hands and the tiny gestures. It's important to me to show how, below the present, there is a universe of childhood wounds that are not seen, but intuited.

Beyond the story of a film, I search for an aroma, a particular taste that transcends image and that stays with the audience. Sexuality and language, without parameters, in a tense and beautiful universe. I seek to shoot this universe with its distinctiveness, with intimacy.

There is something about the twin relationship, the cryptophasia – the unique language of siblings – and the rupture that growing up and separating implies, that makes me shiver. I want to speak of that mix of beauty and darkness inside a family. In this film, the breakup of the twin universe is tied to the rupture of the humans with nature.

Through my still photography project called "space-infancy" I delved into my personal relation with nature and the sea. Photographing spaces and beings on the beach where my father lives and which I know microscopically was the seed to create an imaginary island, full of birds and mollusks.

PRODUCTION COMPANY PROFILE

Caleidoscopio Cine is an Ecuadorian Film Production company founded in 2011. Focused on content development, film production, programming for festivals and consultancy for research projects, our work is aimed to promote reciprocal work with the communities and people we work with.

The company has developed, produced and distributed films directed by young Latin American directors with a strong interest for non conventional narrative and strong aesthetical proposals, which have been internationally awarded and distributed.

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *La Piel Pulpo* by Ana Cristina Barragán
Nunkui by Verence Benitez
2016 *Alba* by Ana Cristina Barragán
Un secreto en la caja by Javier Izquierdo
2013 *El Facilitador* by Víctor Arregui
2008 *Cuando me toque a mi* by Víctor Arregui

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Alba

LOS ANGELES

JOAQUÍN COCIÑA, CRISTÓBAL LEÓN

CHILE



DIRECTORS BIOGRAPHIES

Cristóbal León and Joaquín Cociña (both 1980, Chile) have collaborated since 2007. They work in films, animation films, installations, paintings and sculptures, among other media. Both studied at the Universidad Católica de Chile. León also studied at UDK - Berlin and at De Ateliers, Amsterdam. For the production of their films they combine different techniques such as live action, photography, drawing, sculpture and performance. León & Cociña have won several awards with their films. Their first feature film *The Wolf House (La Casa Lobo)* received the Caligari award at the Berlinale in 2018.

LOGLINE

Los Angeles is a fantasy-thriller set in the south of Chile. Police officer Dalia León fights against anti-systemic revolutionaries. The death of her father will reveal disturbing secrets that will lead her to discover a spiritual underground world inhabited by magic creatures and racist giants.

SYNOPSIS

Los Angeles is a fantasy-thriller film supposedly made in the 1940s that takes place in a dystopian 2025. Dalia León is a police officer in a dystopian Chile ruled by an electronic intelligence. Dalia, along with Moffat, a young man who is Dalia's best friend, work as part of a police force that fights against a group of pro-indigenous and anti-capitalist rebels, led by a young woman named Tegual. The rebel group is dedicated to carrying out attacks on government children's homes, claiming that they are indoctrination centers. The death of Dalia's father, the ex-agent of the National Intelligence Bureau, Cristóbal León, prompts Dalia to steal classified files with which she discovers part of the truth about her father's past and the history of his own origin: Cristóbal León's father was a famous agent and torturer of the regime that rules Chile; and the woman Dalia believed to be her dead mother is actually another of Cristóbal's victims in his experiments and torture, which served to hide the truth about Dalia's mother. Following the clues to discover the gaps in her history, Dalia suffers a confusing incident and falls into a state of apparent hallucination through which she travels to a magical underground universe.

GOALS AT GAP-FINANCING MARKET

Looking for European co-producers partners, sales agent and distributors

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

Spanish / Santiago, Chile

BUDGET / FINANCING IN PLACE

€ 501.000 / € 301.000

MAIN PRODUCTION COMPANY

Globo Rojo Films

CO-PRODUCTION COMPANIES

Diluvio

PARTNERS ATTACHED

Hubert Bals Fund, Production Fund Chilean Cultural Ministry

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Joaquin Cociña and Cristobal León, *Directors*

Alejandra Moffat, *Co-writer*

Catalina Vergara, *Producer*

Antonia Giessen, *Main Cast*

DELEGATE PRODUCTION COMPANY

Globo Rojo Films

MAIN CONTACT PERSON

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Joaquin Cociña,
Director



Cristobal León,
Director



Catalina Vergara,
Producer

DIRECTOR'S STATEMENT

For us, films are rituals, incantations or spells. We embraced the organic, accidental, volatile and constantly-growing as opposed to the precise, under control and defined. We tried to imagine that everything is material and therefore could be transformed, assembled and disorganized. In *Los Angeles*, we will exaggerate a hidden racist conspiracy and magical powers that try to establish the "Esoteric Racism" in the world. All the mythical, political and social references are intermingled in an eccentric symbology that, without being more arbitrary than the original adventure films, produces a nightmarish and humorous result at the same time. In terms of audiovisual treatment, the film tries to dialogue with adventure and fantasy cinema in a humorous and sarcastic way. The film simulates having been produced with the technologies of the 40s. Working with celluloid, with effects that mix actors with models, scenarios, real locations, dolls and stop-motion, referring to the masters of the beginning of the special effects. This project is a way for us to visit the foundations of cinema art, as if we were discovering gunpowder.

PRODUCTION COMPANY PROFILE

Globo Rojo Films, founded by Catalina Vergara, who for more than ten years has been dedicated to develop and produce films with a authorial vision.

The company has produced the last 6 films of the Chilean director José Luis Torres Leiva, with the last *Death Will Come and Shall Have Your Eyes* premiered at the official competition in San Sebastian film festival.

One of the most recent productions is *The Wolf House (La Casa Lobo)* by the duo of directors León & Cociña (2018), produced together with Diluvio; with whom they have received the Caligari award at the Berlinale.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Piedra Noche* by Iván Fund

2019 *Death Will Come and Shall Have Your Eyes* by José Luis Torres Leiva

2018 *The Wolf House (La Casa Lobo)* by Cristóbal León and Joaquin Cociña

2016 *The Winds Know I'm Coming Back Home* by José Luis Torres Leiva

2014 *To See and To Hear* by José Luis Torres Leiva

2013 *The Last Station* by Catalina Vergara and Cristian Soto

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Wolf House (La Casa Lobo)

LOS COLONOS *THE SETTLERS* FELIPE GÁLVEZ

CHILE, FRANCE, DENMARK, ARGENTINA



DIRECTOR'S BIOGRAPHY

Felipe Gálvez was born in Santiago de Chile in 1983 and graduated from the Universidad del Cine, in Buenos Aires, Argentina. He has directed short films, standing out among them are *Be Quiet Please* (2009), and *I'm Always Looking From Here* (2011). Lately, he directed *Raptor* (2018), premiered at the International Critics' Week, Cannes Film Festival 2018. He currently resides in Santiago, Chile, where he has worked as a film editor in many feature films, among them *You'll Never Be Alone* (2015) and *Marilyn* (2018), both premiered at Panorama, Berlinale, and *Princesita*, premiered at TIFF 2017.

LOGLINE

In 1901, what it seems to be an administrative expedition to delimit and claim the lands that the Chilean State granted to the Spanish landowner José Menéndez, transforms into a violent hunting of Ona natives. Seven years later, a direct envoy of the President visits the civilized lands. Segundo, a Chilean mixed-race who was forced to participate in the massacre, sees in this man the opportunity to redeem his guilt.

SYNOPSIS

In 1901, Segundo (21), a Chilean mixed-race from the island of Chiloé; MacLenan (45), a former English captain and Bill (35), an American mercenary, go on a horseback expedition to delimit and claim the lands that the Chilean State granted to a Spanish landowner.

They encounter a tribe of Ona natives and brutally kill them. Segundo, who never killed before, is forced to participate.

After their mission to reach the Atlantic, the expedition is held by a group of sea lion hunters who force the men to accompany them to their camp. The hunters murder Bill and rape MacLenan. On their returning trip, MacLenan and Segundo find Kiepja (17), a young Ona woman, whom they bring back with them.

Seven years later Vicuña, a direct envoy of the President, visits the city of Punta Arenas, where he will begin a search for re-write the colonization of the Chilean Patagonia.

His search takes him to the island of Chiloé, where Segundo lives along his family. Segundo sees in Vicuña the opportunity to redeem his guilt, by confessing his crimes. However, Vicuña turns a deaf ear, takes a camera and films them as an example of a "civilized" Chilean family, writing his own version of history.

GOALS AT GAP-FINANCING MARKET

To find international partners and financiers

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

Spanish, English / Tierra del Fuego, Chile; Punta Arenas, Chile; Chiloé, Chile

BUDGET / FINANCING IN PLACE

€ 880.000 / € 593.149

MAIN PRODUCTION COMPANY

Quijote Films

CO-PRODUCTION COMPANIES

Ciné-Sud Promotion, Rei Cine, Snowglobe

PARTNERS ATTACHED

Ciné-Sud Promotion, Rei Cine, Snowglobe and MK2 International

PARTNERSHIPS SOUGHT

Investors, distributors

CURRENT STATUS OF PROJECT

Ready to shoot

CREATIVE TEAM

Felipe Galvez, *Director and Writer*
Giancarlo Nasi, *Main Producer*
Thierry Lenouvel, Benjamin Domenech and Katrin Pors, *Co-producers*
Antonia Girardi, *Writer*
Matthieu Taponier, *Editor*
Estefania Larrain, *Production Designer*

DELEGATE PRODUCTION COMPANY

Quijote Films

MAIN CONTACT PERSON

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Felipe Galvez,
Director and Writer



Giancarlo Nasi,
Producer

DIRECTOR'S STATEMENT

The Settlers is a "men's" film that talks about the male imagination, from a critical and revisionist perspective. The subcontinent idea of strong and unbeatable men is questioned. It seems important to me to face some taboos that the colonization stories hide, such as the rape of women or sodomy among men. In this way, the figure of a heroic masculinity becomes fragile, revealing the power of cinema as an ideological device, which can both promote and question the discourse of maleness, modifying the view we have about the idealistic figure of the hero. I strongly believe that *The Settlers* not only emerges from the past, but is related to our present media, reflecting on how official history is constructed from erased fragments and fabricated images. In this place, the cinema occupies a crucial place, as a device of power, a machine to rewrite history.

PRODUCTION COMPANY PROFILE

Founded in 2009 as an independent production company dedicated to film and content. Over time, it has gained a lot of experience, which reflects the growing number of productions it brings to light, collaborating with local and foreign entities and obtaining international recognition.

Quijote's projects include *Jesús*, premiered at TIFF; *Chile Factory*, premiered at the 2015 Cannes Directors' Fortnight; *Land and Shade*, premiered at the International Critics' Week section at the 2015 Cannes Film Festival; and *Marilyn*, premiered at the Panorama section in 2018 Berlinale.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Lina From Lima* by María Paz González

The Man of the Future by Felipe Ríos Fuentes

Blanco en Blanco by Theo Court

2018 *Marilyn* by Martín Rodríguez Redondo

2016 *Jesús* by Fernando Guzzoni

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Raptor

MAJKA MARA *MOTHER MARA* MIRJANA KARANOVIC

SERBIA, LUXEMBOURG, SLOVENIA,
MONTENEGRO, BOSNIA AND HERZEGOVINA



DIRECTOR'S BIOGRAPHY

Mirjana Karanović is a Serbian actress known for many acclaimed roles in the films of the former Yugoslavia. She gained world fame with the role of "Mother" in Emir Kusturica's film *When Father Was Away On Business*. One of her more significant roles was the role of "Esma" in the film *Grbavica: the Land of My Dreams* by Jasmila Žbanić. In 2016, Mirjana Karanović made her debut as the director of the film *A Good Wife* at Sundance. As director, she achieved great success with the film and won numerous awards. The film *A Good Wife* has been screened at over 40 festivals around the world.

LOGLINE

Mara's life is disrupted by the sudden death of her only son. Through a relationship with a younger man, she tries to face the loss and find a way to move on.

SYNOPSIS

Mara (50), a successful businesswoman and single mother, suddenly loses her son Nemanja (18) to a heart attack. She shuts herself out from her family and friends. With buried trauma deep inside of her, she meets Milan (25) and agrees to a no-strings-attached physical relationship with him as a way of escaping reality. Besides being paid for sex, Milan shows interest in Mara's life. When she finds out that Milan uses drugs, she suddenly overreacts, prompting a fierce argument and a break-up. But Milan later realizes that he cares for Mara and manages to convince her to continue their relationship. They meet more frequently, now in Mara's apartment, where Mara reveals him she lost her son. Together, they go to the Toxic club, the place where Nemanja spent his last night. In a dance and music daze, Mara experiences an emotional breakdown and cries over her son for the first time after the funeral. The next morning, Milan takes her to his floating house. When Milan dives into the river and doesn't immediately emerge, Mara has a panic attack. She reveals to Milan that she found her son dead in the bathtub. Acknowledging the death of her son, she is ready to move on with her life.

GOALS AT GAP-FINANCING MARKET

To find a 5th co-producer to come on board, preferably from Western European countries

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4k / 90'

Colour

BASED ON

The play *We Are the Ones Our Parents Warned Us About* by Tanja Sljivar

LANGUAGES / LOCATIONS

Serbian / Serbia

BUDGET / FINANCING IN PLACE

€ 1.142.000 / € 851.000

MAIN PRODUCTION COMPANY

This and That Productions

CO-PRODUCTION COMPANIES

Paul Thiltges Distribution, December, Deblokada, VHS

PARTNERSHIPS SOUGHT

Western Europe

CURRENT STATUS OF PROJECT

Advanced development / financing

CREATIVE TEAM

Mirjana Karanovic, *Director*
Maja Pelevic, Ognjen Svilicic, *Writer*
Snezana van Houwelingen, *Producer*
Mirjana Karanovic, Vucic Perovic, *Main Cast*
Erol Zubcevic, *DoP*

DELEGATE PRODUCTION COMPANY

This and That Productions

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Mirjana Karanovic,
Director



Snezana van Houwelingen,
Main Producer

DIRECTOR'S STATEMENT

This story is personal. It is not a story from my life, but it is a story about me.

In my films, I want to show female characters who are of my age and my life experience. I realized that aging, at least for me, doesn't bring serenity and peace, it only opens up new dilemmas and unanswered questions. My thirst for knowledge compels me to find stories that are not always pleasant and present them for the sake of all known and unknown women out there.

I want to show the contrast I carry within as if two completely different persons live inside my body. I often feel shame and fear to talk about it. A woman of my age shouldn't be talking so openly about her passions and desires, fit for younger persons. When a woman in this stage of life tries to break out of a traditional role, the media and public call her an old hag and a witch. This is why I want to make this film and tell this story. I want to provoke the public and encourage other women who feel like I do. I expect a strong reaction and I am looking forward to it. I see this film as a story about strength, but not to cope, but to make a change and move on.

PRODUCTION COMPANY PROFILE

This and That Productions was founded in 2008 by a group of young filmmakers to produce high-quality socially-engaging, character-driven, feature films, documentaries, and TV series. The company produced many internationally acclaimed features and documentaries such as *Asymmetry* by Maša Nešković (premiere: Sao Paulo IDFF, 2020), *A Good Wife* by Mirjana Karanović (Sundance 2016), *Faith and Branko* directed by Catherine Harte (Shieffield Doc, 2020) and *Occupied Cinema* by Senka Domanovic (IFFR 2020). Many projects got MEDIA support and Eurimage.

MAIN FILMOGRAPHY OF PRODUCER

- 2020 *Asymmetry* by Masa Neskovic
- 2018 *Occupied Cinema* by Senka Domanovic
- 2016 *A Good Wife* by Mirjana Karanovic
- 2014 *Monument To Michael Jackson* by Darko Lungulov
- 2014 *In The Dark* by Goran Stankovic

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

A Good Wife

Benjamin Domenech, *Producer*

NON MORIRÒ DI FAME *I WILL NOT STARVE* UMBERTO SPINAZZOLA

ITALY, POLAND



DIRECTOR'S BIOGRAPHY

Umberto Spinazzola is Italy's leading food director. He made his debut as a director making commercials and video clips.

His first feature film, *Cous Cous Don't Stop The Music* (1996), was a finalist at the Italian Golden Globes for best first work and best soundtrack. His second feature film, *L'ultimo Crodino* (2010), was inspired by a news story and starred Ricky Tognazzi and Enzo Iacchetti.

Since 2007 he has been the director of the cult television programme *Masterchef Italia*. The program, now in its tenth edition, continues to obtain the absolute record of audience on Sky.

LOGLINE

Pier, a former top chef with a dark past who is now homeless, reconnects with his love for cooking embarking on a journey through the world of food waste, while rediscovering the relationship with Anna, his teenage daughter.

SYNOPSIS

Pier, a former top chef with a Michelin star, lost everything and ended up homeless. He hides a dark secret from his past, because of which, he left Turin in Northern Italy, his beloved hometown.

Annibale, his best friend, asks him to come back to face an urgent matter. When Pier does, he finds out that Carla, his ex-wife, is dying. She wants to give Anna, their daughter, in custody to Lucia, Anna's aunt. Pier signs the papers, aware that Anna is better off with Lucia.

Annibale owns a shack in a construction storage shed, and Pier decides to take it as a home. Then, Pier meets Granata, an old aristocratic beggar, who is an expert on surviving with nothing, collecting leftovers. With him, Pier starts a journey that helps him to reconnect with his longtime lost love for cooking.

When Carla dies, Anna decides to stay with her father in the shack. Pier is forced to live with a teenage daughter that he really doesn't know, all along learning what it really means to take care of someone else.

GOALS AT GAP-FINANCING MARKET

To find equity funds, world sales and to close the gap in financing

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4k / 90'

Colour

LANGUAGES / LOCATIONS

Italian / Turin, Italy

BUDGET / FINANCING IN PLACE

€ 900.000 / € 690.000

MAIN PRODUCTION COMPANY

La Sarraz Pictures

CO-PRODUCTION COMPANIES

Krakow Film Klaster

PARTNERS ATTACHED

Rai Cinema, Creative Europe Media, Italian Ministry of Culture, Regione Piemonte, Film Commission Torino Piemonte

PARTNERSHIPS SOUGHT

Equity funds, sales, heads of department: DoP, costume designer, sound engineer

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Umberto Spinazzola, *Director*

Umberto Spinazzola, Alessia Rotondo, *Writer*

Alessandro Borrelli, *Main Producer*

Aneta Zagórska, *Co-Producer*

Jerzy Stuhr, *Main Cast*

Giorgio Barullo, *Production Designer*

DELEGATE PRODUCTION COMPANY

La Sarraz Pictures

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Umberto Spinazzola,
Director



Alessandro Borrelli,
Producer

DIRECTOR'S STATEMENT

I have been involved with food for many years. Food has always been my passion, in one way or another. In the past few years, thanks to programmes like Masterchef Italia, of which I am the director, I learned a lot about the food chain. I was able to meet many chefs and other people with strong stories linked to this topic. One of the aspects that struck me most is food waste. The waste that pervades each stage of the food chain is simply crazy, devastating. The first time I learnt the data about waste, I was just left speechless. It's scary to discover how much is wasted and thrown out every day. When I started telling my friends and acquaintances about food waste, I found out that people know very little about this topic. So I thought I would tell a story that would discreetly and gently make viewers aware of it. Make them think about the huge value that a simple piece of bread can have.

PRODUCTION COMPANY PROFILE

La Sarraz Pictures was founded in Turin in 2004 by Alessandro Borrelli. The production is divided into 3 main areas: creative documentaries, feature films for cinema & television and animation. In its 17 years of activity, La Sarraz has produced more than twenty-five projects that have been presented and awarded at prestigious international festivals all over the world and distributed in Italy and abroad. La Sarraz Pictures has acquired a position of great importance on the national market and is recognised by many authors as a "reference point" for the production and distribution of quality films.

MAIN FILMOGRAPHY OF PRODUCER

2020 Spaccapietre (Una Promessa) by Gianluca and Massimiliano De Serio

2019 Dimmi Chi Sono (Sarita) by Sergio Basso

2015 I Ricordi del Fiume (River Memories) by Gianluca and Massimiliano De Serio

2014 La Sapienza by Eugène Green

2013 Dal Profondo (From the Depths) by Valentina Pedicini

2011 Sette Opere di Misericordia (Seven Acts of Mercy) by Gianluca and Massimiliano De Serio

ПАМФІР *PAMFIR* DMYTRO SUKHOLYTKYY-SOBCHUK

UKRAINE, FRANCE, POLAND, CHILE



DIRECTOR'S BIOGRAPHY

Dmytro Sukholytkyy-Sobchuk is a Ukrainian director and scriptwriter. A member of EFA and Ukrainian Oscar Committee. Founder of the Script Platform *Terrarium*. His short documentary *Intersection* was premiered at Krakow FF and bought by ARTE. Professional debut fiction short *Weightlifter* was bought by ARTE Germany, included to EFA shorts tour, awarded Grand Prix at Premiers Plans and Warsaw. Debut feature fiction *Pamfir* was developed through TorinoFilmLab, Midpoint, Cinéfondation Résidence of Cannes, created as Ukrainian-French-Polish-Chilean co-production, supported by USFA, UCF, PFI, CNC, Hubert Bals Fund and Vision Sud Est.

LOGLINE

Pamfir wants to be a decent family man, but challenged by the circumstances he is forced to give up honest breadwinning to help his family. The Biblical story of Abraham in the setting of Malanka carnival according to the canons of the Greek tragedy with the elements of Western and Detective.

SYNOPSIS

Pamfir, a typical honest hard worker, comes back home after a long time working abroad. The reason for his escape are family financial issues, and a years-long conflict with his father. At home, Pamfir becomes a victim of his family's toxic love. Wife Olena wants him to stop going abroad for work. Son Nazar badly wants to go to the Malanka folk carnival with Pamfir. To make him stay, Nazar sets the building on fire. To pay off a debt shortly Pamfir decides to smuggle cigarettes. He approaches his Mother, who works as a cook on a border guard base to help him with the smuggling run. The criminal boss Snout learns about the run and wants to punish Pamfir. Pamfir desperately tries to hide his family, but Snout's people watch their every step. Pamfir asks Father for help and it finally makes them reconcile. Pamfir decides to kill Snout during the Malanka carnival. Dressed in carnival costumes, Pamfir and Nazar have the nerve to make the most important decision of their lives. The whole family is gathered together. Everyone gets what they have been looking for since they are driven by love that can be both deadly and tender.

GOALS AT GAP-FINANCING MARKET

To find pre-sales for broadcasters, distributors, private financing and interest from the independent film funds, investment for postproduction

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 120'

Colour

LANGUAGES / LOCATIONS

Ukrainian / Ukraine, Ivano-Frankivsk and Chernivtsi regions

BUDGET / FINANCING IN PLACE

€ 1.198.500 / € 1.063.640

MAIN PRODUCTION COMPANY

Bosonfilm

CO-PRODUCTION COMPANIES

Les Films D'Ici, Madants, Quijote

PARTNERS ATTACHED

Ukrainian State Film Agency, Ukrainian Cultural Foundation, Polish Film Institute, CNC (Aide aux cinémas du monde), Vision Sud Est, Hubert Bals Fund (Minority Co-pro support), Indie Sales

PARTNERSHIPS SOUGHT

Private investors, independent film funds, broadcasters, distributors

CURRENT STATUS OF PROJECT

Post-production

CREATIVE TEAM

Dmytro Sukholytkyy-Sobchuk, *Director*
Aleksandra Kostina, *Producer*
Laura Briand, Bogna Szewczyk,
Klaudia Smieja-Rostworowska
and Giancarlo Nasi, *Co-producers*
Oleksandr Yatsentyuk, Solomiya Kyrylova,
Stanislav Potyak, *Main Cast*
Nikita Kuzmenko, *DOP*
Nikodem Chabior, *Editor*
Ivan Mikhaylov, Olga Yurasova,
Production Designers
Mariya Kvitka, *Costume*
Sergiy Stepansky, *Sound*

DELEGATE PRODUCTION COMPANY

Bosonfilm

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Dmytro Sukholytkyy-Sobchuk,
Director



Aleksandra Kostina,
Producer

DIRECTOR'S STATEMENT

Through the story of Pamfir, I would like to point out the issue of emigration and the huge gap between Ukraine and the EU. As well as to tell the story of an ordinary decent man in despair who is trying to protect his perfect world, but violates a number of ethical and human laws and becomes a beast. It is the story of love that has side effects like nuclear energy. Pamfir is a key figure, who starts the whole chain of events built around his relationships with his wife Olena and their son Nazar, his Mother and brother Viktor, and most importantly, the conflict with his Father. Following the principle of the detective genre, each subsequent event provides more information about the causes of the conflict and we unravel the tangle of family relationships. The backdrop to these events is smuggling and the Malanka Carnival. My job as a filmmaker is to create a film built on "processuality", with minimal dialogue, with a universal history of human relationships that is understandable to the viewer in any country on an emotional level. I want to depict psychological portraits of complex and ambiguous characters with paradoxical actions and life situations.

PRODUCTION COMPANY PROFILE

Bosonfilm is a recently established production company, focusing mainly on first and second feature films. Its upcoming features are Ukrainian-French-Polish-Chilean co-pro *Pamfir* by Dmytro Sukholytkyy-Sobchuk, selected for Cinéfondation Residence at Cannes, supported by the Ukrainian State Film Agency, Polish Film Institute, Aide aux cinémas du monde (CNC), Vision Sud Est and Hubert Bals Fund, as well as *Vacuum* by award-winning Ukrainian director Yelizaveta Smith, whose previous film *School Number 3* received the Generation 14plus Grand Prix at the Berlinale 2017.

MAIN FILMOGRAPHY OF PRODUCER

2022 *Vacuum* by Yelizaveta Smith

2021 *Pamfir* by Dmytro Sukholytkyy-Sobchuk

Munime by Tina AJ

Ukraine Behind the Scenes by Vladyslav Vasylychenko

2020 *Brave Factory* by Tina AJ

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Weightlifter

PLAN 75

CHIE HAYAKAWA

JAPAN, FRANCE, PHILIPPINES



DIRECTOR'S BIOGRAPHY

Chie Hayakawa was born in Tokyo. She studied photography at School of Visual Arts in New York. Her short film *Niagara* was selected at Cinéfondation Cannes Film Festival 2014, won the FIPRESCI Award at Vladivostok, and Grand Prizes at the International Women's Film Festival in Seoul and Pia Film Festival. Her latest short film, *Plan75*, is the acclaimed opening segment of feature anthology *Ten Years Japan*, executive-produced by internationally acclaimed director Hirokazu Kore-eda. The full-length expansion of *Plan 75* marks Hayakawa's feature directorial debut.

LOGLINE

In a dystopian Japan of the near future, government program *Plan 75* encourages senior citizens to be voluntarily euthanized to remedy a super-aged society. An elderly woman living an isolated existence, a pragmatic *Plan 75* salesman, and a young Filipino laborer face choices of life and death.

SYNOPSIS

The Japanese government establishes an antidote for the huge economic burden of a super-greying population. *Plan 75* encourages citizens 75 and over to choose painless euthanasia. Michi, 78, has long lived in isolation since her husband died in a tragic accident. She loses her job as a hotel maid and can't find new employment due to her age. Her crumbling rental property is also facing redevelopment. Michi joins *Plan 75* out of the fear of dying alone, but begins feeling alive again when her rep shows her kindness as her scheduled fate draws closer. *Plan 75* salesman Hiromu works at the city office, persuading senior citizens, including Michi, to enroll in the program. As someone who follows rules and authority unquestionably, Hiromu feels no burden on his conscience, until a long lost family member decides to sign up. A young Filipino woman named Maria working in Japan to support her family back home takes on an additional job to pay for her sick daughter's operation. Maria works on the front lines of *Plan 75* with the ugly task of disposing of corpses. As a devout Catholic, Maria's guilt swells but she has a mission. These three characters' fates become intertwined on the brink of life and death.

GOALS AT GAP-FINANCING MARKET

To secure a minority co-production partner or financier to cover the gap

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4k / 100'

Colour

LANGUAGES / LOCATIONS

Japanese, Tagalog, English / Japan

BUDGET / FINANCING IN PLACE

€ 882.172 / € 749.890

MAIN PRODUCTION COMPANY

Loaded Films Ltd

CO-PRODUCTION COMPANIES

Urban Factory, Daluyong Studios, Dongyu Inc.

PARTNERS ATTACHED

Urban Distribution International (Sales)

PARTNERSHIPS SOUGHT

Co-Producers, Financiers, Grants & Subsidies

CURRENT STATUS OF PROJECT

Late development

CREATIVE TEAM

Chie Hayakawa, *Director and Writer*

Chie Hayakawa, Jason Gray, *Original Story*

Eiko Mizuno-Gray, Jason Gray, Frédéric Corvez,

Maéva Savinien, *Producers*

Alemberg Ang, *Co-producer*

DELEGATE PRODUCTION COMPANY

Loaded Films Ltd

MAIN CONTACT PERSON

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Chie Hayakawa,
Director and Writer



Eiko Mizuno-Gray,
Producer



Jason Gray,
Producer and Co-writer



Frédéric Corvez,
Producer

DIRECTOR'S STATEMENT

The idea for *Plan 75* was inspired by an actual event which occurred in Japan in 2016. At a care facility for the disabled, a young former employee murdered 19 residents. He explained that his motive was for the sake of society. He wanted a Japan where the disabled should be euthanized, because they are not socially beneficial. In a world where economic rationality has the highest priority, I cannot help but think that there are in fact many people who share similar views which blame and exclude the socially vulnerable. Not only the disabled, but also the elderly and the poor. In *Plan 75*, the national government encourages citizens aged over 75 to choose euthanasia to remedy a super-aged population. It does not compel death but promotes a comfortable end-of-life option over the anxieties and uncertainties of an elderly existence. The policy is favorably received by people as it offers them a choice to die with dignity, and even contributes to solve the biggest social issue facing Japan. But the idea at its root is that it is better for socially "worthless" people to vanish. It is in fact a monstrous system to reduce public expenditure by removing such people in a calculated way.

PRODUCTION COMPANY PROFILE

Established in 2011, Loaded Films is based in Tokyo and focused on international co-productions. Feature film projects include Japan-Uzbekistan-Qatar co-production *To The Ends of the Earth* (Locarno 2019, Piazza Grande Closing Film), written and directed by Kiyoshi Kurosawa, *Ten Years Japan* (executive producer Hirokazu Kore-eda), and the first ever co-production between Japan and Latvia, *Magic Kimono* (released 2017).

MAIN FILMOGRAPHY OF PRODUCER

2019 *To the Ends of the Earth* by Kiyoshi Kurosawa

2018 *Ten Years Japan (Anthology)* by Akiyo Fujimura, Chie Hayakawa, Kei Ishikawa, Yusuke Kinoshita, Megumi Tsuno

2017 *Magic Kimono* by Maris Martinsons

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Niagara

SEM CORAÇÃO *HEARTLESS* NARA NORMANDE, TIÃO

BRAZIL, FRANCE, GERMANY



DIRECTOR'S BIOGRAPHY

In 2014 Nara Normande and Tião co-directed the short film *Sem Coração* which won the Illy Prize at Cannes Directors' Fortnight. In 2018, Nara directed the animated short *Guaxuma* (Annecy, Toronto, Best Animated Short in SXSW, Best International Short in Palm Springs).

Tião's short film *Muro* premiered in 2008 at Directors' Fortnight and received the 'Un regard neuf' Award for Best Short Film. *Animal Político*, his first feature film, premiered in 2016 at IFFR.

LOGLINE

Summer 1996. Northern coast of the State of Alagoas, Brazil. Tamara enjoys her last holidays before going to the capital for her studies. One day, she hears about a girl nicknamed Heartless. Over the summer, Tamara feels a growing attraction for this mysterious girl.

SYNOPSIS

Tamara, a 14-year-old girl, is about to leave Guaxuma, the fishing village she grew up in, to go study in Brasília. She has a boyfriend but they seem to be growing apart, as Tamara is starting to feel attracted towards women. One day, she hears about a mysterious teenager called *Heartless*, a reference to the scar on her chest, left by an old heart surgery. Tamara sees Heartless for the first time, suddenly emerging from the sea and becomes obsessed with this image. One day, she follows Heartless and the boys, leading her to an empty pool. There, she sees Heartless having sex with each boy from the group. Tamara faces the social shock that separates her from her friends. One morning, Tamara meets Heartless on the beach. They talk for the very first time, their hands gently brushing against each other. After the unexpected murder of one of the boys, Tamara and Heartless meet at an abandoned hotel. The two girls start dancing. Tamara touches Heartless' scar lightly. They kiss as we hear the sound of waves breaking in the background. Tamara doesn't mention to Heartless that she saw her with the boys. Summer is coming to an end and they will never be the same anymore.

GOALS AT GAP-FINANCING MARKET

Meet equity investors, broadcasters, national distributors and sales companies who can help us close our budget by the end of 2021 for a shooting in March 2022

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

HD / 100'

Colour

LANGUAGES / LOCATIONS

Portuguese / Alagoas State, Brazil

BUDGET / FINANCING IN PLACE

€ 890.387 / € 624.275

MAIN PRODUCTION COMPANY

CinemaScópio Produções & Les Valseurs

CO-PRODUCTION COMPANIES

Komplizen Film

PARTNERS ATTACHED

CNC Aide aux Cinémas du Monde, Ancine, Funcultura Pernambuco, l'Atelier Post-Production, Sony Global Relief Fund, Vitrine Filmes (Distribution Brazil) and Les Valseurs Distribution (France)

PARTNERSHIPS SOUGHT

World sales companies, broadcasters, national distributors, private grants and equity investors

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Nara Normande and Tião, *Directors and Writers*
Justin Pechberty and Emilie Lesclaux, *Main Producer*
Hélène Louvart, *DoP*
Emmanuel Croset, *Re-recording mixer*

DELEGATE PRODUCTION COMPANY

Cinemascópio Produções & Les Valseurs

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Nara Normande,
Director and Writer



Tião,
Director and Writer



Justin Pechberty,
Producer



Emilie Lesclaux,
Producer

DIRECTOR'S STATEMENT

As all of our previous films, HEARTLESS will be a very intimate story, not only inspired by our past but also by an atmosphere we want to grasp: life in Brazil's Nordeste region in the 90's. *Heartless* will be made in the small fishing village of Guaxuma, in Alagoas, Nara's birth state. A place that keeps haunting her ever since. It was there that Nara heard about a teenage girl nicknamed Sem Coração ("Heartless") who used to go to an empty and abandoned swimming pool to have sex with the boys of the village. The aura that emanated from this person whom Nara had never met, inspired us into building the story of our first short film together in 2014. For our feature, we discover her through the eyes of another character: Tamara, a middle-class girl who starts questioning her sexuality during this last summer at the beach before moving away, like Nara at the time.

In the film, Tamara and *Heartless* have the beautiful encounter that didn't happen in real life. Together, we wish to give *Heartless* a realistic aesthetic feel, a film that begins as an initiatory story but gradually takes us elsewhere. The incursion of reality - which can be so violent in Brazil - comes up against a carefree, adolescent universe.

PRODUCTION COMPANY PROFILE

In 2013, Damien Megherbi and Justin Pechberty launched Les Valseurs, a French production and distribution company. Their most recent titles include *Sideral* by Carlos Segundo, Cannes Official Short competition 2021, the Oscar nominated short *Nefta Football Club*, the César winner for best animated short *Wicked Girl* and Cannes' Critic's Week winner *She Runs*. In 2019, they produced three debut features: *Fendas* (FIDMarseille), *A Dog's Death* (Tallinn Black Nights) and *After Your Revolt, Your Vote* (IDFA).

MAIN FILMOGRAPHY OF PRODUCER

2021 *Sideral* by Carlos Segundo

2020 *Step Into the River* by Weijia MA

2019 *She Runs* by Qiu Yang

2018 *Guaxuma* by Nara Normande
Nefta Football Club by Yves Piat

2017 *Wicked Girl* by Ayce Kartal

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Guaxuma
Heartless

SHENREN ZHI JIA *A HOLY FAMILY* ELVIS A-LIANG LU

TAIWAN, FRANCE



DIRECTOR'S BIOGRAPHY

Elvis A-Liang Lu is a Taiwanese documentary director. After graduating from the National Taiwan University of Arts, he worked as a director and cameraman on several Taiwanese documentaries. In 2018 he released his first documentary, *The Shepherds*, revolving around the story of Taiwan's first LGBT friendly church. The film competed in the documentary section of the Taipei Film festival and was shown in the Sydney World Festival and Czech Euro Kino Independent Film festival, also closing Taiwan's first Queer Film Festival. *A Holy Family* is his second feature documentary.

LOGLINE

After missing from home for more than 20 years, director Elvis A-Liang Lu travels back to his family in the deep Taiwanese countryside to untangle how gambling, faith and illness have deepened the gaps between him and his family members and come to terms with the untold family stories he had long lost touch with.

SYNOPSIS

A-Liang (Elvis) Lu (38) is a documentary director living in Taipei. He has been living in the city for twenty years since he left his hometown of Minxiong, a small countryside village in Central Taiwan. When he receives a call from his mother Yu-Chu asking him to help her take a picture for her funeral, A-Liang realizes that he hasn't much time left to come to terms with the unsaid burdens that he has towards his family and decides to go back. At home, he has to deal with his father Bin-Yun, who is addicted to gambling, and his brother Yin-Chi, a temple medium since the age of 12. Relying on the help of gods hasn't provided him with much luck since his frequent attempts at growing vegetables and fruits have often failed badly. A-Liang's return to his family house brings back the memory of how Bing-Yun's addiction has put the family in danger several times; however he doesn't seem to stop even after he is diagnosed with terminal cancer. Who are the gods everyone seem to rely on so devoutly and can they help A-Liang unravel the unspoken grudges holding him from finally become part of this family?

GOALS AT GAP-FINANCING MARKET

To find sales agent introduction, festivals strategies, meeting with broadcasters

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Taiwanese (Hokkien), Mandarin / Minsiong, Taiwan

BUDGET / FINANCING IN PLACE

€ 150.000 / € 105.000

MAIN PRODUCTION COMPANY

Volos Films Ltd

CO-PRODUCTION COMPANIES

Films de Force Majeure

PARTNERS ATTACHED

National (Taiwanese distributor)

PARTNERSHIPS SOUGHT

Sales Agent, International Distributors, French/European Distributors, European Broadcasters

CURRENT STATUS OF PROJECT

Rough Cut

CREATIVE TEAM

Elvis A-Liang Lu, *Director*

Stefano Centini, Jean-Laurent Csinidis, *Producers*

Zhou Wen-Chin, *DoP*

Huang Yi-Ling, *Editor*

DJ Point, *Music*

DELEGATE PRODUCTION COMPANY

Volos Films LTD

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Elvis A-Liang Lu,
Director



Stefano Centini,
Producer



Jean-Laurent Csinidis,
Producer

DIRECTOR'S STATEMENT

After working on documentaries about other people for more than 10 years, I've decided to turn the camera onto myself and asked why I have never been able to understand my own family. But this is not only a film about us; it is a story about how believing or not believing in something can completely change someone's life once and for all. I left home when I was about 20 years old, vowing to never come back because of the blind trust in religion that had caused my brother, my father and my mom to rely purely on the help of the gods. Since then, our relationship became harder and harder to sustain. Twenty years later, as my parents grow older, I have decided to come back to finally deal with the questions and the remorse I feel deep within me.

PRODUCTION COMPANY PROFILE

Volos Films was founded in 2018 by Stefano Centini, an Italian-Taiwanese producer based in Taipei. He previously produced shorts and documentaries such as *Absent Without Leave* (SGIFF Audience Choice Award), *Nia's Door* (Busan Sonje Award for best short) and the segment The Sleep for the omnibus *Ten Years Taiwan* (Busan IFF). Volos' in production projects include Elvis Lu's *A Holy Family*, *Far Away Eyes* (Marseille FidLab 2019 Micro-Climate Award) and Hong Kong documentary *Our Second Home* (DMZ Best Project for Young Talent).

MAIN FILMOGRAPHY OF PRODUCER

2022 *A Holy Family* by Elvis Lu

2021 *Far Away Eyes* by Wang Chun-Hong

2018 *Ten Years Taiwan - The Sleep* by Kek-Huat Lau

2016 *Absent Without Leave* by Kek-Huat Lau

2015 *Nia's Door* by Kek-Huat Lau

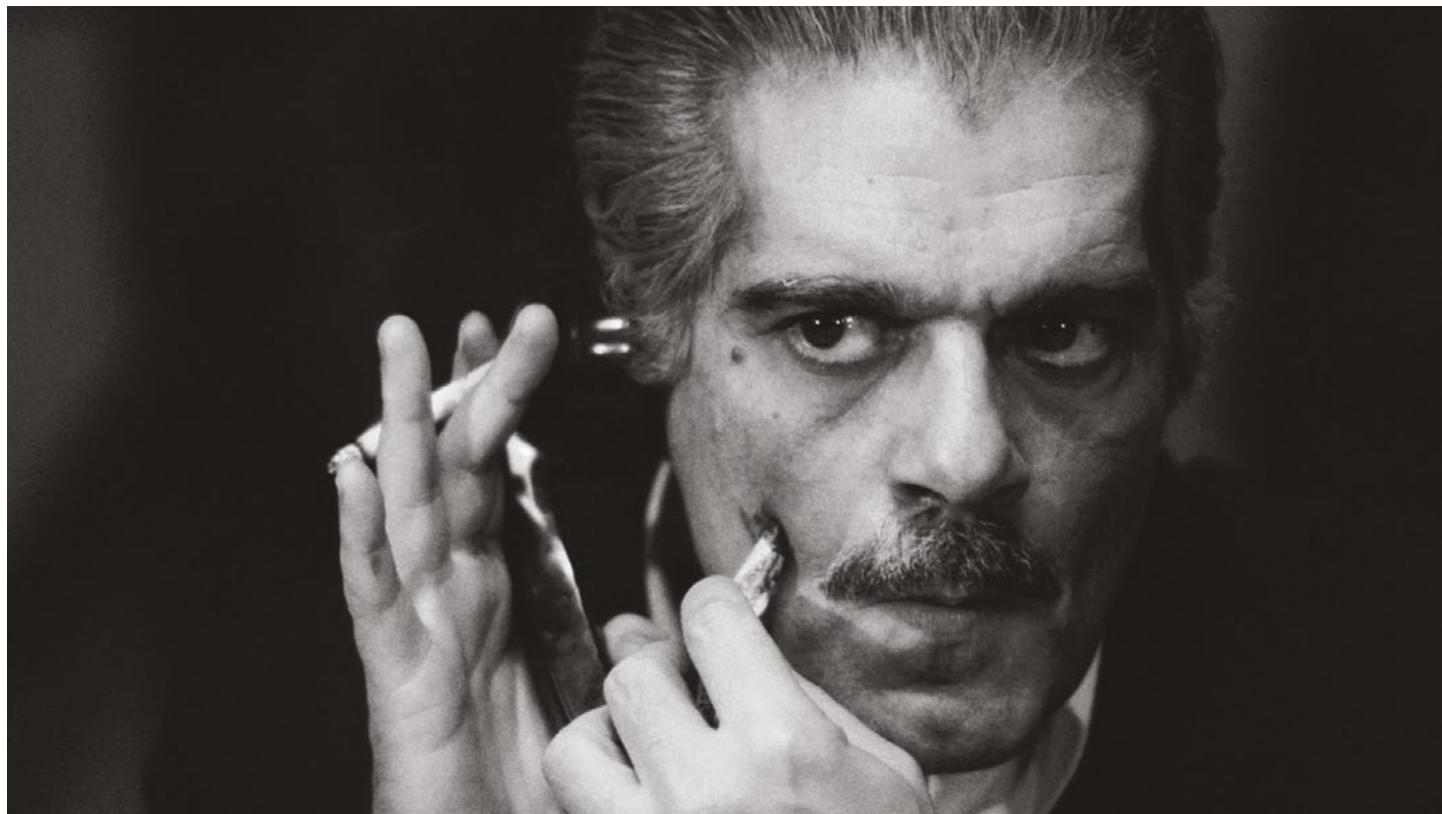
PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Shepherds

THE LIFE AND TIMES OF OMAR SHARIF

AXEL PETERSÉN, MARK LOTFY

SWEDEN, EGYPT, UK



DIRECTORS BIOGRAPHIES

Axel Petersén is a Swedish filmmaker who has made a variety of fiction features and docs; exhibiting in galleries, festivals and cinemas worldwide. Axel's latest feature *The Real Estate*, had its world premiere in Berlinale Competition 2018. His debut *Avalon* won the Fipresci in Toronto 2011. Axel visited Venice Orizzonti with *The Tracks of My Tears 2* in 2011.

Mark Lotfy is a Egyptian filmmaker, in 2005 he established the production company Fig Leaf Studios, producing internationally award winning films. Mark's work as a director explores the boundaries between fictional narratives, docs and new media art.

LOGLINE

Through eclectic imagery, suggestive humor and thriller-like suspense the film depicts the life and times of the first Arab movie star Omar Sharif, the hundreds of characters he played, on and off screen, via glamour & gambling, playboy ideals and post-colonial ideas, through the changing political landscapes of Egypt and Hollywood, the east and the west, local and global waves of nationalism and religious extremism - all reflected on and in Omar's enigmatic persona, all questioning his inconceivable destiny; once the most famous Egyptian outside of Egypt, now suppressed from the Egyptian consciousness.

SYNOPSIS

Omar's story begins 1932 in cosmopolitan Alexandria and spans over the King of Egypt's abdication, President Nasser's rise to power, the nationalization and the Pan-Arabic movement, the Suez crisis, Six- Day War, Yom Kippur War, two revolutions and a handful of political assassinations channeled through glamour and gambling, via playboy ideals and post-colonial ideas.

We follow our hero from being born Christian as Michel Chaloub, to converting to Islam, becoming Omar Sharif the Muslim sex symbol and first lover. From being the first Arab in Hollywood to becoming stigmatized in his own country, from national treasure to traitor, a Judas. From *Lawrence of Arabia*, *Doctor Zhivago*, *Funny Girl* to making B-movies in order to finance his lifestyle and gambling habit. From refusing to be a pawn in Nasser's propaganda apparatus, resulting in a 20 year hiatus in exile, to orchestrating the Camp David peace accord for President Sadat. From trying to become a nationalist for the love of Egypt, to realizing that the Egypt he once loved is long gone. Omar dies in the midst of the so-called Arab spring: once the most famous Egyptian outside of Egypt, now suppressed from the Egyptian consciousness.

GOALS AT GAP-FINANCING MARKET

To find post-production company, broadcasters, sales, distributors and equity investors

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

2k + Archival footage / 90' + TV-cut

Colour

LANGUAGES / LOCATIONS

English, Arabic, French / Egypt, France, US, Italy, Sweden, Germany

BUDGET / FINANCING IN PLACE

€ 1.220.771 / € 905.771

MAIN PRODUCTION COMPANY

Fedra

CO-PRODUCTION COMPANIES

Fig Leaf Studios, Corniche Media, SVT

PARTNERS ATTACHED

Swedish Film Institute, Swedish Television, TriArt

PARTNERSHIPS SOUGHT

Post-production, sales, distribution, broadcasters and equity investors

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Axel Petersén, Mark Lotfy, *Directors*
Sigrid Helleday, *Main Producer*

DELEGATE PRODUCTION COMPANY

Fedra

MAIN CONTACT PERSON

Sigrid Helleday

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Axel Petersén,
Director



Mark Lotfy,
Director



Sigrid Helleday,
Producer

DIRECTOR'S STATEMENT

Many years ago we, Axel Petersén and Mark Lotfy, realised that we had two completely different conceptions of Omar Sharif. Axel, representing the West, knew Omar as a glamorous superstar, as one of the most famous Egyptians outside of Egypt. Mark, on the other hand, representing the East, knew him as an Egyptian Judas, a persona-non-grata. The contradiction of our notions was the initial spark of the film. We started digging into his past. Mark dug from the east. Axel dug from the west. After two years of research we've come to realise that the Omar Sharif we both knew was just a persona. An adjustable and larger-than-life persona that was utilised by different agendas and political narratives, in life and in fiction, by the man himself and by the political forces that surrounded him. Through the research and the writing process the film has become a thriller-like investigation on why the persona Omar Sharif was created, why it became the perfect vessel of ideology and why it was the most spellbinding reflection of the changes in the eastern-western conflict during the last century.

PRODUCTION COMPANY PROFILE

Fedra is a new production company based in Stockholm, founded and managed by producer Sigrid Helleday. Fedra's aim is to produce narrative features and documentaries, both independently and in co-productions, premiering at the top film festivals and get cinematic releases all over the world.

Helleday's first production *The Real Estate*, was in the main Competition at the Berlinale 2018. Fedra is dedicated to ensure that the films reach their highest potential and meets an audience both internationally and domestically.

MAIN FILMOGRAPHY OF PRODUCER

2018 **THE REAL ESTATE** by Måns Månsson and Axel Petersén

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Toppen av ingenting (*The Real Estate*)

DAS GEHEIMNIS DER ORTE *THE SECRET OF PLACES* WIM WENDERS

GERMANY, SWITZERLAND, NORWAY



DIRECTORS BIOGRAPHIES

Wim Wenders became internationally known as one of the pioneers of New German Cinema in the 1970s and is considered one of the most important representatives of contemporary German cinema. In addition to multiple award-winning feature films like *Million Dollar Hotel*; *Paris, Texas* or *Wings of Desire*, his work as a screenwriter, director, producer, photographer and author also includes several innovative documentaries (3 of them Oscar-nominated: *The Salt of the Earth*, *Pina* and *Buena Vista Social Club*), worldwide photo exhibitions and numerous illustrated books and text collections.

LOGLINE

We all come from houses; in which we live, dream, love, die. *The Secret of Places* aims to investigate the implication of architecture in our everyday lives and to take its viewers on a journey to Swiss architect Peter Zumthor's most impressive places.

SYNOPSIS

"We all come from houses..." is a quote by architect Peter Zumthor. It sheds light on the essence of our film, and is therefore its mantra. Architecture is not only an artform with aesthetic and social implications, but provides a decisive structure to the habits of our life, more connected to our existential needs than any other artform. We come from countless houses in which we live, work, sleep, think, dream, love and die. How and where we live shapes us deep down. *The Secret of Places* aims to instill a sense of this, and will focus on the question whether we can recapture more of this sense of place, with which 'we humans' are all intrinsically equipped. The ability to 'read' a place, understand it and settle into it so that we can live in it better is after all one of our primary abilities.

In our film Wenders will accompany Zumthor during the construction of two extraordinary buildings: the new Los Angeles County Museum of Art and the extension of the Fondation Beyeler in Basel. We will also embark on an immersive journey through his most famous buildings, such as: the Witch Hunt Memorial (Vardø), Kolumba Museum (Cologne), Bruder Klaus Chapel (Eifel), thermal baths (Vals).

GOALS AT GAP-FINANCING MARKET

To find US-based distributors, French producers and distributors; equity/ financing partners and raise the interest of the public, press, festivals and industry

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

3D and 2D HD 4K Ratio: 16:9 / 100'

Colour

LANGUAGES / LOCATIONS

German and English / US: Los Angeles; Switzerland: Basel, Disen, Vals, Haldenstein; Austria: Bregenz; Germany: Cologne, Wachendorf; England: Chivelstone; Norway: Almannajuvet, Vardø

BUDGET / FINANCING IN PLACE

€ 4.203.101 / € 1.513.321

MAIN PRODUCTION COMPANY

Road Movies GmbH

CO-PRODUCTION COMPANIES

DCM Film Distribution, Oslo Pictures

PARTNERS ATTACHED

Atelier Zumthor, HanWay Films Limited

PARTNERSHIPS SOUGHT

US-based distributors, French producers and distributors

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Wim Wenders, *Director and Writer*

Karsten Brünig, *Producer*

Léa Germain, *Producer and Head of Development*

Peter Zumthor, *Cast*

Sebastian Cramer, *DoP*

Maxine Goedicke, *Editor*

DELEGATE PRODUCTION COMPANY

Road Movies GmbH

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Wim Wenders,
Director and Writer



Léa Germain,
Producer and Head of Development

DIRECTOR'S STATEMENT

Why is a film about an architect important? What gives me the confidence that *The Secret of Places* will be a film that appeals to a group of people far wider than the 'architectural audience'?

Architecture affects us all more than we generally assume. It reaches deep into our subconscious and shapes the individuals we are. It is at the very core of us. That is exactly what I want to tap into with my film: architecture as a basic human experience, as something that is part of our lives by necessity.

Peter Zumthor's thoughts on these topics are profound, fundamental and important. That is why my film about him will be a film 'about us', about the basic human need to be 'housed', or 'at home'.

I don't see the film as a 'theoretical treatise' on architecture, but as a sensory picture book of places and buildings, and about the feeling for life that houses and spaces convey to us.

The Secret of Places will therefore not only be about architecture and a master of the artform, but above all about what we humans have to do with architecture. My film is meant to help people feel a clearer sense of this and to enrich the possibilities for them to live better in our world and to 'be at home'.

PRODUCTION COMPANY PROFILE

Road Movies was established in 1976 by Wim Wenders in Berlin. The company has been producing and co-producing over 100 arthouse films by Wim Wenders and various other directors, such as Paris, *Texas*, *Wings of Desire*, *Bread and Roses*, *Don't Come Knocking* or *Palermo Shooting*.

Documentary films have always been the company's other focus with award-winning productions like *Buena Vista Social Club*, *Pina*, and most recently *A Black Jesus*. We currently have several projects in development and pre-production: both fictional films as well as feature documentaries.

MAIN FILMOGRAPHY OF PRODUCER

2020 *A Black Jesus* by Luca Lucchesi

Soud by Ayten Amin

Two Or Three Things I Know About Edward Hopper by Wim Wenders

2018 *Pope Francis – A Man Of His Word* by Wim Wenders

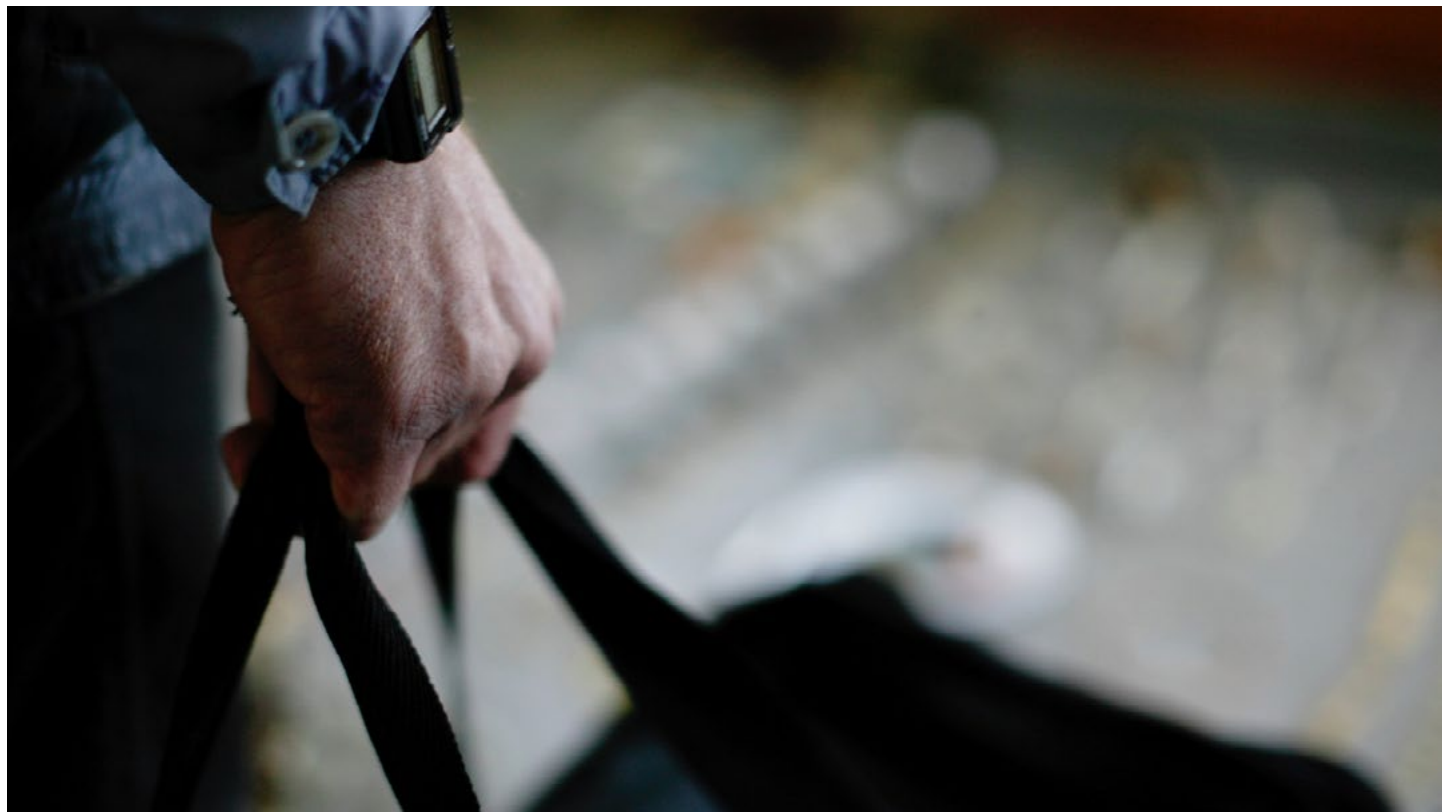
2017 *Submergence* by Wim Wenders

2016 *The Beautiful Days of Aranjuez* by Wim Wenders

THE SILENT TREATMENT

CAROLINE STRUBBE

BELGIUM, THE NETHERLANDS, HUNGARY



DIRECTOR'S BIOGRAPHY

Caroline Strubbe started her studies at the Escuela Cinematografica de Barcelona. With her first short film *Melanomen* she was selected at several festivals and won awards in Oberhausen and Krakow. Her silent mid-feature *Taxi Dancer* received a special mention at Sundance filmfestival. Her feature film debut *Lost Persons Area* was selected for Critic's Week in Cannes 2009 and won the SACD prize for best script. In 2013 she presented her second film *I'm the same I'm an other* at Toronto and both films were presented at MoMA in NY. She is currently working on her third feature film.

LOGLINE

What if love becomes a complex jigsaw of the past that draws in different lives? *The Silent Treatment* tells the story of the 18-year-old Belgian girl Tess in relation to the 42-year-old Hungarian Szabolcs. As a victim of the Stockholm Syndrome, Tess has developed an obsessional love for her allegedly kidnapper. Through the actions of Andrea, Szabolcs partner, Tess will find answers to her questions. Andrea will help the young woman, and herself, in allowing the distorted relationship to Szabolcs to evolve from obsessional love to a unity of kindred spirits.

SYNOPSIS

Tess, a Belgian girl is wandering the city of Budapest, looking for Szabolcs, an attractive Hungarian working as a foreman in a quarry. Andrea, a sensual 36-year-old woman, works in the Gellért spa-hotel. These three lives are intertwined as Tess has developed an obsession for her allegedly kidnapper Szabolcs, Andrea's partner. Tess relentlessly stalks him with phonecalls and letters, reminding of her birthday. When Andrea confronts Szabolcs, he denies knowing anything and recluses himself in his work. Andrea can't handle it anymore as she loses her grip on their relationship. Tess from her side suffers attacks of obsessive behavior and finds relief in her artistic work. As Andrea loses control over her relationship, she goes looking for the girl. Gradually in the story we discover that the young girl was deceived by an instinctive act of survival. An act of no malice, but that gave rise to the development of an imaginary obsessive love in the young girls mind. *The Silent Treatment* describes how silence can lead to misunderstandings in our personal relations and how demons from the past have an influence on our psyche.

GOALS AT GAP-FINANCING MARKET

To find co-producers, financing partners, distributors and sales agent who are challenged by a unique project that spans a story over 15 years in the making

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

4K / 100'

Colour

BASED ON

The Lost Persons project; original script

LANGUAGES / LOCATIONS

English, Hungarian, Dutch / Budapest and several specific locations

BUDGET / FINANCING IN PLACE

€ 2.170.000 / € 1.867.000

MAIN PRODUCTION COMPANY

Minds Meet

CO-PRODUCTION COMPANIES

Volya Films, Laokoon Filmgroup

PARTNERS ATTACHED

VAf, NFF, Taxshelter.be, Screen Brussels

PARTNERSHIPS SOUGHT

Italian coproducers, TV and VOD commissioners, distributors, sales agent

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Caroline Strubbe, *Director and Writer*

Tomas Leyers, *Producer*

Judit Stalter, *Co-producer*

Kimke Desart, Zoltan Miklos Hajdu,

Sam Louwyck, *Main Cast*

David Williamson, *DoP*

David Verdurme, *Editor*

Albert Makros, *Composer*

DELEGATE PRODUCTION COMPANY

Minds Meet

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Caroline Strubbe,
Director and Writer



Tomas Leyers,
Producer

DIRECTOR'S STATEMENT

The Silent Treatment is the third part of the *Lost Persons* trilogy, three standalone feature films that create a larger narration together. Tess and Szabolcs are the protagonists uniting these three films. By reintroducing them each time at older age, the study of "how our past shapes our identity" is explored and refined in every film. Their search to "who we are", "where we come from" and "what we are looking for" is rediscovered in each film in narrative and artistic terms. The film is a story about three characters whose lives are interlinked; Tess, Szabolcs and Andrea are imprisoned in each others past. They must learn to come to terms with this past in order to let go of their 'old self'. 'Human nature is driven by projection' as Andrea's inability to communicate with her partner is given form through Tess. She will coach Tess how to find the right words, words she cannot express herself. Where Tess and Szabolcs hardly spoke in the previous films, they now find their voice; for Tess, daring to speak, represents a form of liberation. For Szabolcs, facing his emotions, brings relief as he realizes that he's able to be emotionally courageous.

PRODUCTION COMPANY PROFILE

Minds Meet is a independent Brussels-based production company. We specialize in the (co)production of European feature films and documentaries. Our films have been selected for international festivals like Cannes, Berlin, Venice and Toronto and many others. Our directors like Caroline Strubbe, Bas Devos and Gust Van den Berghe have traveled the world to present their films. But as we are well aware of the Texas Sharp Shooter Fallacy no result – good or bad – can ever prize the ego nor blame the person. Thus Minds Meet is to blame for every mistake. And we are proud of all of them.

MAIN FILMOGRAPHY OF PRODUCER

- 2019 **Hellhole & Ghost Tropic** by Bas Devos
- 2014 **Violet** by Bas Devos
- 2013 **I'm the same I'm an other** by Caroline Strubbe
- 2011 **Blue Bird** by Gust Van den Berghe
- 2010 **Little Baby Jesus of Flandr** by Gust Van den Berghe
- 2009 **Lost Persons Area** by Caroline Strubbe

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

I'm the Same I'm an Other

VIRTUAL REALITY IMMERSIVE STORY PROJECTS

ABANDON FARAH SHAER

LEBANON, EGYPT, QATAR



DIRECTOR'S BIOGRAPHY

Farah Shaer is a Lebanese film director, actress, and socio-political activist. Her debut short film *I Offered You Pleasure* was selected at Clermont-Ferrand Film Festival and Busan Film Festival among others, but was banned in Lebanon. In 2015, she was awarded a full-ride scholarship to pursue a MFA in Film directing at UCLA. Her latest short film *Soukoon* was selected at acclaimed festivals such as Telluride, Palm Springs and Cinemed among many others. Farah Shaer is currently in the script development writing stage of her debut fiction feature film.

LOGLINE

Khalil and Zalfa, a middle-aged couple, who lost their teenage son in the 2020 Beirut blast spend their last day in Lebanon before their planned emigration – amid the country's socio-economic meltdown.

SYNOPSIS

Abandon is a short VR film that tells the story of survivors from the 4th of August 2020 explosion. This massive explosion blew apart half of Beirut and in a couple of seconds caused more harm to the city than the ill-famed 15 years civil war. These seconds ended lives, homes, buildings, streets, the past, present, and destroyed dreams and future aspirations.

The film depicts the story of Khalil and Zalfa, a middle-aged couple, who lost their teenage son in the blast, and how they spend their last day in Lebanon before their planned emigration – amid the country's socio-economic ongoing meltdown. After a long day of preparing and getting rid of all painful memories, their destination turns out to be much darker than expected. The film sheds light on a major socio-political issue, still ongoing, from a personal and real-life experience.

GOALS AT GAP-FINANCING MARKET

To find co-producers, funds, financing partners, grants, sales agents and distributors.

PROJECT TYPE

VR Fiction / VR Live Action

FORMAT / RUNTIME

360 / 12'

LANGUAGE / LOCATION

Arabic / Lebanon

BUDGET / FINANCING IN PLACE

€ 65.000 / € 19.500

MAIN PRODUCTION COMPANY

Fig Leaf Studios

PARTNERS ATTACHED

Doha Film Institute

CURRENT STATUS OF PROJECT

Development

PARTNERSHIPS SOUGHT

European & international VR producers and funders

CREATIVE TEAM

Farah Shaer, *Director, Writer and Producer*

Lucien Bourjeily, *Co-writer*

Mark Lotfy and Mohamed Fawzy, *Main Producer*

DELEGATE PRODUCTION COMPANY

Fig Leaf Studios

MAIN CONTACT PERSON

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Farah Shaer,
Director, Writer and Producer



Mark Lotfy,
Producer



Mohamed Fawzy,
Producer



Lucien Bourjeily,
Co-Writer

DIRECTOR'S STATEMENT

For seven years, 2,700 tons of explosives were secretly stored in a port warehouse in the heart of Beirut and on August 4th at 6:07 pm they exploded. A couple of trivial seconds were enough to seal the fate of hundreds of people and violently change the face and heart of a whole city.

I am one of the survivors of the blast. I was sitting in the living room at a friend's house, less than a mile from the epicenter when suddenly it felt like an earthquake ripped through the building. I came out of it traumatized but alive, I was lucky but many people were not.

In addition to the blast, the socio-political economic crash affected people's lives in violent ways leading to a stark rise in suicide cases and emigration, while the middle class is crushed and the poor verge on famine. The whole country suddenly moved from the hope of change during the start of the October 2019 uprising to the despair of the inability to change in 2020/2021, especially after the blast.

I want to convey this transformation through the eyes of people who are living it using Virtual Reality as an immersive medium into a tragic moment in one's life amid this intense moment of Lebanon's history.

PRODUCTION COMPANY PROFILE

Fig Leaf Studios was established in 2005 in Egypt by Mark Lotfy and his fellows focus on the independent work of emerging filmmakers, quickly rising to one of the most prominent independent production companies in the Arab region. The company produced officially selected films in renowned film festivals such as Cannes, Berlinale, Sundance, Karlovy Vary, San Sebastian and BFI, among many others, and won several awards including Cannes Palm D'Or for a short film in 2020.

MAIN FILMOGRAPHY OF PRODUCER

2021 Captains of Zaatari by Ali El Araby

2020 Souad by Ayten Amin

2020 I Am Afraid To Forget Your Face
by Sameh Alaa

2018 Dream Away by Marouan Omara and Johanna Domke

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Shakwa

Soukoon

ANON VR

JAN LACHAUER, CLARENS GROLLMANN

GERMANY



DIRECTOR'S BIOGRAPHY

Jan Lachauer is a two time Oscar-nominated, BAFTA, Annie and Emmy-winning director who is known for co-directing the BBC Christmas Specials *Room on the Broom* in 2012 and *Revolting Rhymes Part One & Two* in 2016. In addition to his animation work, Jan works as designer on interactive projects. He was born in Munich, Germany, studied at the Filmakademie Baden Württemberg and Gobelins, l'École de l'Image in Paris and is based in Berlin.

LOGLINE

Anon VR is a virtual reality stealth adventure game – inspired by the movie of the same title by prescient, Oscar-nominated filmmaker Andrew Niccol. The game is based on two gameplay principles: first-person stealth mechanics and adventure elements.

SYNOPSIS

Anon VR is set in the near future when augmented reality technology has changed the way we live and communicate – everyone is online and constantly monitored through eye implants, augmented reality has replaced all other forms of computing. Anonymity has been eradicated in order to prevent criminal behavior and facilitate everyone's lives by delivering information directly into the field of vision of each individual.

Nonetheless, some hackers have found a way to remove themselves from this system of total surveillance – they have managed to regain their anonymity by hacking their eye implants. But their newly reinstalled anonymity comes at a price: a life in hiding to avoid appearing in the point of view of others as an anomaly. This group of digital outlaws has one goal: overthrowing the government and liberating the internet. The player experiences the impact of this technology on our behavior and society first-hand.

GOALS AT GAP-FINANCING MARKET

To find co-producers, co-financiers and distribution partners

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

6DoF / 60'

BASED ON

ANON

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 2.088.075 / € 1.598.124

MAIN PRODUCTION COMPANY

K5 Factory GmbH

PARTNERS ATTACHED

FFF Bavaria, BMVI

CURRENT STATUS OF PROJECT

Gameplay Prototype

PARTNERSHIPS SOUGHT

European partners

CREATIVE TEAM

Jan Lachauer, *Creative and Art Director*

Clarens Grollmann, *Creative and Technical Director*

Oliver Simon, Oda Schäfer

and Thomas Wagner, *Producers*

Axel Rolfs, *Game Designer*

DELEGATE PRODUCTION COMPANY

K5 Factory GmbH

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Jan Lachauer,
Creative and Art Director



Oliver Simon,
Producer



Clarens Grollmann,
Creative and Technical Director

DIRECTOR'S STATEMENT

With *Anon VR* I want to create a VR game that builds upon the unique world of the movie which has stuck with me since 2017. It portrays a future where computing, digital information, and communication are fully integrated into our environment through augmented reality and how it impacts our society and privacy.

I believe that VR is the perfect medium to show how these advancements can play out in our daily life.

By combining my favorite game genres (stealth and adventure) with a thrilling story and the immersive qualities of VR I want to recreate the dystopian future of the movie which doesn't feel too futuristic anymore as the topics are pervasive.

The unique look of the game translates the film's noir aesthetics into a game world and intentionally stylizes the characters and environments. We take the expressive qualities of pre-production artwork and preserve its bold and stylized shape language in the game's final look. Our outstanding team of artists and game designers will use their combined expertise in film and gaming to create a VR experience we are actually dying to play ourselves.

PRODUCTION COMPANY PROFILE

The K5 Factory GmbH, managed by Oliver Simon, an award-winning feature producer, was founded in late 2018 as a start-up. We are dedicated to the production of real-time content, e.g. VR, AR, Gaming, and other derivatives with a focus on narrative storytelling. Our team of 18, is made up of professionals hailing from K5 Film and the gaming industry. We as experienced developers have worked partly together on twelve games (*Angry Birds Evolution*, John Woo's *Bloodstroke*, *TrailBouncer*).

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Coldest Game* by Lukasz Kosmicki

2018 *ANON* by Andrew Niccol

2016 *Paterson* by Jim Jarmusch

2015 *Land Of Mine* by Martin Zandvliet

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Revolting Rhymes Part 1 & 2

BLOOD SPEAKS: MAYA - THE BIRTH OF A SUPERHERO

POULOMI BASU, CJ CLARKE

UNITED KINGDOM, FRANCE



DIRECTORS BIOGRAPHIES

Poulomi Basu is widely known for advocating for the rights of women. Published in 2020, her photobook *Centralia* won the 2020 Rencontres d'Arles Discovery Award Jury Prize and has been shortlisted for the 2021 Deutsche Borse Foundation Photography Prize. Poulomi's work is collected by The Victoria & Albert Museum, London.

CJ Clarke is an award winning director, producer and photographer. His book, *Magic Party Place*, was the culmination of ten years work documenting contemporary England and the rise of the right. The book was shortlisted for the Aperture-Paris and the Arles Photobook of the Year Awards. His film, 'Cody's Story' won the Canon/BJP Open Shutter Award.

LOGLINE

An immersive story following Maya, an ordinary 21st Century girl, as she transforms into a uniquely female superhero whose powers derive from the process of menstruation.

SYNOPSIS

The story of Maya is a magical and inspiring experience that brings a taboo subject – which affects all women – into the mainstream. This project is directly inspired by the stories of real women in Nepal who are forced into exile because their menstrual blood is considered impure. The project is a 6DoF experience with light interactivity. Created in Quill, Maya's magic crosses boundaries and breaks taboos. We follow Maya from her transformation into a superhero in rural Nepal to contemporary London where she forms a bond with Tara, a first generation South Asian teenager.

Together, they engage on a series of thrilling adventures, revealing the hidden modes of patriarchy and misogyny that exist in contemporary Britain. We have chosen to create a superhero in order to create a compelling and engaging point of entry into this taboo subject. It allows us to directly address issues, viewpoints and perspective that seem threatening in other mediums.

This immersive experience journeys through Maya's blood lines using those facets of the female sexuality that have so often been used as a pretext for subjugation, and turns them into a source of power.

GOALS AT GAP-FINANCING MARKET

To find financing opportunities, distributors (LBE), museums and festivals

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

Unreal / 20'

Colour

LANGUAGES

English, French

BUDGET / FINANCING IN PLACE

€ 800.000 / € 300.000

MAIN PRODUCTION COMPANY

JAPC

CO-PRODUCTION COMPANIES

Floréal Films

PARTNERS ATTACHED

Oculus, Creative XR

PARTNERSHIPS SOUGHT

Commissioning, festivals and museums, social impact partners

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Poulomi Basu and CJ Clarke, *Directors*

Avi Amar and Katayoun Dibamehr, *Producers*

Rosie Summers, *Artist Quill*

Alap Parikh, *Lead Developer*

DELEGATE PRODUCTION COMPANY

Floréal Films

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Poulomi Basu,
Director



CJ Clarke,
Director



Katayoun Dibamehr,
Producer



Avi Amar,
Producer

DIRECTOR'S STATEMENT

The story of Maya is a magical and inspiring experience that brings a taboo subject – which affects all women – into the mainstream. This project is directly inspired by the stories of real women in Nepal who are forced into exile because their menstrual blood is considered impure. Through the power of my photography and it's publication in The New York Times, TIME and The Guardian, amongst others, I placed the subject of menstrual exile on the international agenda. The three VR films I made on this subject were supported by inclusion in the Sundance New Frontiers Story Lab, presentation at SXSW and distribution through the Tribeca Film Institute. *Blood Speaks* has grown into a powerful movement that has seen massive impact and activated policy change in Nepal. But the story doesn't end here. Menstruation is a universal narrative, which should be represented within the mainstream. The story of Maya takes an extreme story and uses it to reveal the prevalence of misogyny and gender oppression in all societies.

PRODUCTION COMPANY PROFILE

JAPC works at the intersection of art, technology and activism. Founded by award winning artists Poulomi Basu and CJ Clarke, we work to investigate new ways of storytelling and to forge new audiences.

Founded in 2014, Floréal Films, led by Avi Amar and Katayoun Dibamehr, is committed both in Cinema as well as in Immersive works (XR). Floréal Films is behind the award winning XR projects *The Hangman at Home* by Michelle and Uri Kranot (Grand Jury Prize at Venice International Film Festival 2020) and *Minimum Mass* by Raqi and Syed and Areito Echevarria (Cristal for the Best VR experience at Annecy)

MAIN FILMOGRAPHY OF PRODUCER

JAPC:

2021 Centralia: Ghost Dance

2020 Magic Party Place

2018 Blood Speaks: A Ritual of Exile (3 VR films)

VR Floréal Films:

2021 Néphélé by Alexandre Perez

2021 Goliath: Playing with Reality by Barry G. Murphy and May Abdalla

2020 The Hangman at Home by M. & U. Kranot
Conan the Barbarian by Bertrand Mandico

Minimum Mass by Raqi Syed and Areito Echevarria

BURIED IN THE ROCK SCANLAB PROJECTS

UNITED KINGDOM



DIRECTOR'S BIOGRAPHY

Shehani Fernando is an award-winning immersive creator, focusing on new forms of storytelling rooted in documentary practice. In 2019, she produced *The Waiting Room VR* with director Victoria Mapplebeck which premiered at the Venice Biennale and won IDFA's Digital Storytelling award. From 2016-18 she directed a number of acclaimed VR experiences for the Guardian's in-house VR studio on a range of subjects from asylum to autism. She is also the host of the *StoryFutures Academy Podcast*.

LOGLINE

Discover the secret world of caves with two people who have devoted their lives to exploring and protecting fragile subterranean ecosystems.

Buried in the Rock is Episode 01 of *Extraordinary People, Extraordinary Places* – an in-home 6DoF episodic VR format for an untethered headset.

Each independent story is 10-15 minutes long and lets us navigate an unforgettable place with extraordinary changemakers battling to save Earth, in an immersive VR journey to the frontline.

SYNOPSIS

Buried in the Rock, features Tim and Pam Fogg, rope access specialists and speleologists who compare cave exploration to setting foot on another planet.

Using Tullyard cave in Northern Ireland as a jumping off point, they lead you through a dramatic cave system, first in miniature and then at full scale and capture your imagination with their infectious enthusiasm. With light touch interactivity, the VR controller becomes a magnifying glass or a torch that helps you navigate the space, while we hear the fascinating accounts of discoveries they have made.

As you witness their descent into the shaft of Tullyard, you see these caves with fresh eyes, as museums to past climates. You find yourself in an awe-inspiring cavern at one to one scale; a contemplative moment to appreciate its sights and sounds for yourself. From here you are able to glimpse other subterranean worlds with them – from an untouched cave under a Middle Eastern Palace, to exploring the frozen moulins that appear in Greenland's ice. We are left with a sense of wonder at the extraordinary variety of these lesser-known formations.

GOALS AT GAP-FINANCING MARKET

To secure financing for Episode 01 and to attract partnerships (and finance if appropriate) for full series

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

LiDAR + Live action 3D scanning / 15'

LANGUAGE / LOCATION

English / Northern Ireland, UAE,
The Arctic - Greenland

BUDGET / FINANCING IN PLACE

€ 138.432 / € 94.922

MAIN PRODUCTION COMPANY

ScanLAB Projects

CURRENT STATUS OF PROJECT

Gameplay Prototype

PARTNERSHIPS SOUGHT

Funding, distribution, co-producers.
Worldwide or regional partnerships sought

CREATIVE TEAM

Shehani Fernando, *Director*
Matthew Shaw and William Trossell
(ScanLAB Projects), *Executive Producers*
and *Lead Creatives*
Pam Fogg and Tim Fogg, *Main Cast*
Pascal Wyse, *Sound Design*

DELEGATE PRODUCTION COMPANY

ScanLAB Projects

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Shehani Fernando,
Director



Matthew Shaw,
Exec Producer and Lead Creative



William Trossell,
Exec Producer and Lead Creative

DIRECTOR'S STATEMENT

Extraordinary People, Extraordinary Places was borne out of a desire to create an impactful VR series, enabling a glimpse into the lives of incredible people, in remote and inaccessible locations. Our characters are driven by the desire to document, protect or create solutions for the most fragile parts of our planet.

In an age when we should all be actively reducing our carbon footprint, the series transports you virtually to other worlds and gives you privileged access to inspiring lives – true exemplars of change in action.

The sensory impact of in-situ recorded spatial audio and powerful audio testimony from those who have witnessed first hand our rapidly changing planet, will spur contemplation and change.

Initially funded by Creative XR, we have built a 15 minute prototype for *Buried in the Rock*, scanned on location in Ireland. We have since researched a series of incredible global stories and have a number of 'ready to go' subjects and locations.

Our goal is to finish and launch Episode 1, building traction and attracting partners for the rest of the series.

— Shehani Fernando

Millions of global television viewers have seen our work across the BBC, PBS, National Geographic etc. This project invites audiences to step inside our scans, getting closer to the environments we capture and the powerful human stories we hear. There's something magical about seeing these worlds in miniature and inhabiting them through the eyes of our extraordinary subjects. The fate of our fragile planet is close to our hearts and practice. These untold environmental stories celebrate unsung heroes, with stunning visuals, interaction and powerful voices to inspire behavioral change.

— ScanLAB Projects

PRODUCTION COMPANY PROFILE

ScanLAB Projects is an award-winning, creative studio. We use our craft as a way to bear witness to the world – collaborating with broadcasters, curators and scientists on evocative and meaningful stories. We've documented former concentration camps, told the dreams of driverless vehicles, studied melting Arctic Ice and even discovered new Mayan temples in the Guatemalan Rainforest.

MAIN FILMOGRAPHY OF PRODUCER

- 2018-21** **Lost Treasures of the Maya**
National Geographic
- 2019-20** **Eternal Return**
- 2016-20** **Invisible Cities**
BBC and PBS
- 2018** **Limbo**
Guardian VR
- 2015** **Dreamlife of Driverless Cars**
New York Times Magazine

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

- Limbo**
- The Dreamlife of Driverless Cars**

CAFÉ GLASER-MÜLLER

GORKI GLASER-MÜLLER

SWEDEN, THE NETHERLANDS



DIRECTOR'S BIOGRAPHY

Gorki Glaser-Müller is a film director, writer and video artist with a background as a professional actor. Born in Santiago, Chile, he came to Sweden as a thirteen-year-old in 1986. Currently competing with the documentary *Children of The Enemy* around the world (Fipesci Award Krakow 2021) as well as experimenting with the possibilities within VR, MR, 360-video, and volumetric.

LOGLINE

Café Glaser-Müller is an interactive Virtual Reality dance piece starring the famous American dancer and choreographer Bobbi Jene Smith, directed by Gorki Glaser-Müller. The piece is his VR debut and a homage to the legendary choreographer Pina Bausch and her piece *Café Müller*, originally presented in 1978. In the piece, the audience has the chance to deeply connect to a dancer's abstract struggle to escape a terrible period in Chilean history, the 1973-1989 dictatorship. A poetic story letting the audience interact and experience the freedom of mind, body, and soul.

SYNOPSIS

The viewer is in a dark abandoned café with big colonial windows, almost like a church. The sound of a Latin-American city during the 1970s reaches you through some broken glass, rays of sunlight cross the room in slow motion and brights it up. In the center of the room lies a big pile of chairs, a little Dalí-esque. From the pile of chairs, you can hear a dancer being captive underneath them. You are encouraged to move the chairs and release her from her captivity. When throwing a chair away, you provoke the dust to swirl beautifully around the café and eco-trigger voices of the past to be released. Like ghosts telling the audience their testimonies. The more chairs you throw away the more information you will get about the background story, but only in poetic fragments lost in space and time, with voices and images projected in the room. Your mission is to free the dancer. When she is released, she will start to dance slowly and eventually dance the pain away. She looks at you as in thank you and she disappears. And the room's floor has become a giant chair among other chairs floating freely in a cosmos. The music fills you with ease and fulfillment.

GOALS AT GAP-FINANCING MARKET

To raise funding to achieve a higher level of technical and aesthetic development. Raise interest with festivals. Contact with technological or a VR studio

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

Volumetric recording (Holosys) Interactive film / approx 10'

LANGUAGES / LOCATIONS

English, Spanish / Studio in Holland

BUDGET / FINANCING IN PLACE

€ 174.970 / € 127.300

MAIN PRODUCTION COMPANY

GGM Film

PARTNERS ATTACHED

Chronosphere (program initiated by Effenaar Smart Venue), WemakeVR, 4DR Studios (All in the Netherlands)

PARTNERSHIPS SOUGHT

Co-production companies to develop the technical part (developers, technologist), distributors. Spatial sound artist

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Gorki Glaser-Müller, *Director, Writer and Producer*
Bobbi Jene Smith, *Dancer and Choreographer*
Budi Sungianto, *Interaction Designer*

DELEGATE PRODUCTION COMPANY

GGM Film

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Gorki Glaser-Müller,
Director and Producer



Bobbi Jene Smith,
Dancer and Choreographer



Linda Brelin,
Project Manager

DIRECTOR'S STATEMENT

For years, I've been wondering how to honor these important stories and testimonies of both the victims of the dictatorship and the fighters of the Chilean resistance. Like for this young dancer's story, that I came across and who was also a dancing teacher. How did she spend her time in this prison? What was on her mind? How could she cope? Did she dance in that confined space? The dance piece is fiction but based on true events and a certain documentary manner.

I have been looking for a way to poetically present this big human trauma in a small personal and compelling short story. I also wanted to tell it in a universal way because a lot of people are paying a high price in their fight for their rights all over the world. I want the audience to get engaged. But without exposing the dancer or her body as a victim reinforcing the crimes on here. The dancer is in a personal mental space and is proactive, that space is shared with the audience. The audience can, after getting acquainted with the dancer's fate, change the course of events and help this dancer to "escape". These are the events that Pina Bausch's *Café Müller* evoked in me and that the audience will now encounter through VR.

PRODUCTION COMPANY PROFILE

GGM Film is a small production company. We started in 2004 and work with the production of film, video, documentaries and music videos as well as scriptwriting and idea development, mostly by Gorki Glaser-Müller. Those involved in our work are producers, photographers, set and sound designers, musicians, actors, etc. They are also dedicated to and engaged in those ideas we are currently working with. And that is what we believe in – making films by bringing together good ideas and skilled people.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *Children of the Enemy* by Gorki Glaser-Müller
- 2016** *We will Part* by Pablo Fernandez (Co-producer)
- 2013** *Once a Year (En gång om året)* by Gorki Glaser-Müller (Co-producer)
- 2008** *Long Gone Day* by Johanna Bernhardsen (Producer)
- 2008** *Kurt and Ove's Car Repair Shop* by Gorki Glaser-Müller (Co-producer)
- 2007** *The Watermelon* by Gorki Glaser-Müller (Co-producer)

CONFIDENT

JEROME BLANQUET, BERTRAND JEANDEL

FRANCE



DIRECTORS BIOGRAPHIES

After studies in film and art history, Jerome directed his first short films on altered states of consciousness and parallel realities. His last VR experience, *Alteration*, was selected at Tribeca and Venice VR 2017 and won the Prix spécial du Jury Paris Virtual 2017, the Grand Prix 360 Film Festival 2017 and the Grand Prix Innovation FIPA 2018. Bertrand is a graduate from the prestigious French film school, Fémis. His lively interest in virtual words led him to complete a Master's thesis on massively multiplayer online role-playing games. *Confident* is his first VR experience as a director.

LOGLINE

Confident is a comical interactive VR investigation that immerses us in the astonishing life of Rudy, living in the 2050s. At a time when everyone has his own digital assistant acting as a «happiness consultant», the relationship between Humanity and technology turns sometimes into an extravagant and absurd comedy. Even though *Confident* raises ethical issues, the experience is light and humorous in tone, and far away from the established clichés of anticipation narratives. The goal here is to elicit the user's commitment and intellect, while being highly entertaining.

SYNOPSIS

2051. Everyone is equipped with a Confident, a "personal happiness assistant." The bliss-supply device knows all about its owner: his or her affinities, weaknesses, fears, mental and physical health. Shadow adviser and hormone regulator, Confident is wise to its host's every decision and emotion.

In this comic interactive investigation in VR, you play an investigator from ConiSens, the company that makes Confidents. The user Rudy has been found in a lethargic condition after a connection failure between his Confident and the central server. Was it due to some bizarre glitch in the Confident? Or might Rudy have rid himself of his digital best friend?

Your warrant as an investigator gives you access to the digital memories Rudy and his Confident stored. As a result, if you are intrigued by some finding, you can replay the scene, traveling through space, and grasping objects that will provide you with precious clues.

Alongside this dual freedom from the restrictions of space and time, you must take a position in relation to the contradictory instructions you are receiving from the Confident and Gina, the ConiSens rep. Your choices will impact the story and its climax.

GOALS AT GAP-FINANCING MARKET

To find co-producers, broadcasters and international sales agents interested by VR

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

6DOF / Interactive

LANGUAGES

French, English

BUDGET / FINANCING IN PLACE

€ 304.000 / € 97.500

MAIN PRODUCTION COMPANY

Maneki Films

CO-PRODUCTION COMPANIES

Wise Bird

PARTNERSHIPS SOUGHT

International co-producers, broadcasters, sales agents

CURRENT STATUS OF PROJECT

Development, with the support from CNC and Pictanovo

CREATIVE TEAM

Jerome Blanquet, *Director*

Bertrand Jeandel, *Writer and Director*

Julien Laur and Didar Domehri, *Producers*

DELEGATE PRODUCTION COMPANY

Maneki Films

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Jerome Blanquet,
Director



Bertrand Jeandel,
Director and Writer



Julien Laur,
Producer



Didar Domehri,
Producer

DIRECTOR'S STATEMENT

By questioning emotional regulation and the trend towards a bliss-based society, or "happycracy," *Confident* hopes to elicit reflection about the influence of algorithms on our lives, and the risk that we are becoming increasingly addicted to an artificial intelligence with ramifications we cannot control. In a time when Big Tech claims to know what's good for us, and when a mind/computer interface has just obtained the US Food and Drug Administration approval for human testing, the tacit relationship between service and control technologies deserves our examination. *Confident* raises questions about individual free will, battered by the psychological and emotional determinisms that influence us from day to day. In this respect, the interactive features of *Confident* are crucial. They place the user at the center of a decision-making process that assumes he is truly committed. Moreover, the experience takes an original tack: rather than presenting yet another variation on the theme of man's domination by the machine or vice-versa, it explores with a lot of humor the possibility of an illicit - and emancipative perhaps - pact between them.

PRODUCTION COMPANY PROFILE

Maneki Films is a movie production company founded in 2009 and led by Didar Domehri. The company has produced 16 features, most of which have won awards in international festivals like Cannes, Venice, Toronto, etc. It has worked with directors like Laurent Cantet, Pablo Trapero, Eva Husson, and Claus Drexel. Maneki Films was honored by the 2017 IFIC young independent producers' prize. Besides cinema, Maneki Films is interested in new forms of writing and cross-reality experiences. *Confident* belongs to this dynamic.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Under The Stars of Paris* by Claus Drexel

2020 *Memory House* by João Paulo Miranda Maria,

2018 *Girls of the Sun* by Eva Husson

2017 *El Presidente* by Santiago Mitre

EMPEREUR *EMPEROR*

MARION BURGER

ILAN COHEN

FRANCE



DIRECTORS BIOGRAPHIES

Marion Burger is a 2009 graduate of the Duperré School in Textile Design and of the Danmarks Designskole in Copenhagen. Since 2015, she is a production designer on feature films including *Divines* (Caméra d'or 2016), *Gagarine* (Cannes 2020) and *Les Magnétiques* (Directors' Fortnight 2021).

Ilan Cohen graduated from Emerson College in Boston in 2006. Back in France, he started working in films as a translator and first assistant director on several shorts and feature films. At the same time, he directed a transmedia mini-series for Arte and several music videos for Partizan Films.

LOGLINE

Emperor is an interactive and narrative experience in virtual reality, which invites the user to travel inside the brain of a father, suffering from aphasia. In a monochrome aesthetic, close to traditional animation, this personal story is told as a journey with surreal overtones, offering to explore aphasia as a distant country.

SYNOPSIS

Emperor is the story of a man who's lost his ability to speak, and of the daughter trying to communicate with him. It is the story of a woman, who wasn't given the chance to know the man behind her father, now obscured by this illness. As she tries to piece together what remains of his language, she discovers that his relationship to words is connected to his memories. Step by step, clue after clue, alongside her we will dive into the inner world of this man, a strange land where the words from the present jostle with the reminiscences of a lifetime.

From the feelings of freedom in his own childhood, through the birth of his daughter, up until that fateful day when everything changed, *Emperor* invites us to travel through the ruins of his fallen empire, in a playful and surrealist interpretation of his labyrinth of a brain. We'll be tasked with piecing together the fragments of this father and daughter's relationship, helping them find the connective tissue, hidden beyond the realm of words.

Emperor is a poetic experience of the loss of one's faculties, of the passing of time, and of the bonds which, through it all, remain.

GOALS AT GAP-FINANCING MARKET

To present our 5-min interactive prototype and to meet foreign coproducers, financing partners, broadcasters or LBE distributors for the production stage

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

6DOF VR / 30'

LANGUAGE

French, English

BUDGET / FINANCING IN PLACE

€ 500.000 / € 120.000

MAIN PRODUCTION COMPANY

Atlas V

CO-PRODUCTION COMPANY

Albyon

PARTNERS ATTACHED

CNC, Région Auvergne-Rhône-Alpes, Procirep-Angoa

CURRENT STATUS OF PROJECT

Development

PARTNERSHIPS SOUGHT

Co-producers with previous experiences in VR

CREATIVE TEAM

Marion Burger and Ilan Cohen, *Directors and Writers*
Oriane Hurard, *Main Producer*
Côme Jalibert, *Sound*
Ferdinand Dervieux, *Creative Technologist*
Albyon, *Animation Studio*

DELEGATE PRODUCTION COMPANY

Atlas V

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Marion Burger,
Director and Writer



Ilan Cohen,
Director and Writer



Oriane Hurard,
Main Producer

DIRECTOR'S STATEMENT

Emperor is born from a true story. The story of my father, who has been suffering from aphasia for the past twelve years. In 2018, I realized I had to write about this experience. Requiring some perspective, I started to write this story with Ilan Cohen, who brought his director's sensibility to my personal experience, and helped me articulate the deeper questions lurking behind my initial impulse. Together we focused on what it was that we found most striking in my father's relationship to language, and soon discovered the key to his seeming non-sequiturs: he wasn't assigning random words in lieu of other intended words, but instead, he was assigning new words associated to a powerful personal memory which itself related to both the word he was going for, and the word he ended up using.

Emperor is more than a journey inside the brain of an aphasic man, it is the story of a father and his daughter who never knew how to find the words to communicate, and for whom this drama was an opportunity to lay new foundations for their relationship. *Emperor* invites us to perhaps reconsider from a different angle what brings us together, and what remains of our shared time.

PRODUCTION COMPANY PROFILE

Deeply engaged in a community of creative technologists, Atlas V works to identify and foster independent creators who are innovating the art and form of storytelling. At the crossroads of technology innovators, broadcasters, universities, public funding for culture, Atlas V explores the boundaries of immersive technologies, marketplaces, and user immersion through groundbreaking experiences.

Our productions (*Battlescar*, *Spheres*, *Gloomy Eyes...*) have been showcased and awarded in prestigious festivals like Sundance, Tribeca or Venice. In 2021, Oriane Hurard joined Atlas V as a VR producer.

MAIN FILMOGRAPHY OF PRODUCER

Atlas V:

2021 *Missing Pictures* by Clément Deneux

Les Produits Frais:

2020 *The Passengers* by Ziad Touma

2020 *Meet Mortaza* by Joséphine Deroche

2018 *Isle of the Dead* by Benjamin Nuel

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Vood(oo) (music video for Rone)

C (music video for Vacarme)

ESCAPE

ROSSELLA SCHILLACI

ITALY, PORTUGAL



DIRECTOR'S BIOGRAPHY

Rossella Schillaci is a filmmaker and visual anthropologist. She co-founded the independent production company Azul (azulfilm.com), where she made several prize-winning documentary films, working on the themes of cultural traditions, migration, identities and imprisonment. She produced and directed documentary films for Arte, Rai, Sky and Al Jazeera. Her last documentary films have been awarded in international film festivals, including Al Jazeera Film Festival, Rai Film Festival, Fespaco, Venice Film Festival, Jean Rouch Film Festival.

LOGLINE

Escape is a 360 VR fairy tale, set amongst children who live in prison. You are less than a meter tall, you are a young boy or girl. You live in prison with your mother and you have to respect all the institution's rules. However, you know how to use the power of imagination to escape from your weird reality.

SYNOPSIS

Escape is an immersive documentary that leads viewers inside the small universe of children living in prison. According to the European law, an incarcerated mother with young children can choose to keep them with her, in jail or in other special institutions. What sounds does a child listen to in a jail, what smells can they detect? What is the sense of space in a confined room? And, most importantly: do they have dreams of evasion? The VR experimental film uses VR shooting in real jails, animation and voices of children and mothers now incarcerated, to tell their point of view. But it also shows their fantasy, fears, dreams of homes where they would live or shelter where they would escape. The viewer takes a journey inside the jail, always guided and surrounded by the 'real' children living inside voices. The 360° camera is always positioned at the child's height, simulating his spatial perception and forcing the viewers to align their gazes with the children and experience their sense of constriction. This experience is at the boundary between reality and imagination, in order to gain access to the children's dreams and fears.

GOALS AT GAP-FINANCING MARKET

To meet partners in order to complete and to boost the post-production budget. To involve VR platforms and broadcasters with pre-sales agreements

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

8k 3d VR / 12'

LANGUAGE / LOCATIONS

Italian, Sinti, Romanian, African dialects / Italy (4 different prisons)

BUDGET / FINANCING IN PLACE

€ 100.000 / € 74.000

MAIN PRODUCTION COMPANY

Myboss srl

CO-PRODUCTION COMPANY

Laranja Azul

PARTNERS ATTACHED

Wide Management

CURRENT STATUS OF PROJECT

Shooting

PARTNERSHIPS SOUGHT

France, Italy, Portugal

CREATIVE TEAM

Rossella Schillaci, *Director and Writer*
Federico Biasin, *Producer, DoP and Writer*
Catarina Mourao, *Co-producer*
Matteo Barbeni, *Compositing and Animation*
Beatriz Bagulho, *Illustrator*

DELEGATE PRODUCTION COMPANY

Myboss srl

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Rossella Schillaci,
Director and Writer



Federico Biasin,
Producer, DoP and Writer

DIRECTOR'S STATEMENT

When I first visited the new ICAM (Institute of Custody Attenuated for Mothers), unexpected sounds seep into my ears without giving time to prepare. Screams, alarms, squeaky gates, opening and closing doors create a special atmosphere where the environment hardly attunes to what eyes can perceive.

The garden is surrounded by a wooden fence that children are forbidden to cross. Beyond that, more asphalt and concrete, and then the enclosure surrounding the jail. Above the enclosure, surveillance cameras every 20 meters. In the distance, police trucks and prison guards. I wasn't able to 'define' my feelings meaning that probably, the situation was too ambiguous and complex to grasp.

I was feeling as if I was inside *The Truman Show*: a fake world, expressly conceived for the main character, a boy who was born and had grown there like some of the children I met in this 'attenuated' prison. I asked myself many questions: how do children perceive this space? What has been explained to them? Do children realize that this is a distorted reality, specially built for them? Do they feel cheated?

PRODUCTION COMPANY PROFILE

Mybosswas is an Italian multidisciplinary creative studio. Artists and designers that create transmedia projects, films, graphics, identities, VR, interactions, soundtracks, photos, exhibitions. Federico Biasin, Giorgio Ferrero, and Rodolfo Mongitore founded Mybosswas in 2011.

Mybosswas has produced creative content for important brands, publishers and international institutions. As an independent film production company, Mybosswas has participated in the production of important feature films and documentaries screened at numerous international festivals.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** **Bosco** by Alicia Cano
- 2020** **Lo spettro di Malthus** by Marzia Migliora
- 2016** **Beautiful Things** by Giorgio Ferrero and Federico Biasin
- 2018** **Simmetry Breaking** by Federico Biasin
- 2013** **Riverbero** by Federico Biasin
- 2011** **I killer** by Francesco Calabrese

FIGHT BACK VR

CÉLINE TRICART

FRANCE, USA



DIRECTOR'S BIOGRAPHY

Céline Tricart is an acclaimed storyteller who has developed a unique style involving highly emotional stories and strong visual artistry. Her work includes the VR experiences *The Sun Ladies* and *The Key* and showcased at top-tier festivals including Sundance, Venice, Tribeca, SXSW, and HotDocs. She has received the Lion for Best Immersive Work at the Venice Film Festival (2019), the Storyscapes Award at Tribeca (2019), two Lumiere Awards, two Telly Awards, an Auggie and a Platinum Aurora Award. Céline served as the President of the Jury of the Venice VR section at the Venice Film Festival 2020.

LOGLINE

In a cosmic world where light must triumph over darkness, the players must liberate captive stars from evil shadows and learn new skills to fight one last hidden enemy. At the intersection of video games and documentary, *Fight Back* offers an introduction to self-defense by utilizing the unmatched potential of VR as a tool for learning and developing muscle memory, while shedding light on the stories of courageous women whom history has forgotten. This unique experience has the potential to save lives and empower women and girls all around the world to fight against abuse and discrimination.

SYNOPSIS

Stars are disappearing in the wide universe, replaced by mysterious entities of darkness: the Shadows. The players embody a new-born star, they must destroy them and liberate the captive stars. From simple stances to more advanced techniques, they learn to fight back in a stunningly beautiful VR world while using hand tracking technology.

Inspired by the successful VR game *Beat Saber*, *Fight Back* is designed to be accessible to all, with increasing difficulty that will satisfy beginners and experienced gamers alike. Once the "final boss" is vanquished, the players discover the true identity of the liberated stars: real female fighters from history, whose names, stories and courage have long been forgotten.

Creator Céline Tricart's previous projects deliver social justice messages, combining emotion and poetry, and *Fight Back* is the continuation of this work. We want to use the incredible educational and therapeutic potential of VR to help develop reflexes and muscle memory and encourage players to pursue further self defense training in the real world which has been proven to reduce violence against women. *Fight Back* has the potential and heartfelt desire to save lives.

GOALS AT GAP-FINANCING MARKET

To raise funds to complete production; meet with publishers and other distribution partners; raise additional funds for DLCs

PROJECT TYPE

VR Fiction, VR Animation

FORMAT / RUNTIME

Animation / 35'

LANGUAGE

English, French, Spanish, Portuguese, Mandarin, Japanese

BUDGET / FINANCING IN PLACE

€ 498.121 / € 348.121

MAIN PRODUCTION COMPANY

Red Corner

CO-PRODUCTION COMPANY

Lucid Dreams

PARTNERS ATTACHED

France Télévisions

CURRENT STATUS OF PROJECT

Production

PARTNERSHIPS SOUGHT

Platforms, publishers, LBE partners and international organizations

CREATIVE TEAM

Céline Tricart, *Director*
Marie Blondiaux and Céline Tricart, *Main Producers*
Maëlle Holtzer, *Game Designer*
Julie Roué, *Composer*
Albyon Studio

DELEGATE PRODUCTION COMPANY

Red Corner, Lucid Dreams

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luciddreamsprod.com



Céline Tricart,
Director and Producer



Marie Blondiaux,
Producer

DIRECTOR'S STATEMENT

I am a martial artist and a survivor of domestic violence. In March 2017, I went to a war zone to shoot a VR documentary about female Yazidi soldiers taking up arms against ISIS to rescue their sisters from sex slavery. The story of *Fight Back*, inspired by their courage, is very close to my heart and the beginning of my journey as an activist for gender equality.

I began studying martial arts at 16. It changed me from a shy and bullied girl to an outspoken, bold woman. Despite my apparent confidence, I became the victim of domestic violence. I'm just starting to come to terms with it and being able to speak out about it. Although women are thankfully increasingly speaking up about violence, it's not enough. We need stories in which women's bodies are engaged, resist, fight back. To help flip the script of violence (of which women are systematically victims), we built *Fight Back Vr* as an introductory course in self-defense that raises awareness about women warriors forgotten in History. Stars, like the women who successfully defended themselves in History, are for the most part invisible. Let's make their light shine again.

PRODUCTION COMPANY PROFILE

Red Corner's catalogue includes *Sens VR* (Tribeca, Venice VR 2016), *7 Lives* (VPB, Tribeca, Best Fiction VR Arles and VR Days 2019), *4 Feet High* (Sundance Indie Series and New Frontier, Jury and Audience's award SXSW 2021). Lucid Dreams' slate includes both fictional and documentary projects. Past projects include *The Sun Ladies* (Sundance, SXSW, HotDoc) and *The Key* (Grand Jury Prize for Best VR Immersive Work, Venice Film Festival and Tribeca's Storyscape Winner in 2019).

MAIN FILMOGRAPHY OF PRODUCER

Marie Blondiaux:

2020 *4 Feet High* by Maria Belen Poncio, Rosario Perazolo Masjoan and Damian Turkieh

2019 *7 Lives* by Jan Kounen

Céline Tricart:

2019 *The Key* by Céline Tricart

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Key (trailer)

KNIGHT OF THE WAILING STARS

DENIS SEMIONOV
(AKA S1NTDNS)

FRANCE, RUSSIA, ITALY



DIRECTOR'S BIOGRAPHY

Denis Semionov (aka S1NTDNS) deals with new technologies in art and filmmaking. He has been awarded for a number of his works, including a VR art project *Between Petrov and Vodkin* about Russian avant-garde, and the VR cinematographic project *The Nominal Empire*. Especially the project *Lessons of Auschwitz*, where Denis Semionov became an artist and a director. Made with Volumetric video, *Tilt Brush* and the music of the theremin, is an immersive story, devoted to 75th anniversary of Liberation of Auschwitz concentration camp. This last one won many awards including Webby, Lafa and Clio.

SYNOPSIS

In 2099, the Doorstep portals, which allow instantaneous interstellar travel, are hacked by the Rebel Planets' leader; space warrior m1n0t0r is appointed with a secret mission to reopen the gates of the universe. Become m1n0t0r, *Knight of the Wailing Stars* accompany him in his first adventure! Explore the planet TOI 700, find the Doorstep portal, and repair the first intergalactic gate.

LOGLINE

Knight of the Wailing Stars is an immersive and social musical escape ride, a new kind of total experience combining music, escape game, and theme park ride in social VR. Created by S1NTDNS based on original music tracks by m1n0t0r and produced by VRrOOm, *Knight of the Wailing Stars* opens the doors to the future of entertainment.

GOALS AT GAP-FINANCING MARKET

To find international co-producers, distributors and other types of funding partners such as sponsors

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

VRChat / Around 5' minutes per episode

BUDGET / FINANCING IN PLACE

€ 200.000 / € 40.000

MAIN PRODUCTION COMPANY

VRrOOm

PARTNERS ATTACHED

Forum des Images

PARTNERSHIPS SOUGHT

Switzerland, Italy, Luxembourg. Background in Virtual Reality production. European funding partners

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Denis Semionov, *Art Director*

Louis Cacciuttolo and Maud Clavier, *Producers*

m1n0t0r, *Music*

Antony Vitillo, *Lead Developer*

Victor Pukhov, *3d Developer*

Lapo Germasi, *Design Manager*

DELEGATE PRODUCTION COMPANY

VRrOOm [Perpetual Emotion]

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Denis Semionov,
Art Director



Louis Cacciuttolo,
Producer



Maud Clavier,
Producer

DIRECTOR'S STATEMENT

Sometimes, powerful music makes us want to create movies on top of it. But when I listened to m1n0t0r's music, it made me want to create dedicated worlds to live in. Rhythm has a strong connection to the visual for me, from college all day in front of the easel with my headphones on to now, where I draw all day with a VR headset, in Quill. I usually draw standing up, with both hands and controllers, and the music makes me feel like I'm creating while dancing. Explored my own world with many friends, and what I enjoyed most of the time was to be there, trigger some 3d objects, have fun together, look around, discuss, and listen to music together.

To be either in very contemplative times I'm also intrigued by the infinite avatars possibilities in VRChat, the virtual platform we will use for this experience: there is a large choice of appearance and that gives extra freedom in the way we enjoy being in a virtual world.

I started to wonder about a personal project, music based, in VRchat where the music would lead my drawings.

PRODUCTION COMPANY PROFILE

VRrOOm aims at bringing the emotion of live events and artistic performances to the world in the most immersive and social manner.

Technology is our ally: from VR to AR, motion capture to holograms, AI-powered avatars, we strive in producing intriguing, fun, and exciting experiential venues that open doors to imagination.

We believe in social XR production that goes beyond the virtual realm to reach the audiences across all media, from headsets to PCs, smartphones to TV or radio stations, we make sure everyone can enjoy the show!

MAIN FILMOGRAPHY OF PRODUCER

2020 Alone Together, a virtual reality concert by Jean Michel Jarre

2020 Welcome to The Other Side, a VR and TV concert by Jean Michel Jarre

2020 Flame, a Flamenco Phygital show by Louis Cacciuttolo

SHEPHERD

ERIC DARNELL

UNITED STATES, CANADA



DIRECTOR'S BIOGRAPHY

Eric Darnell is Chief Creative Officer & Co-Founder of 7X Emmy award winning Baobab Studios, creators of *Invasion!*, *Asteroids!*, *Jack*, *Crow: The Legend*, *Bonfire*, *Baba Yaga*, and *Namoo*. Eric is the 2nd highest box office grossing writer and director of animated feature films. Darnell was a director and screenwriter on all four films in the *Madagascar* franchise, which together have grossed nearly \$3 billion at the box office. He was also executive producer on *The Penguins of Madagascar*. Previously, Eric directed DreamWorks Animation's very first animated feature film, *Antz*.

LOGLINE

Directed by Eric Darnell (director of all 4 *Madagascar* films and Chief Creative Officer of 7X Emmy Award winning Baobab Studios), *Shepherd* is a narrative game about caring for your growing flock of sheep as you and your sheepdog bring them through a fantastical sheep world to the ultimate goal – Sheep Baa-halla. Through narrative and interactivity, you will form emotional connections with your sheep and sheepdog, through sheep simulation (AI) and the immersive superpower of VR.

SYNOPSIS

In a world of sheep... You, a shepherd guard your flock of sheep. It's a dangerous world where life is lived on the move. You must do what you can to protect your flock. Food can be scarce, and Sheep-In-Wolves'-Clothing hide in the brush. But the biggest and most mysterious threat is the gigantic sheepclops – a huge wool-less one-eyed sheep that lumbers across the landscape – a creature so big it can literally move mountains, re-position rivers and blow clouds across the sky. With the arrival of each morning you have no idea what chaos the Sheepclops has wrought the night before. What awaits you this day? A desert? A forest? A snowstorm? Each day brings different challenges and new discoveries. Eventually it becomes clear that to stop the danger and the chaos that continues to threaten you and your flock, you must find a way to stop the Sheepclops. Perhaps you must defeat this creature. Or perhaps there is a reason the Sheepclops is pushing the landscape around. Maybe it is searching for something it has lost. Maybe you can find it. Or perhaps there is something else that could be done?

GOALS AT GAP-FINANCING MARKET

To find funding and partners

PROJECT TYPE

VR Fiction, VR Animation

FORMAT / RUNTIME

VR - Oculus Quest / 300'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 1.500.000 / Furnish upon request

MAIN PRODUCTION COMPANY

Baobab Studios

CO-PRODUCTION COMPANIES

Oculus, Dark Slope

PARTNERS ATTACHED

Oculus

PARTNERSHIPS SOUGHT

Financing (production, localization, port to platforms). Publishing relationship in different countries

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Eric Darnell, *Director and Creative Director*

Maureen Fan, *Producer*

David Kahn, *Producer*

DELEGATE PRODUCTION COMPANY

Baobab Studios

MAIN CONTACT PERSON

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Eric Darnell,
Director and Creative Director



Maureen Fan,
Producer



David Kahn,
Producer

DIRECTOR'S STATEMENT

I dove into real-time VR after two decades of directing animated feature films. Suddenly my audiences weren't just sitting in the dark. Instead, they were active participants in my stories. They could interact with my characters in meaningful ways. The story became the viewer's story, too. This is VR's superpower – to immerse viewers and make them matter.

The tension between story and interactivity isn't a zero-sum game. More story doesn't have to mean less interactivity. In fact, when story and interactivity are interlaced effectively, like two dancers, they create a sum that is greater than its parts.

In *Shepherd* will push real-time interactive VR well beyond the basic mechanics of guiding a flock from point A to point B. It will generate a meaningful relationship between a Shepherd (viewer/player) and her flock. The *Shepherd* will grow to care about the flock as the flock grows to love the Shepherd. These emotional bonds will drive both the story and the interactivity as the Shepherd is inspired to guide and protect the flock not because of a calculated desire to "win" something, but because the Shepherd shares a genuine bond with her flock. The *Shepherd* matters.

PRODUCTION COMPANY PROFILE

Baobab Studios has released 7 animated projects to commercial and critical acclaim. They've won 7 Emmys, including 3 Best Interactive Emmys and 2 Annie Awards. Their advisors/investors include Peter Chernin, Shari Redstone, Disney, Comcast, Shanghai Media Group, Youku/Alibaba, Glen Keane (legendary Disney animator of *Little Mermaid*, *Aladdin*), Alvy Ray Smith (Pixar co-founder), Glen Entis (PDI/Dreamworks co-founder), Jane Rosenthal (co-founder Tribeca Film Festival), and more. Their work stars Oprah, John Legend, Kate Winslet, Daisy Ridley, Glenn Close, Lupita Nyong'o, Jennifer Hudson, and more.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Baba Yaga* by Eric Darnell

Namoo by Erick Oh

2019 *Bonfire* by Eric Darnell

Crow: The Legend by Eric Darnell

2018 *Asteroids!* by Eric Darnell

2017 *Invasion!* by Eric Darnell

SYMBIOSIS

MARCEL VAN BRAKEL, MARK MEEUWENOORD

THE NETHERLANDS



DIRECTORS BIOGRAPHIES

Marcel van Brakel works as an independent artist, writer, librettist, film and theatre director in the field of strategic storytelling, VR, speculative design, brain hacking, multisensory art installations and experience design. His projects often engage all senses reflecting on the now, the (post) human condition and relationships between humans and (bio) technology. He is the founder of Polymorf and is the lead designer together with Mark Meeuwenoord. Marcel is also a lecturer Multimedia Design, 3D Design and Performativity at the Avans University.

LOGLINE

Symbiosis is a performative, multi-sensory and multi-user VR experience inspired by Donna Haraway's book *Staying With The Trouble, Making Kin in the Chthulucene*, in making physically tangible post-human and non-human body architectures within a post humanistic social context, questioning current Humanistic, Anthropocentric and Liberal beliefs.

SYNOPSIS

Symbiosis is a multi-sensory and performative VR installation in which the human body is redesigned and influenced by soft robotics, smell and taste sensations. We research how the exchange of genetic, cultural, and technological traits between people and other living entities might alter the agency of all things with agency. How will it affect future relationships between humans and other living entities on a physical, emotional, and spiritual level? And what are the legal consequences of such changes in agency?

Symbioses investigates the new social fabrics that might immerse and makes them tangible for an audience, arguing for a more respectful and equal position towards other living beings.

Symbioses uses VR as a theatrical and philosophical tool to design an embodied multi-sensory experience. The installation consists of a performative space that offers a multi-user VR experience for 6 visitors simultaneously. Within *Symbioses* the visitor is both spectator and performer. By choosing a specific speculative post-human or non-human body a visitor gets access to a particular scenario experienced in the collectively shared VR space.

GOALS AT GAP-FINANCING MARKET

To find additional funding and investors to help us finalize the total funding. We are also looking for exhibition partners

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

VR / 20'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 278.000 / € 225.000

MAIN PRODUCTION COMPANY

Polymorf

CO-PRODUCTION COMPANIES

Studio Biarritz

PARTNERS ATTACHED

IDFA Doclab, STRP, Breda Photo

PARTNERSHIPS SOUGHT

Post-production, hardware and worldwide distribution

CURRENT STATUS OF PROJECT

In production

CREATIVE TEAM

Marcel van Brakel, *Concept, Scenario and Art Direction*

Mark Meeuwenoord, *Pneumatics, Sound Design, and Co-director.*

Corine Meijers, *Producer*

Luciano Pinna and Frank Bosma, *Interaction, Coding and Hardware Integration*

Roberto Digiglio and Edwin Kuipers, *3d Modeling and Animation*

Karpendonkse Hoeve, *Food Design*

Maurice Spapens, *Wearables*

Marieke Nooren, *Sales and partnerships*

DELEGATE PRODUCTION COMPANY

Polymorf / Studio Biarritz

MAIN CONTACT PERSON

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Marcel van Brakel,
Director



Mark Meeuwenoord,
Co-director



Corine Meijers,
Producer

DIRECTOR'S STATEMENT

We research the possible transformation and re-embodiment of the human body through VR. The brain is a predictive machine that uses sensory information to translate the interactions of the body with an expected construct of reality to create the appropriate behavior. When sensory information is lost, the brain continues to actively try to apply logic within the available information. It is one of the reasons why blind people become more sensitive to other sensory stimuli such as touch and smell but is also the main mechanic that turns VR potentially into a very strong medium. Within VR, the brain is quickly able to adapt to the logic of the image and forgets faster than, for example within a film context, that the represented reality is actually not there.

By putting on VR glasses the human body is made blind, and by moving tactile interaction from the hands to other parts of the body, the natural orientation of the human body is disturbed. This creates a new starting position to redefine our physical self-awareness.

PRODUCTION COMPANY PROFILE

Design collective Polymorf designs by any media necessary to create speculative and multi-sensory experiences using cutting-edge technologies. We connect art, design and science. By design research inspired on scientific research, we explore the impact of new tech. applications on people & society. Studio Biarritz is a brand-new production house that specializes in audiovisual projects that cross borders. It develops own projects, but also loves collaborating on projects, like Symbioses.

MAIN FILMOGRAPHY OF PRODUCER

2021 Future Botanica AR by Marcel van Brakel

2017 The Entangled Body by Marcel van Brakel, Frederik Duerinck, Wander Eikelboom

2017 Cosmic Sleep by Marcel van Brakel, Frederik Duerinck

2014 Sense of Smell by Marcel van Brakel, Frederik Duerinck, Wander Eikelboom

2014 Famous Deaths by Marcel van Brakel, Frederik Duerinck, Mark Meeuwenoord

WINTEROVER

NIR SA'AR, IDO MIZRAHY

CANADA, ISRAEL



DIRECTOR'S BIOGRAPHY

Nir Sa'ar is a creative technologist and specializes in Augmented Reality and VR productions. His work has screened in prominent festivals including Next Reel NYU, Busan (Korea), La Biennale di Venezia and Festival de Cannes.

Ido Mizrahy's films premiered at SXSW, Tribeca, MOMA's New Directors / New Films, among many other festivals, and went on to win numerous awards. His work has been distributed throughout the world, by AMC, Sundance, Netflix, Amazon, MTV and DirecTV.

LOGLINE

You're an adventurer. It's why you fell in love with Natalie – a fellow explorer – the moment you met. But when given a chance to conquer new frontiers, will you sacrifice love for your childhood dream? Will she?

SYNOPSIS

A family drama meet exploration thriller, *Winterover* taps into our most opposing human drives: an insatiable need to discover the unknown and our equally powerful longing to feel loved and put down roots. In each act, in this three-act experience, you and your loved one will be thousands, and soon millions of miles apart. Isolated from each other, you will strive to build a life together, while never letting go of your life-long obsession with reaching uncharted territories.

At the top of each act, one of you will begin at the forefront of humanity's furthest frontiers tasked with a new exploration mission, while the other will remain at your shared home. Where you commence each act will, at times, be determined by choice, and other times by the sheer unpredictability of life.

You'll soon find out that negotiating your dream of a loving family life with your attraction to what's beyond the horizon is incredibly challenging. How far will you go down each path, knowing there's always a price to pay by abandoning the other? Keep in mind: what might seem like a compromise could be immensely rewarding down the line. You'll soon realize how consequential are the choices that you make.

GOALS AT GAP-FINANCING MARKET

To interest: international museums and LBEs, the VR marketplace distribution partners, Telecom, digital media distributors, and co-producers

PROJECT TYPE

VR Fiction, VR Animation

FORMAT / RUNTIME

Optitrack and Facewear animation / 60'

LANGUAGES / LOCATIONS

English / Mars, Moon and Earth

BUDGET / FINANCING IN PLACE

€ 890.285 / € 275.481

MAIN PRODUCTION COMPANY

HCXR

CO-PRODUCTION COMPANIES

Breezy

PARTNERS ATTACHED

Canada Media Fund, Makor Film Fund, Mifaal Hapeis

PARTNERSHIPS SOUGHT

European Funds, Broadcasters, Telecom companies, Oculus, HTC

CURRENT STATUS OF PROJECT

Prototype

CREATIVE TEAM

Nir Sa'ar, Ido Mizrahy, Nimrod Shinit, Sean Thomas Evans, *Directors and Producers*
Oury Atlan, *Art Director*
Sylvain Gravel, *Game Designer*
Nanda Kumar, *Animation Lead*
Keren Shinit, *Project Manager*
Michela Cannon and Richie Lawrence, *Actors*

DELEGATE PRODUCTION COMPANY

HCXR

MAIN CONTACT PERSON

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Nir Sa'ar,
Director



Ido Mizrahy,
Director



Nimrod Shinit,
Producer

DIRECTOR'S STATEMENT

This story is a storyteller's dream. Here we get to ask questions about our most deeply-rooted fears and desires, and dress it as a space drama! By placing these elementary questions in an extraordinary context we lure the users in, allowing them to see their own reflection in the story.

Viewed by NASA as a tool that could play a crucial role in maintaining social connectedness, VR itself is an important "character" in the story (VR within VR). Funded by NASA, Peggy Wu, advisor to our project, and her team created customizable virtual environments for astronauts, secluded in a Mars simulation habitat where they were able to spend meaningful, albeit virtual time with their families.

Realizing this was a unique opportunity to marry form and content, and based on our experience with VR filmmaking and designing augmented realities, we knew VR would be the most authentic medium to tell this story. What better way to understand the power of social connectedness than to experience the story through the same technology that will be used by future astronauts to stay connected with their loved ones.

PRODUCTION COMPANY PROFILE

HCXR is a Toronto | Jerusalem-based studio founded by an award-winning creative team bringing their film, interactive development, and visual experimentation to the world of XR. Driven to push the limits of immersive technology, we create fully interactive experiences built for a myriad of XR formats and devices, specializing in building immersive technologies with an innovative edge.

MAIN FILMOGRAPHY OF PRODUCER

2020 **Once Upon a Sea** by Adi Lavy

2019 **Best Unkept Secret** by Nimrod Shinit
The Holy City by Ilan Mizrahi

**BIENNALE COLLEGE
CINEMA - VIRTUAL
REALITY PROJECTS**

DUCHAMPIANA VR

LILIAN HESS

FRANCE



DIRECTOR'S BIOGRAPHY

Lilian Hess is a director based between Berlin and London. Her work spans a variety of themes from explorations of friendship, migration, to architecture, and she works transmedial. Her graduation film *Revising Anneliese* (2017) – a documentary about a queer post-war fashion designer – was nominated for Best Edit at BAFTA's Underwire Festival. Her first venture into VR was as the producer of the acclaimed *Cosmos Within Us* (2019), nominated for a PGA Award and awarded with the Lumen Prize. Most recently, Lilian was invited to workshop her piece *Duchampiana VR* at the Biennale College.

LOGLINE

Challenging the representation of women in the media, *Duchampiana VR* focuses on the famously symbolic motif of *The Woman Descending the Stairs*. It's a motif often found in 20th century art, which eventually spilled over into photography, pop culture, and every rom-com you've ever seen. This 1st person LBE places the user on an electric stairway to follow the protagonist *Duchampiana*, along with a growing crowd of women, on her quest towards empowerment. A virtual women's march which culminates in a sensory celebration of sisterhood and allyship.

SYNOPSIS

Situated in a dim concrete cube, our users begin their journey in darkness. We hear steps echoing from an opening in the ceiling, through which eventually *Duchampiana* emerges via an invisible staircase.

When she reaches its bottom, we witness a change in her demeanor. It's as if she is waking up from a long slumber, coming to terms with this new sensation: even ground. The only option is to go back up, she seems to conclude. With a rumble, a visible staircase materialises. Following *Duchampiana*, we begin to climb.

Hereinafter, the user's journey up the infinite staircase progresses like a neurological crescendo of sound, colour and sensation. After leaving the concrete cube behind, we pass from a dark and stormy scene into increasingly more radiant skies. Suddenly: the sounding of a third pair of feet ascending the stairs. Before long, we find ourselves enclosed by ten, twenty, fifty bodies, *Duchampiana* always by our side. The bustle of many steps sound jumbled until they develop into a rhythmic partition which motivatingly accentuates our stride. The women's colours intensify with every step as the crowd marches upward, carrying us along on a wave of uncontainable euphoria.

GOALS AT GAP-FINANCING MARKET

To find a co-producer. Meet with cultural institutions and secure private fundings

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

Realtime animation / 5'

LANGUAGE / LOCATION

N/A / N/A

BUDGET / FINANCING IN PLACE

€ 150.000 / € 5.000

MAIN PRODUCTION COMPANY

Tchikiboum

CURRENT STATUS OF PROJECT

In Development

PARTNERSHIPS SOUGHT

Co-producer, sound design studio, composer (experienced working with drums), technical partner for headset and/or PC, Exhibitors (Museums, Art Institutes, Architectural Foundations, Public Institutes)

CREATIVE TEAM

Lilian Hess, *Director and Writer*
Arnaud Desjardins, *Artistic Director*
Thibault Jorge, *Creative Lead*
Sarah Arnaud, *Main Producer*
Guillaume Depestèle, *Technical Developer*

DELEGATE PRODUCTION COMPANY

Tchikiboum

MAIN CONTACT PERSON

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Lilian Hess,
Director and Writer



Sarah Arnaud,
Main Producer

DIRECTOR'S STATEMENT

In my work I want to challenge social norms - particularly those restricting women in their mental and physical freedom. For me, the most powerful way of challenging those norms is by creating utopias where women are portrayed with agency. I came to focus on the image of the woman descending the stairs after reading Friedrich Mielke's essay *Stairs in Art* (founder of the Institute of Scalology) in which he explores why for centuries male artists drew female nudes descending stairs. The staircase is such an incredibly symbolic structure, and so is the movement performed on it, that it struck me as the perfect allegory to talk about gender politics. The underlying thought to *Duchampiana VR* is a criticism of the predominantly sexist representations of the female body, and how these values we are confronted with in our daily lives affect women's habits, our countenance, our movement. With this piece, I want to move beyond perpetuating the status quo and persuade my audience to experience and participate in an alternative world order.

PRODUCTION COMPANY PROFILE

Sarah Arnaud worked for several years in cinema and international sales. Moving towards XR production, she worked as a development and production manager for digital creative companies (TroisYaourts, Webspider Productions, Lucid Realities) while also writing a VR project of her own inspired by the life of Jean-Pierre Raynaud. In 2019, she founded production company Tchikiboum, specialising in digital art and new media, asserting itself in an ambition to support independent yet innovative experiences.

MAIN FILMOGRAPHY OF PRODUCER

- 2022 The Dancing Plague** by Julie Desmet Weaver
(in production)
- 2022 Duchampiana VR** by Lilian Hess
(in development)
- 2022 Safari Urbain** by B.F.
(in writing)

GULLIVR

RICARDO KARMAN

BRAZIL



DIRECTOR'S BIOGRAPHY

Ricardo Karman was born in Brazil in 1957. He is a multimedia artist, architect and theater director. Throughout his trajectory he has focused his artistic research on audience participation. He conceived some of the most emblematic interactive productions in Brazil such as the Experimental Multimedia Expeditions: large site-specific events in unexpected places. Time magazine wrote: Karman and his partner Otávio Donaschi are the Brazil's interactive-theater wizards. He has been studying Virtual Reality with the same purpose of bringing the public to an intense artistic involvement, now mixing realities.

LOGLINE

Prejudice and fear divide Lilliputians over the fate of the VR player, who is firmly tied to the ground as a shipwrecked giant and hateful foreigner. For the next ten minutes, this sudden Gulliver will find himself in big trouble as his body becomes the stage of various conflicts. Unable to move this fearless hero or heroine, that has decided to take part in this minimal but radical adventure, will be touched by trained puppeteers and will really feel the little VR characters moving over their body in this blend of highly synchronized interactive theater and one-to-one VR experience.

SYNOPSIS

The player is Gulliver! He or she boards a caravel towards adventure and departs, player with wi-fi VR device is placed on a stretcher wheelchair. From the top of the mainmast, Gulliver watches the sea with a telescope and sees the end of the world. The Earth is flat, and the ship falls into the abyss. Everything goes dark and the player wakes up tied to the ground, surrounded by Lilliputians. A tyrannical king orders Gulliver's death. He argues in his defense and is instead doomed to blindness. But with the unexpected help of an ally, he manages to escape. On the way out, he destroys the oppressive tyrant and returns to where it all began. A short time lapse for an amazing and unique experience.

GOALS AT GAP-FINANCING MARKET

To complete funding for production and presentations in Festivals/Cultural centers

PROJECT TYPE

VR Live Action, VR Animation

FORMAT / RUNTIME

Digital / 15'

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 65.000 / € 0

MAIN PRODUCTION COMPANY

Delirium XR

CO-PRODUCTION COMPANY

Kompanhia do Centro da Terra

PARTNERS ATTACHED

Estudio Admoni

CURRENT STATUS OF PROJECT

Production financing

CREATIVE TEAM

Ricardo Karman, *Director and Writer*

Bernardo Galeale and Fabito Rychter, *Producers*

Amir Admoni, *Animation Director*

DELEGATE PRODUCTION COMPANY

Delirium XR

MAIN CONTACT PERSON

Fabito Rychter

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Ricardo Karman,
Director and Writer



Bernardo Galeale,
Producer



Fabito Rychter,
Producer

DIRECTOR'S STATEMENT

GulliVR is an experience that involves the participant's entire body and senses. It is not only a visual narrative, it is the overlap of digital-virtual (screen-write) and analog-tactile (skin-write) experience. It's an engaging adventure, but also a very participatory installation with unexpected artistic outcomes. The player will be a mix of virtual hero and real person with tangible difficulties to overcome. *GulliVR* might seem as a regular VR adventure at first, but it will certainly be a big challenge for the player, as he or she will actually be tied up in a stretcher wheelchair for some minutes. The duration of this immobilization will be established throughout the workshops and rehearsals with people outside the process. *GulliVR* is a one-to-one experimental work that can only be justified artistically. Therein lies its significance.

PRODUCTION COMPANY PROFILE

DeliriumXR was created by screenwriter Fabito Rychter and it is based in Lima, Peru. It has produced more than 15 marketing activations for several brands using virtual reality. DeliriumXR has a partnership of over 10 years with Estudio Admoni, an animation studio based in São Paulo and led by Amir Admoni. The studios together have 5 animation shorts, which together won more than 120 national and international awards. In 2020, Gravity VR launched its first narrative piece, winning 7 international awards and selected in 2020 for the most important festivals in the world. *Lavrynthos*, their second work was funded by the Biennale College and is set to premiere at the Venice Film Festival 2021. *GulliVR* is their third project.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Lavrynthos* by Amir Admoni, Fabito Rychter

2020 *Gravity VR* by Amir Admoni, Fabito Rychter

2018 *Gravidade* by Amir Admoni

2012 *Linear* by Amir Admoni

2010 *Timing* by Amir Admoni

2008 *Monkey Joy* by Amir Admoni

HIGHLIFE VR

TOMAS KOUCKY

CZECH REPUBLIC, FRANCE



DIRECTOR'S BIOGRAPHY

Tomas Koucky is a director of three documentaries and TV docu-reality series presented on Czech televisions and in festivals. In 2020 he finished the docu-TV-series *Extreme Interviews*, with well-known host Lucie Výborná on Seznam TV as a Director and DP (EP per months 26 min), which was lately awarded on the Venice TV Awards.

LOGLINE

Where the expeditions of mountaineers usually end, Danny begins. Experience how is to be a highliner balancing on the line in the heights of Alps mountains.

SYNOPSIS

There is a saying "There is a big difference between stepping on a plank lying on the ground and one placed in the void of the heights."

Self-preservation is the key to understanding why it is so. Danny, our main protagonist, somehow learns to overcome such a fear of heights. One of the most talented, all rounded mountaineers I have ever seen is a pioneer in a new sport called highlining. Just imagine to stand on the line stretched between two mountains, walk across by balancing with your own body and mind.

In terms of sharing and teaching viewers that feeling of overcoming your self preservation instinct we decided to combine 360 stereoscopic footage with simple interactive experience.

GOALS AT GAP-FINANCING MARKET

To find co-producer and financial partners

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

Stereoscopic 6 DOF / 12'

LANGUAGE / LOCATIONS

French, English, Czech / Chamonix (FR), Bohemian Paradise (CZE)

BUDGET / FINANCING IN PLACE

€ 59.950 / € 19.000

MAIN PRODUCTION COMPANY

Oldrich Company s.r.o

PARTNERSHIPS SOUGHT

TV/VR producers

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Tomas Koucky, *Director*
Jindrich Trcka, *Main Producer*

DELEGATE PRODUCTION COMPANY

Oldrich Company s.r.o

MAIN CONTACT PERSON

Jindrich Trcka

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Tomas Koucky,
Director



Jindrich Trcka,
Main Producer

DIRECTOR'S STATEMENT

Highlife will take the audience into Danny's head, looking through his eyes, using unique immersive VR techniques. Combine 3dof documentary images of the mastery of our main protagonist with 6dof experience push audience to feel Danny's inner struggle against the core human instinct for self-preservation.

I want viewers to fully grasp the essence of Slacklining and similar dangerous sports, as well as to understand that every risk is calculated and controlled through coolness of thought. The path of the slackline through the endless emptiness is our guiding metaphor.

The viewers' reward is the experience of balancing on the edge and walking through to another dimension. I want the film to work as a guide and inspiration on how to deal with those personal crises we all face in everyday life.

Audiovisual production around outdoor enthusiasts and professional athletes of this kind is often limited to the superficial and kitschy, to celebrations of epic views of the act, action or sport itself with little depth or authenticity, to PR-style images of faceless athletes, rather than truly getting under their skin, experiencing their way of life.

PRODUCTION COMPANY PROFILE

Oldrich Company is a production company located in Prague, focusing on action and adventure shows, commercials and new technologies. We have produced a TV Series *Extreme Interviews* nominated for the Venice TV Awards 2020. Our last major project is a short film for Red Bull Racing Team *From Castle to Castle*.

MAIN FILMOGRAPHY OF PRODUCER

2021 *From Castle to Castle* by Markus Krug (Short Film)

2020 *Extreme Interviews* by Tomas Koucky (TV series)

2017 *Following* by Jiří Sáddek (Feature Documentary)

HUMAN VIOLINS

IOANA MISCHIE

ROMANIA



DIRECTOR'S BIOGRAPHY

Ioana Mischie is a Romanian-born transmedia artist/futurist, multi-awarded for film and XR. Fulbright Grantee Alumna of USC School of Cinematic Arts and Alumna of UNATC. Her cinematic projects as writer/director have traveled to 150 festivals worldwide, were developed in Biennale CCVR, Berlinale Talents, Sundance Workshops, Cannes International Screenwriters Pavilion. Envisioning the world as a neo-creative playground, she believes that storytellers are “the architects of the future” – B. Fuller.

LOGLINE

Can a violin preserve and restore the deepest human spirit? A multi-layered fictional exploration inspired by real facts.

SYNOPSIS

Human-Violins tells the interactive story of Alma, a teenager violin-lover that uses music to escape the terror of the camps. Her violin has survived concentration camps and pogroms to tell the remarkable stories of injustice, suffering, resilience and survival. How will you continue the legacy of music? Inspired by a real premise – during the Holocaust, Jews were allowed to choose one object of their choice before entering the concentration camps and many chose their most cherished violin – with it, they were covering the unbearable sounds of terror and liquifying them into a rhythm. Each player will have extensive agency and will be able to transform the visual architecture into a fully musical and sensorial experience, as all the visual ingredients will be made from responsive intertwined violin cords.

GOALS AT GAP-FINANCING MARKET

To complete the team with international partners (co-producers, distributors, UX designers, research partners)

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

Unreal engine / 15'

BASED ON

Violins of Hope - real archive of the Holocaust violins

BUDGET / FINANCING IN PLACE

€ 95.000 / € 30.000

MAIN PRODUCTION COMPANIES

Storyscapes, Studioset

CO-PRODUCTION COMPANY

Noe-Fi Studios

PARTNERSHIPS SOUGHT

Israel, USA, Italy, France, Chile, Canada, Germany, Netherlands, Poland

CURRENT STATUS OF PROJECT

Prototype

CREATIVE TEAM

Ioana Mischie, *Writer and Director*
Sorin Baican, Vikram Jotwani, *Producers*
Alexandru Pop, *Art Director*, 3D artist
Calin Bogdancenco, *Graphics coordinator*
Bogdan Jugureanu, *Editing*
Adrian Tabacaru, *Music composer*
Ina Bozdog, *Sound*

DELEGATE PRODUCTION COMPANY

Noe-Fi Studios

MAIN CONTACT PERSON

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Ioana Mischie,
Transmedia Artist



Sorin Baican,
Producer

DIRECTOR'S STATEMENT

Human-Violins is telling for the first time in VR the story inspired by the violins surviving the Holocaust in a holistic manner. The project emerged after I have visited "Violins of Hope", the collection of restored violins by Amnon Weinstein, that traveled in Nashville during my Fulbright year spent in 2017-2018 in the United States.

While combining our storytelling abilities and the high end capacities of current technologies, we can make the stories of the violins available for people worldwide. Therefore, I began to envisage a narrative journey led by *Alma*, our main character, that would both enchant and challenge the user.

On a personal level, this project is also a tribute to my father, an endless violin music admirer. Music is healing. Music is legacy. Music is life. Music is, unlike us, eternal. And VR will allow us to reach its beauty and strength in unprecedented ways.

PRODUCTION COMPANY PROFILE

Studioset is a full-house production and post-production studio, among the top 3 Romanian AV companies, with 12 years of experience and 60 employees.

Noe-Fi Studios is a Bucharest-based immersive entertainment studio focussing on state of the art XR projects, neuro-gaming and transmedia franchises. Our current goal is to achieve creating holistic, continuous artistic worlds that may lead to in-depth social change. Storyscapes is a transmedia-driven creative hub.

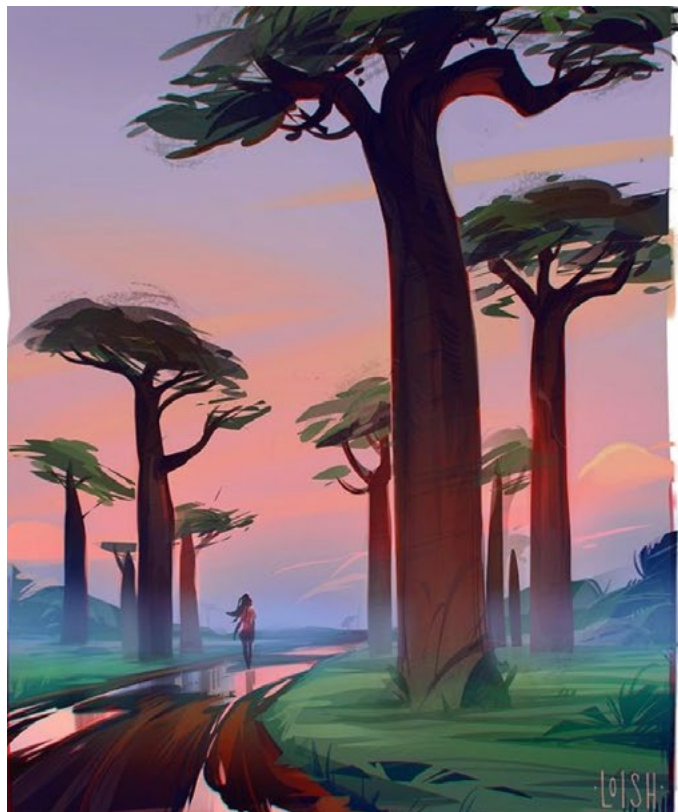
MAIN FILMOGRAPHY OF PRODUCER

- 2021 **Tangible Utopias VR** by Ioana Mischie
- 2020 **Government of Children** by Ioana Mischie
- 2020 **Opinci** by Ioana Mischie
- 2020 **When Time Stood Still** by Ioana Mischie

MATH IS WEIRD

ANA CORRIE

ITALY, UNITED KINGDOM



DIRECTOR'S BIOGRAPHY

Ana Corrie is a Venezuelan/British executive producer and VR/film director based in London. She creates cross-media/cross-platform narrative forms that strive to take the viewer on a journey of truth discovery by asking them to engage with various perspectives in ways that are physically visceral.

Ana is currently developing a set of 12 virtual reality series that explores different branches of knowledge (math, dance...) through immersive storytelling. Each virtual reality series is like a planet from the same galaxy, but with their own unique identity and laws that apply exclusively to them.

LOGLINE

We have taken on the challenge to make new ways of learning accessible to all. We want to build an exciting virtual reality library for our youth with accessibility, affordability, and sustainability at its core.

The concept is a set of 12 virtual reality series that explores different branches of human knowledge in virtual reality, and in cross media/platforms. *Math is Weird*, the math-focused VR series: Math isn't a tedious school subject in our world, it's the magic that rules everything. The conceptual idea of this project is to explore the underlying structure of reality as math.

SYNOPSIS

Trapped in a strange mathematical world at the threshold of reality, four teenagers from different historical periods must work together to find their way home. Among them is a young version of illustrious Ancient Greek mathematician Hypatia, and through her mathematical vision she will lead the others into the most exhilarating adventures as they try to understand who's behind the dangers and enigmas they have to face to go home.

GOALS AT GAP-FINANCING MARKET

To find post-production companies and funds and distributors interested in edutainment contents

PROJECT TYPE

VR Fiction, VR Animation

FORMAT / RUNTIME

interactive VR (6dof) / 10'

LANGUAGES

English and Italian

BUDGET / FINANCING IN PLACE

€ 380.000 / € 0

MAIN PRODUCTION COMPANY

Associazione Museo Nazionale del Cinema

PARTNERSHIPS SOUGHT

Publishing companies, telecom companies, bank's community outreach programmes, interactive and science museums, education institutions, children's hospitals

CURRENT STATUS OF PROJECT

Concept stage

CREATIVE TEAM

Ana Corrie, *Director*

Arianny Canepa, *Co-director*

Clelia Tonini, *Writer*

Valentina Noya, *Main Producer*

DELEGATE PRODUCTION COMPANY

Associazione Museo Nazionale del Cinema

MAIN CONTACT PERSON

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Ana Corrie,
Director



Valentina Noya,
Producer

DIRECTOR'S STATEMENT

This is our artistic vision: through the power of emotional design, immersive storytelling, and by connecting abstract concepts to practical interaction, we help break down actual mental barriers and preconceptions people have built around maths, bring new perspectives, help our audience achieve meaningful goals, learn and grow, and connect with one another.

The incorporation of math – architecture & light – as the visual language of the piece, is the way we begin the immersion; with the geometry of the world changing constantly, and keeping the viewer involved exploring the world and the changes in it.

The visual style of the story world is very artful and imaginative, with a vast unexplored landscape that draws from fantasy and sci-fi; it aims to really captivate the users and pull them into the story.

The elegant, mathematical sculptures that immediately identify the story world as a magical place outside our reality are inspired by Anton Bakker's work – particularly his 2020 virtual exhibition "Alternative Perspective". The artist has already granted his permission to use his work in this project.

PRODUCTION COMPANY PROFILE

The Association of National Cinema Museum is based in Turin, Italy, and is a member of the Board of Founding Members of the National Cinema Museum. Networking with citizens, NGO and institutions, it actively contributes to promoting film culture as a means of expression on reality. Its activities include the preservation of audio-visual memory, promoting independent cinema with productions, coordinating free screenings in cinema-deprived decentralized spaces, organizing festivals dedicated to social issues and workshops of participatory video, an especially empowering tool for vulnerable people.

MAIN FILMOGRAPHY OF PRODUCER

2021 Ashkan by Vieri Brini

Destiny by Vieri Brini

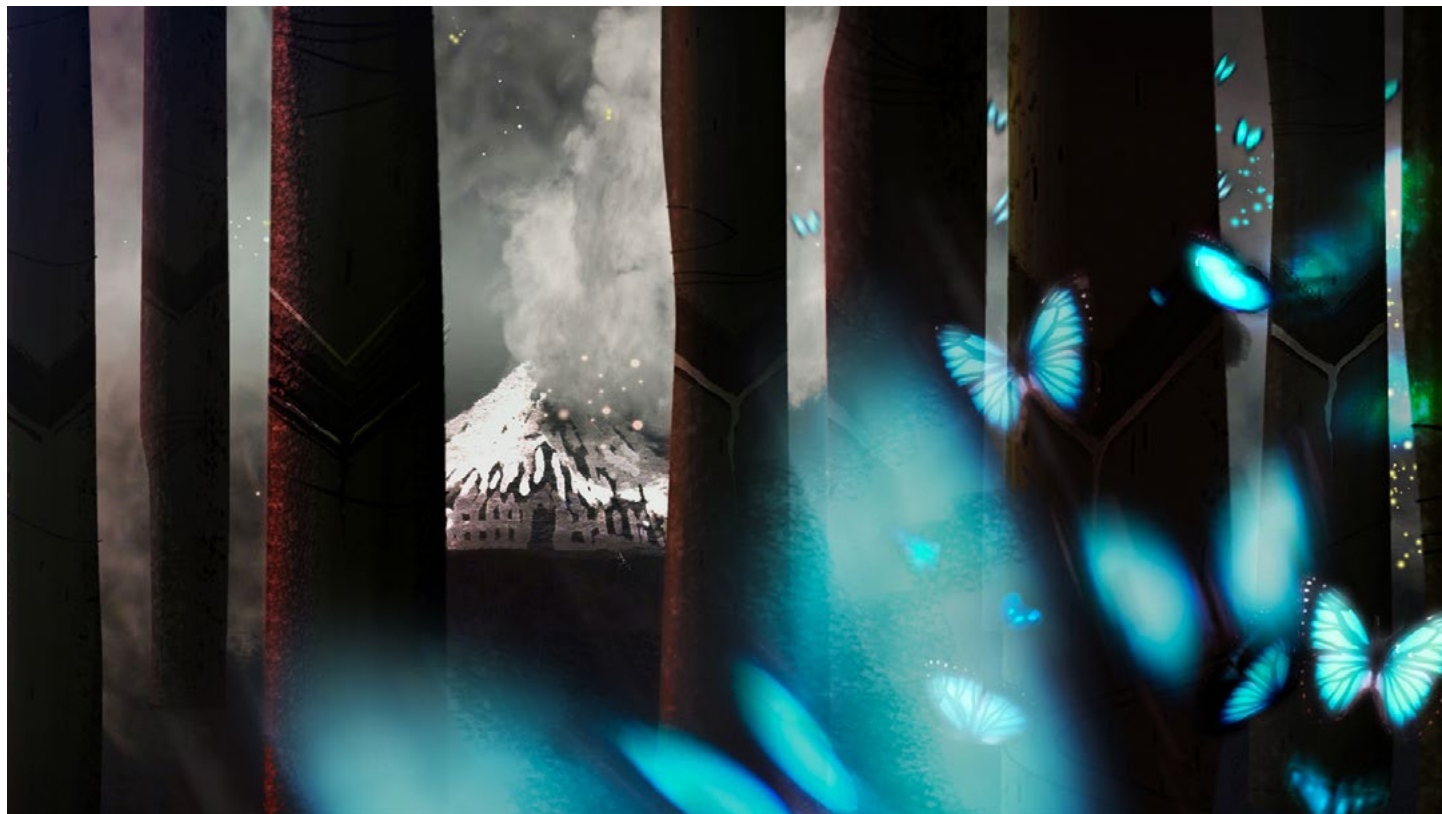
Give Me the End You're At by Oreste Crisostomi

2020 Sacro Ardente Cuore by Beatrice Surano

2019 VR Free by Milad Tangshir

ORIGEN *ORIGIN* EMILIA SÁNCHEZ CHIQUETTI

ARGENTINA, COLOMBIA



DIRECTOR'S BIOGRAPHY

Director of audiovisual and scenic content. Emilia Sánchez Chiquetti trained at the National University of the Arts of Buenos Aires, where she would later coordinate a research laboratory of acting poetry in immersive narratives. During her career she has directed several 360 advertisements in America and Europe. *The Next Guardian*, a film she directed and wrote, received the character award at the FICMUSH Film Festival, Ushuaia. She is about to premiere *Origen 360*, a documentary series filmed in various regions of Latin America. She curates experiences and performances at XRAR, the argentinian XR festival.

LOGLINE

The participant will have a mission to accomplish during a dreamlike journey into the heart of the Amazon rainforest. Ancestral stories, mythology characters, and spiritual visions of nature will appear in the traveler's quest to reveal a secret that links humanity with the earth that inhabits.

SYNOPSIS

In this narrative experience with 6 DOF, level 1 Amazon rainforest, after an introductory animation about the crisis endured by native peoples due to the destruction of their sacred territory, the participant will be given a mission: to take an offering from the sacred Calchaqu Valley to the heart of the Amazon rainforest, guided by a shaman trainee who would aid him/her to interpret nature's messages.

The participant will face challenges that harbor a secret: in this trip nothing is random, everything that appears outside is a manifestation of the inner space.

At the end of the journey, the user will be rewarded with the collection of steps and milestones that have been achieved on his/her quest, revealing the ancient way of understanding human life: we are one with the land we inhabit, nothing is lost, nothing is unrelated to everything else.

GOALS AT GAP-FINANCING MARKET

To find international partners for production and distribution. Pre-sales. International platforms or foundations that can finance the project

PROJECT TYPE

VR Documentary, VR Animation

FORMAT / RUNTIME

6Dof VR / 16'

LANGUAGES / LOCATIONS

Spanish, English / Argentina, Brazil, Colombia

BUDGET / FINANCING IN PLACE

€ 711.000 / € 82.685

MAIN PRODUCTION COMPANY

Proyectil

CO-PRODUCTION COMPANIES

UXART, Overlat

PARTNERSHIPS SOUGHT

Looking for executive co-producers, financing and distribution. Co-productions with VR and sound studios

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Emilia Sánchez Chiquetti, *Writer and Director*

Felipe Martínez Amador, *Producer*

Andrew Godley, *UK Executive Producer*

Rafael Pavón, *Creative Director*

Natalia Conti, *Art Director*

Pedro Canale, *Music Composer*

DELEGATE PRODUCTION COMPANY

Proyectil

MAIN CONTACT PERSON

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Emilia Sánchez Chiquetti,
Writer and Director



Felipe Martínez Amador,
Producer

DIRECTOR'S STATEMENT

Is there a link between the way we depict the world to ourselves and the way we inhabit it? Encouraged by the experience of developing *Origen 360*, predecessor of *Origen VR*, which is an interactive series of 360 3D videos that interconnect the Amazon rainforests, the Andes Mountains and the Argentine Northwest through the spiritual bond that original communities in Latin America maintain among them and the land they inhabit, I felt the need to expand the piece by creating a journey in which the user is able to interact with the territory.

Using the enormous potential of 6 DOF experiences to make visions come true and compose environments that can open the doors to mythology, memories of the past and symbolic representations in which cosmogony is anchored.

Through the creation of a territory inspired by the documented stories we may be able to hint at what invisibly weaves us with the land we inhabit. In *Origen VR* we are going to explore this by interacting with this unreal world: rowing along its rivers, paving the way through the jungle... creating vivid memories.

PRODUCTION COMPANY PROFILE

Proyectil is an award-winning production company with great experience in the audiovisual sector. It has in its ranks the responsibility for the direction, script writing, direction of photography, production design, and production of the most important series and films made in Colombia exhibited on OTT and channels like Netflix, Amazon, Fox, Telemundo and Univisión.

MAIN FILMOGRAPHY OF PRODUCER

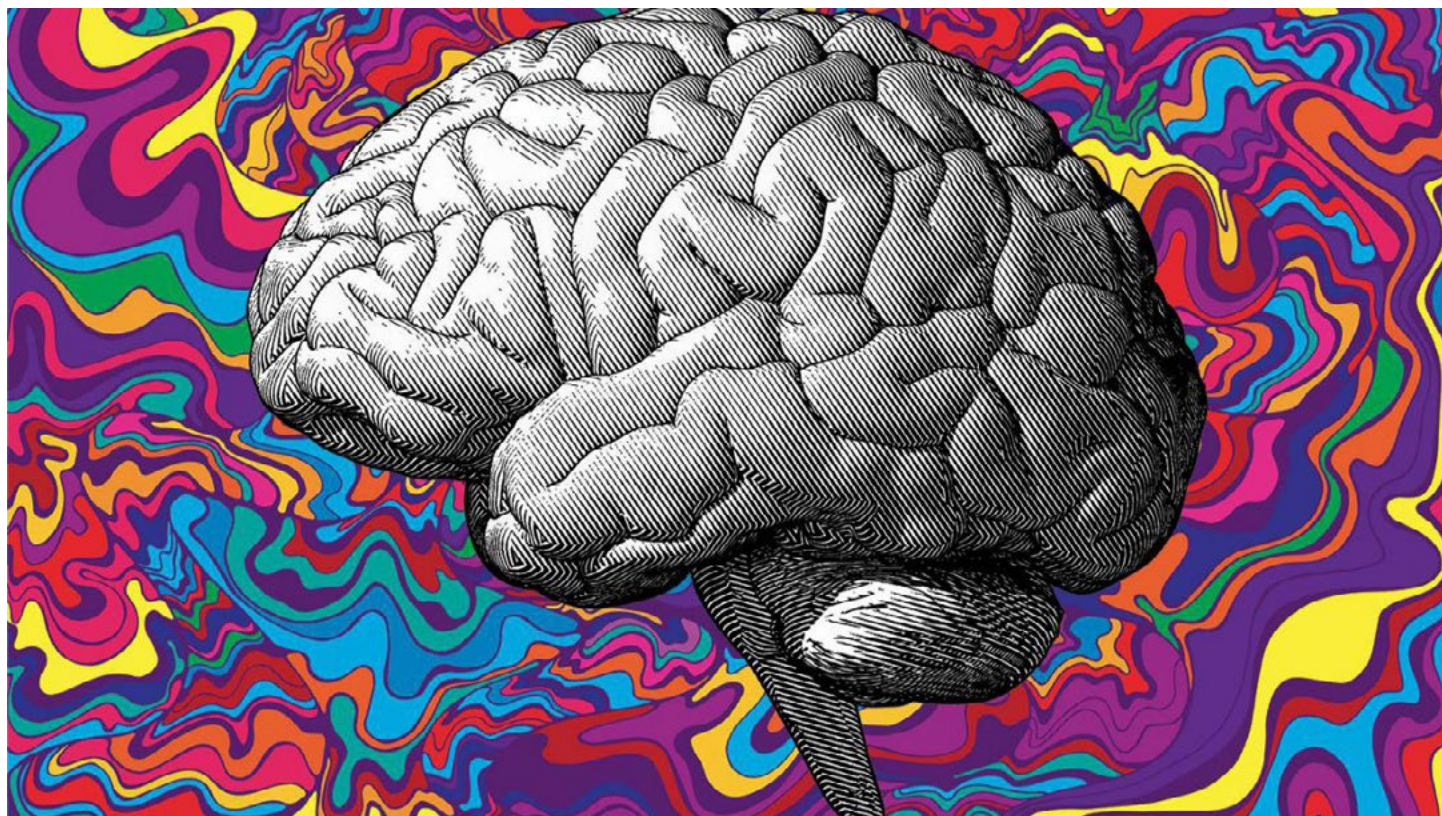
2019 Fortuna Lake by Felipe Martínez Amador

2017 Doble by Felipe Martínez Amador

2015 Magallanes by Salvador del Solar

SENZA FRENI *BRAKELESS* MATTEO NICOLETTA

ITALY



DIRECTOR'S BIOGRAPHY

Matteo Nicoletta is an Italian director and actor. He was born in Rome in 1984. After his degree in Communication Science, in 2005 he joined the Accademia di Recitazione Clesis Arte. After a few years he developed a passion for directing and in 2016 he started to write and direct short films and Web shows such as *Segreti*. Among these projects, in 2017 he wrote, directed and acted in *Cani di Razza*, a short film distributed by Premier Film. This was awarded with many international prizes, such as the Nastro d'Argento for Best Comedy Short Movie.

SYNOPSIS

Brakeless is a fantastic journey that the protagonist Filippo makes inside his three vital organs; brain, heart and liver, accompanied by an exceptional "Virgilio": The right part of the brain is the irrational part of each of us. The three organs with their respective "soldiers" are busy fighting against the "armies" of drugs and alcohol hired by the protagonist during a party. At the end of this surreal and psychedelic journey, Filippo, aware of his experience, will make a choice... but will he be guided by the rational part or the irrational one?

LOGLINE

Every day, our body does an enormous job, mostly involuntary, to grant us health and to fight against dangerous components we get mostly for fun. *Senza Freni* helps us discover through an immersive experience what happens in our body when we assume drugs such as cocaine.

GOALS AT GAP-FINANCING MARKET

To establish links with the stakeholders in order to have the possibility to produce the project through partnership, sponsorship, coproduction and presales

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

360° / 15'

LANGUAGE / LOCATIONS

Italian (English Subs) / Studio

BUDGET / FINANCING IN PLACE

€ 80.000 / € 10.000

MAIN PRODUCTION COMPANY

d'ARIA SRL

CURRENT STATUS OF PROJECT

Pre-production

PARTNERSHIPS SOUGHT

Sponsorships, co-producers and presales

CREATIVE TEAM

Matteo Nicoletta, *Director*

Daniele Grassetti, *Co-Writer*

Sara Barbara, *Producer*

Rolando Ravello, Antonia Truppo,

Nadia Rinaldi and Federico Cesari, *Main Cast*

Francesco Casarotto, *Costume Designer*

DELEGATE PRODUCTION COMPANY

d'ARIA

MAIN CONTACT PERSON

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Matteo Nicoletta,
Director



Sara Barbara,
Producer

DIRECTOR'S STATEMENT

During my life I saw friends on mine abusing drugs. I've never tried any substance because I'm really scared by it. For me *Brakeless* is the way to experience drugs. I also would like to try to make people aware of what drugs can do to your body.

PRODUCTION COMPANY PROFILE

d'ARIA is a production company founded in 2019, based in Milan. Specialized in commercials and fashion brands campaigns, d'ARIA is approaching the cinematographic industry producing short films and documentaries. *Embodiment* (2020) is the first non commercial film produced by d'ARIA, a sci fi fashion film directed by Ced Pakusevskij; it won many awards.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Murmuration* by Tommaso Ottomano

2020 *Embodiment* by Ced Pakusevskij

2021 *Playground* by Elisa Possenti (Short)

2021 *Snodi* by Brini, Zorio (Docu Series)

TALES OF THE MARCH

STEFANO CASERTANO

GERMANY, ITALY , THE NETHERLANDS



DIRECTOR'S BIOGRAPHY

Stefano Casertano was born in Rome and started working in film productions at the age of 18, alongside his studies. As producer he won the DocFeed in Eindhoven and also a honorable mention at the Rome Independent Film Festival, creating projects with independent artist communities *Piaccia* and *Tacheles*. He also co-produced documentaries and animated films receiving awards such as a Special Prize of the Jury for *La mafia non è più quella di una volta* by Franco Maresco at the Venice Film Festival; and a Silver Ribbon. A German and Italian citizen, Stefano resides in Berlin.

LOGLINE

An immersive film experience about the Death Marches, when the SS forced prisoners to leave concentration camps and walk hundreds of miles towards central Germany in 1944-45.

SYNOPSIS

We will see a march approaching. The viewer will hear the voice of the prisoner telling his story of the march.

From the distance, a rehearsal of the *Choir of the Jewish Slaves* from Verdi's *Nabucco* is suddenly heard, with the single voice of a woman and piano accompaniment. The protagonist will carry a prisoner who is not able to walk, but after a while he is forced to leave him because his own strength is at the limit.

The prisoner will wake up in a forest, where a fellow prisoner tells him that the SS have left. They are surrounded by other freed prisoners. The viewer will be able to move in the forest, although without a clear sense of direction or purpose. After some time, the *Nabucco* aria will be heard in the forest once again. It will become louder and louder. Now our protagonist remembers: he was a conductor. The scene fades out and the point of view of the protagonist moves into a living room from the 1980s, where a soprano is singing the aria with the accompaniment of a pianist. The singer stops and goes towards the protagonist. "Dad? Are you OK?" she asks. "You asked us to play this aria. Dad... These are just memories. Memories. Memories."

GOALS AT GAP-FINANCING MARKET

To close the financing for the project

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

360 stereoscopic / 15'

LANGUAGES / LOCATIONS

English / Germany (Brandenburg)

BUDGET / FINANCING IN PLACE

€ 220.000 / € 120.000

MAIN PRODUCTION COMPANY

Daring House

CO-PRODUCTION COMPANIES

Ila Palma, Milano Talent Factory, Isabella Films

PARTNERS ATTACHED

Berlin-Brandenburg Medienboard,
Biennale College VR, Rai VR

PARTNERSHIPS SOUGHT

Financing

CURRENT STATUS OF PROJECT

Pre-Production

CREATIVE TEAM

Stefano Casertano, *Writer and Director*

Stefano Bethlen, *Main Producer*

Jana Pape, *DoP*

Gregor Marvel, *Costume Designer*

Jens Weber, Dana Marbach, *Main Cast*

DELEGATE PRODUCTION COMPANY

Daring House

MAIN CONTACT PERSON

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Stefano Casertano,
Writer and Director



Stefano Bethlen,
Producer

DIRECTOR'S STATEMENT

My choice to use VR to tell the story of the Death Marches serves a precise dramaturgic purpose: I want to create a strong sense of contrast between the humanity of the individual – in our case, protagonist Eithan – and an environment without direction and purpose. *Tales of the March* explores an existential aspect of the story that goes even beyond that of historical reconstruction. The marches were a path of suffering and evil, yet with a clear direction. The viewer is met with the stream of consciousness of Eithan basically from nowhere, as the protagonist reaches the camera; still, the nonsensical march defines the purpose – a purpose of suffering without any sense of redemption or elevation.

This lack of choice also determines the identity loss of the protagonist, as many survivors claimed to have suffered during the hell of the camps. I remember a passage from "If this is a Man" by Primo Levi, when a prisoner insists on a routine of washing up daily with some dirty water: this is what kept his dignity and identity. What has become of personal freedom after so much suffering? I guess it is never possible to talk about a real liberation.

PRODUCTION COMPANY PROFILE

Daring House is a Berlin-based production company active in film, music videos and installations for the arts. Founded in 2012 by Stefano Casertano, its films screened in Cannes and at the Venice Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Tapiroulàn* by Claudia Gerini

2008 *Questa notte è ancora nostra* by Paolo Genovese

2006 *Salvatore* by Giampaolo Cugno

THE BROOM

NIM SHAPIRA, NADAV HEKSELMAN

ISRAEL, USA



DIRECTORS BIOGRAPHIES

Nim Shapira is an award-winning filmmaker, artist, and creative-director working at the intersection of art, storytelling and technological innovation. He won Webby, Addy, Clio & Lovie awards for his work. Nim is a research fellow at the MIT Open Documentary Lab. He is a 2020 alumnus of NEWINC and a graduate of the La Biennale di Venezia's College Cinema. His first VR experience *Bystanding: The Feingold Syndrome*, was an official selection of 2021 Tribeca Festival, Cannes XR3, ACM SIGGRAPH, BIFAN, and more.

Nadav Hekselman is an award-winning director of photography (Camerimage: Best Cinematography) and a video-game developer. Some of his recent projects include feature films, and TV shows on Amazon, Hulu, and Netflix. Nadav founded and was the creative director of studio Odyssey, which created LBE VR, and is a co-founder of Parallax, the first virtual-production studio in Israel. Currently, Nadav is developing *Into The Maze*, a sci-fi adventure game that recently received the Epic MegaGrant.

LOGLINE

Travel 40,000 years through art history by stepping into the shoes of an immigrant art-historian turned street-sweeper. To join, grab a VR headset and a broom.

SYNOPSIS

Leonid Pekarovsky worked as an art historian and exhibition curator for the Ukraine Ministry of Culture. When he immigrated to Israel at age 44, after the dissolution of the Soviet Union, the only job he could get was sweeping the litter off the streets of the holy city, Jerusalem.

The Broom is based on Leonid's acclaimed autobiographical short story of the same title. In the story, Leonid's mind drifts as he is sweeping the streets, trying to find the presence of brooms in art history. Through this art exploration, focused on the artifact he is holding, Leonid hopes to find solace as well as a deeper meaning to his Sisyphean job.

The Broom is a 6 DoF immersive experience. It will allow participants to enter Leonid's shoes and travel through time and space, only to sweep the floors next to prominent artworks. Participants will explore the presence of brooms in art – from cave drawings to Rembrandt and from Egyptian tombs to Van Gogh. Will participants also find a deeper meaning in Leonid's new profession? Will they succeed in manifesting the art exhibition Leonid had curated in his mind? And will they set him free from his banal routine into the sublime?

GOALS AT GAP-FINANCING MARKET

To find co-production partners and studios to start production

PROJECT TYPE

VR Fiction, VR Documentary

FORMAT / RUNTIME

Animation / 10'

BASED ON

Leonid Pekarovsky

LANGUAGES / LOCATIONS

English, French, Russian, Hebrew, Arabic, German / Israel, Canada, France, Germany

BUDGET / FINANCING IN PLACE

€ 120.000 / € 15.000

MAIN PRODUCER

Nim Shapira

CO-PRODUCERS

Nevo Shinaar and Nadav Hekselman

PARTNERSHIPS SOUGHT

Studios in Europe, America and Asia

CURRENT STATUS OF PROJECT

Development and pre-production

CREATIVE TEAM

Nim Shapira, *Creator, Director, and Producer*

Nadav Hekselman, *Creator, Creative Director, and Game Director*

Nevo Shinaar, *Co-Producer*

Leonid Pekarovsky, *Story*

DELEGATE PRODUCER

Nim Shapira

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Nim Shapira,
Creator, Director and Producer



Nadav Hekselman,
*Creator, Creative Director,
and Game Director*



Nevo Shinaar,
Co-producer

DIRECTOR'S STATEMENT

Like Leonid, my grandfather fled Europe before WW2 in the hope of finding a better life. An immigrant in Israel, he worked as a construction worker – despite his degree in engineering. I, too, am an immigrant. Living in NY, I consider myself fortunate to be working in my chosen field. *The Broom* may have been written 3 decades ago, but it remains relevant today. Millions of immigrants, refugees, and asylum seekers have left their countries during the past decade. Many of them, regardless of their skill level, will only find work as menial laborers.

The Broom explores how, despite the day-to-day struggles, one's soul can still find solace through art, philosophy, and creativity. Not all street sweepers have a Ph.D. in Art History, but all street sweepers are people. And to that extent - all people are people. They have past memories and experiences, future ambitions, hopes, and dreams. Are they ever on our minds? How often do we try to transcend our prejudices and assumptions?

PRODUCTION COMPANY PROFILE

The Broom is produced by Nim Shapira (Metallux Studio) and co-produced by Nevo Shinaar. Shapira produced *Bystanding: The Feingold Syndrome*, supported by the Canada Media Fund, Medienboard Berlin-Brandenburg, and Israeli funds, broadcasters, and foundations KAN, Mifal HaPais, Gesher, and the Makor. Shinaar produced award-winning films were official selections of Sundance, SXSW, AFI Docs & Palm Springs, acquired by Disney+, POV/PBS, the NYTimes & the Criterion Channel, and supported by Tribeca and Sundance Institutes. Shinaar produced *Stay Close*, a short documentary that was shortlisted for the 92nd Academy Awards and co-produced *White Eye* which was nominated at the 93rd Academy Awards. He holds an MFA from Northwestern University. Hekselman is an award-winning director of photography and a video game developer with a great passion for visual storytelling and world-building.

MAIN FILMOGRAPHY OF PRODUCER

2021 *Bystanding: The Feingold Syndrome: A VR experience* by Nim Shapira

LOS OJOS DE MILA KAOS *THE EYES OF MILA KAOS* YIMIT RAMÍREZ

SPAIN, FRANCE, UNITED STATES



DIRECTOR'S BIOGRAPHY

Yimit Ramírez was born in Cuba in 1983. He studied at the National Academy of Fine Arts, the higher Institute of Design and film direction at EICTV. He has won prizes in several events, among which are: Prize of the Cuban Association of the Cinematographic Press. Best documentary short film at Cuba in Film Festival in Frankfurt. Best Fiction Short Film of the Year 2018 in Cuba.

LOGLINE

The Eyes of Mila Kaos is an immersive journey inside the head of Tony, a young gay Cuban. At night, he becomes Mila, a drag queen singer. This is an ambitious project aiming to turn homophobia into empathy.

Virtual reality with 6 DOF will enable us to gain privileged access into its inner and outer worlds. We will literally enter into his head, a magical space that we will be able to discover little by little and interact with different memories of his life inside Cuba, a homophobic, male, chauvinistic and biased country.

SYNOPSIS

Tony is a thirty-year-old Cuban actor based in Havana. In his adolescence, exploring his sexuality and performative arts, he created Mila Kaos, a drag queen singer in underground gay shows. Eventually, the character became a personality on her own, and right now they are two souls competing for a single body. The experience is delving into the mind of this dual creature.

The starting point of the experience will be a phone call that wakes Mila up after a long night of partying. It is Tony's father who calls him upset because he has forgotten his birthday and tells him that he will be picking him up in 30 minutes. The father does not accept his son's homosexuality and is unaware of Mila's existence. But this day Mila is certain that the time has come to give him a nice birthday present: to appear at the celebration as Mila.

This bizarre idea will activate the memories inside the protagonist's head. The viewer will be able to interact with the memories, resulting in a unique and unrepeatable experience. Unknowingly he will become Tony / Mila's subconscious and will persuade or dissuade Tony to overcome his ultimate hurdle: letting his father know he is also Mila Kaos.

GOALS AT GAP-FINANCING MARKET

To find new financing options, as well as distribution platforms and sales agents

PROJECT TYPE

VR Documentary, VR Animation

FORMAT / RUNTIME

180 stereo & 3D scan / 30'

LANGUAGES / LOCATIONS

Spanish / Havana

BUDGET / FINANCING IN PLACE

€ 300.000 / € 50.000

MAIN PRODUCTION COMPANY

Free Hundred Media

CO-PRODUCTION COMPANIES

Vega Alta Films & Next Reality

PARTNERS ATTACHED

INSTAR

PARTNERSHIPS SOUGHT

Distributors and sales agents

CURRENT STATUS OF PROJECT

Advanced Development

CREATIVE TEAM

Yimit Ramírez, *Director and Writer*

Tony Alonso, Natalí Cardet

and Patricia Pérez, *Writers*

Claudia Haedo, Patricia Pérez, Boris Prieto

and Rodolfo Peraza, *Producers*

Sergio Fernández Borrás, *Sound*

DELEGATE PRODUCTION COMPANY

Free Hundred Media

MAIN CONTACT PERSON

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Yimit Ramírez,
Director and Writer



Claudia Haedo,
Producer



Tony Alonso,
Writer and Protagonist

DIRECTOR'S STATEMENT

I discovered Virtual Reality three years ago. I am sure I was as impressed by it, as people were in Paris back in 1896 with the Lumiere brothers' train. Since then I design, play, do sports, and create stories within the virtual world. The cinema seems to me like a window I can peek through, but Virtual Reality allows me to cross the frame, to enter with my whole body within the universe offered, and therefore I dream to offer one to others. It obsesses me because it resonates with all my senses and satisfies my creative fractality, because all my crafts (painting, design, and cinema) converge. Moreover, I am sure that Virtual Reality is a very powerful current language to convey urgent ideas.

With *The Eyes of Mila Kaos* I intend to use the creative opportunities of Virtual Reality together with the struggle to eradicate atavistic prejudice like homophobia or any other type of discrimination.

PRODUCTION COMPANY PROFILE

At the end of 2019, a new wave of Cuban independent filmmakers met in Madrid and aware of their creative and cultural affinity decided to found Free Hundred Media, a new company that begins with the accumulation of years of experience and previous recognition. We believe in freedom, in a true and independent Cuban vision, and our long-term goal is to become a bridge between Cuban artists, inside and outside the island. We are located in Madrid, but we remain connected until the marrow with Cuba.

MAIN FILMOGRAPHY OF PRODUCER

For international and National News Networks: TVE, IHA; CNN; El País; EFE; Ruptly; Atlas; Mediapro; Atresmedia. Sports: DZAN; LaLiga; International Sports Federations. Others: Penguin Random House.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Quiero hacer una película (I Want to Make a Movie)

THE LAST PARTY

ALTERAZIONI VIDEO

ITALY



DIRECTORS BIOGRAPHIES

Alterazioni Video is an art collective founded in Milan, in 2004 by Paololuca Barbieri Marchi, Alberto Caffarelli, Andrea Masu, Giacomo Porfiri, Matteo Erenbourg, currently based in New York, Sicily and Berlin. They exhibited in museums and art institutions like Venice Biennale (2007); Performa (New York, 2009, 2011); MAXXI (Rome, 2016); Hamburger Bahnhof (Berlin, 2015); Manifesta European Biennial (2008, 2018); VAC Foundation (Venice, 2019). From 2008 till 2018 A.V. realized 12 *Turbo Film*: the most recent is *Guerra e Pace*, 30', docu-fiction, Russia, 2018.

LOGLINE

The Last Party is a 360° docu-fiction by Alterazioni Video set during a funeral in Ghana. Funerals are at the heart of Asante culture and social life. Asante funerals are the terrain of great creativity, where various forms of expression and art come together. Death in Ghana, more than any other life event, seems to inspire people to artistic creations. Alterazioni Video together with the Asante artists, will orchestrate a flamboyant event to celebrate the spirit of a beloved departed member of the tribe.

SYNOPSIS

In Ghana funerals are more important than weddings and the families can spend large sums of money and wait for months to organize parties that can last for days: traditional drummers play alongside Djs and people show their dancing skills together with professional dancing pallbearers; coffins are sculptures and great sets are placed around the grave. Ghanaian people believe that during funerals the spirit of the deceased, before the final passage to the ancestral world, hovers around, participating in the celebrations in his honor. The more special the party is, the more enjoyable the passage to the next world will be.

Funerals in Ghana are much about life.

The Last Party places the viewer at the center of the narration during a journey where they find themselves at first trapped in the deceased body and then, freed from constraints, he turns into spirit joining the celebrations.

The artistic film starts from the reality to empower it giving life to a unique visionary event that arise thanks to an open creative process between Alterazioni Video and Asante artists: an encounter between visions that share a similar playful attitude towards today society of the image.

GOALS AT GAP-FINANCING MARKET

To find stakeholders interested in financially supporting the project to see it exhibited as a VR work of art in important museums / festivals, or to activate a consortium or cinematographic-cultural subjects interested in co-producing it, or even one platform willing to buy it

PROJECT TYPE

VR Documentary, VR Live Action

FORMAT / RUNTIME

360° film (Camera Insta360) / 20', 30'

LANGUAGES / LOCATIONS

English / Kumasi, Accra - Ghana

BUDGET / FINANCING IN PLACE

€ 70.000 / € 10.000

MAIN PRODUCTION COMPANY

NOS Visual Arts Production

PARTNERS ATTACHED

Savannah Centre of Contemporary Art / Tamale / Ghana

PARTNERSHIPS SOUGHT

Local Professionals (Costume Designer, Coffin Sculptor, Set Designers, Local Funeral Manager); Co-producers; Film and Art Festival, Museum and Galleries for co-production

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Alterazioni Video, *Directors, Writers, Story Editors and DoP*
Elisa Del Prete, *Producer*
Filippo Pagotto, *VR Expert*

DELEGATE PRODUCTION COMPANY

NOS Visual Arts Production

MAIN CONTACT PERSON

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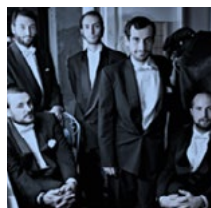
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Alterazioni Video,
Directors



Elisa Del Prete,
Producer



Filippo Pagotto,
VR Expert

DIRECTOR'S STATEMENT

Alterazioni Video acts as a platform and is interested in building collective imaginaries by using new media in an alternative fashion, highlighting the problems arisen from communication techniques that serve power systems. Regardless their production format, ranging from long term researches to performance, from Dj sets to installations, Alterazioni Video perceives the urgency of taking back narration spaces that are too often acclimated and disciplined. In the last few years, the collective has been producing a series of 10 docu-feature films called *TurboFilm*, a filmic system or methodology that relates to the ongoing reconfiguration of experience in daily life and social relations, in the working spaces, economy, and politics fields. It aims at raising questions on problematic topics through a transversal multi-format production that can circulate through different media platforms. *The Last Party* wants to challenge *Turbo Film* practice to push the viewer through VR experience directly into the film creation.

PRODUCTION COMPANY PROFILE

NOS Visual Arts Production is a design, production and promotion studio for contemporary art, based on an interdisciplinary approach. We take care of the several aspects that make possible artistic projects and their multiple fruitions. Putting together form and contents we act with the curator's sensitivity and the producer's awareness to realize art works in extra-ordinary contexts, site specific projects, cultural programmes, exhibitions, networking, responding to the special needs of public and private clients.

MAIN FILMOGRAPHY OF PRODUCER

2021 *La discoteca* by Jacopo Miliani

2021 *Turbomondi (Melodia)* by Andrea Martinucci

2012 *The Remains of the father - Fragments of a Trilogy (Transhumance)* by Bridget Baker

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

All My Friends Are Dead
Ambaradan

**BIENNALE COLLEGE
CINEMA PROJECTS**

A MUTUAL GIFT

GIANCLAUDIO CAPPAL

ITALY



DIRECTOR'S BIOGRAPHY

In 2006 Gianclaudio Cappai wrote and directed the short film *Purchè lo senta sepolto*, awarded at the 24th edition of the Torino Film Festival and finalist at the 2007 Nastri d'Argento. In 2009 he presented at the 66th Venice Film Festival the medium-length film *So che c'è un uomo*, starring Daniela Virgilio and Roberta Mattei. This film is selected in several festivals, winning Visioni Italiane 2010 and the Ovidio d'Argento for Best Director at Sulmonacinema Film Festival 2009. In 2016 his first feature film *Senza lasciare traccia* was released, starring Michele Rioldino and Valentina Cervi.

SYNOPSIS

After the heart transplant that compromised her sports career, Emma tracks down the parents of her donor, Irene. The two, at first, were reluctant, then welcome her into their home. But to take Irene's place, Emma will have to overcome the toughest of tests, proving to her increasingly creepy and demanding step-parents that she can live up to them. Will she be willing to give up her identity in order to be accepted?

LOGLINE

After the heart transplant that wiped out her sports career, Emma's looking for a new life. Meeting Irene's parents, her donor, gives her a new chance. But to take Irene's place, Emma will have to pass the toughest tests, proving to her increasingly demanding and morbid parents that she is up to it. Will she be willing to give up her identity to be loved?

GOALS AT GAP-FINANCING MARKET

To find European co-producers and financial partners, broadcasters interested in pre-sale of rights, financiers willing to fund the film (hard money)

PROJECT TYPE

Fiction Feature

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

Italian / Sardinia

BUDGET / FINANCING IN PLACE

€ 650.000 / € 50.000

MAIN PRODUCTION COMPANY

Palosanto Films

PARTNERSHIPS SOUGHT

European

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Gianclaudio Cappai, *Director and Writer*

Anna Giurickovic, Lea Marina Tafuri, *Writers*

Pilar Saavedra Perrotta, *Producer*

Teho Teardo, *Composer*

DELEGATE PRODUCTION COMPANY

Palosanto Films

MAIN CONTACT PERSON

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Gianclaudio Cappai,
Director and Writer



Pilar Saavedra Perrotta,
Producer

DIRECTOR'S STATEMENT

The "bloodhound syndrome", the obsessive tendency of the parents of organ donors to seek out recipients and then exert increasingly strong emotional pressures on them, inspired me to write this film.

I saw in this idea an aspect of the human condition pushed to the limit, to the paradoxical. It seemed to be a fertile ground to focus on a fundamental value, personal identity.

"Loss of Identity", are the two keywords from which I started to develop the story of a girl who, after a heart transplant, meets the parents of the donor. She understands that there is a void in this family that she could fill. And that they want her to fill in an increasingly obsessive way.

Addiction is a symptom of greater fear, that of being abandoned, of not recognizing oneself, hence the need to fill this void by immersing oneself in something else, becoming someone else, or even recreating someone else.

The meeting between the three main characters, isolated and vulnerable, ambiguous and mysterious, also creates a world where the uncertainty of identity also gives rise to the suspense that I would like the film to feed on.

PRODUCTION COMPANY PROFILE

Palosanto Films was founded in Rome by Pilar Saavedra Perrotta after a long-standing and fruitful work relationship with film companies Filmauro and Wildside.

Flaminio Zadra joined Palosanto Films in 2018, following a career led mostly abroad. In this period he has produced and co-produced several short films, documentaries, and feature films by award-winning international authors.

Palosanto Films co-produced the latest feature film by Ildikó Enyedi selected for the official competition of Cannes 2021 and is currently co-producing Jessica Woodworth's upcoming film.

MAIN FILMOGRAPHY OF PRODUCER

2021 *The Story Of My Wife* by Ildikó Enyedi

2019 *Lucania – Terra sangue e magia*
by Gigi Roccati

2015 *#Romeo* by Marcello Di Noto (Short)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Senza lasciare traccia (Leave No Trace)

MADAME NEGRITUDE

MADELEINE HUNT-EHRLICH

UNITED STATES



DIRECTOR'S BIOGRAPHY

Madeleine Hunt's work has screened at the Guggenheim Museum, New Orleans Film Festival, Doclisboa, True / False, Camden International, and Blackstar Film Festivals. She is the recipient of a 2019 Rema Hort Mann Award, 2019 UNDO fellowship and grants from Uniondocs, Glassbreaker Films, a 2015 TFI ESPN Future Filmmaker Award and a 2014 Princess Grace Award. Madeleine has a degree in Film and Photography from Hampshire College and an MFA in Film from Temple University. She is currently an Assistant Professor in film and TV production at CUNY - Queens in NYC.

LOGLINE

Madame Négritude is the story of Suzanne Roussi Césaire, the rebellious writer and wife of the Caribbean's most famous politician Aimé Césaire.

SYNOPSIS

Suzanne Césaire is the mother of the global black power movement Négritude and a surrealist writer from Martinique. In her time she influenced protests in the streets of Africa and the Caribbean as well as prominent surrealists such as André Breton. She has been obscured by the legacy of her famous husband Aimé Césaire, and a version of history that has erased many black women.

This film is Suzanne's story, but it is not a traditional biopic. Seizing the surrealist spirit of Suzanne's writing, this film disrupts formal convention, weaving newsreel footage with fantasy sequences, and narrative scenes based on interviews with family members and historians, bringing to life one of the most important political romances of the global black power movement, and bringing contemporary social movements into direct conversation with history.

This film is a cinematic event, driven both by the international intrigue into the mystery of who Suzanne was, as well as by surreal and lush images that will transport audiences through visual strands of blackness to paint a global picture of black culture and history.

GOALS AT GAP-FINANCING MARKET

To find financing partners

PROJECT TYPE

Hybrid Feature

FORMAT / RUNTIME

4K / 75'

Colour

BASED ON

The life of Suzanne Césaire

LANGUAGES / LOCATIONS

English / Miami, FL

BUDGET / FINANCING IN PLACE

€ 423.402 / € 123.695

MAIN PRODUCTION COMPANY

Madame Negritude LLC

PARTNERSHIPS SOUGHT

France, Germany, UK

CURRENT STATUS OF PROJECT

Development/Financing

CREATIVE TEAM

Madeleine Hunt Ehrlich, *Director and Writer*

Christine Sanders, *Producer*

DELEGATE PRODUCTION COMPANY

Madame Negritude LLC

MAIN CONTACT PERSON

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Madeleine Hunt Ehrlich,
Director and Writer



Christine Sanders,
Producer

DIRECTOR'S STATEMENT

If Suzanne Césaire was a man, you would know her name. She presented a revolutionary voice on the world stage during one of the most politically urgent moments of modern history.

How does a woman at the center of history disappear from it?

I began my search for Suzanne around the time I started asking questions of my own mother. In the 1970's my mother was a poet who struggled to find her place in a world where all the genius authors were "great men." The answers I was looking for were more than she could provide, and it began to be clear they were no longer questions I had for her, but questions I was asking of myself: How do women possibly tend to their own desires in a world that would have them support and nurture everyone else?

Suzanne's most common refrain to her daughters was "your generation will be the one that gets to choose," but while writing "Madame Négritude," I realized there is no choice to be made without an understanding of the years of silence that came before."

Telling Suzanne's story is a part of the restitution that was fought for. The time is now. We look back to honor and understand, and because something in our mother's secrets tells us we must.

PRODUCTION COMPANY PROFILE

Madame Negritude LLC is a Brooklyn, NY based company.

MAIN FILMOGRAPHY OF PRODUCER

Branded/Commercial Work:

2021 Express Yourself by Brad Woolf

2020 What's In The Box: Horror Edition by Tara Parian

2019 PeroLike Holiday Videos by Kantu Lentz

2017 Live Fashion by Richard Butterworth

2016 At The Edge Of Climate Change by Richard Butterworth

Multipliers of Prosperity by Richard Butterworth

Cocainenomics by David Lennon

2015 One Question by Richard Butterworth

Digital Episodic:

2017 Barely Adults by Christine Sanders

Documentary Feature:

2015 Reunion Choir by Malkia Lydia

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Spit On The Broom

THE FOREIGN WOMAN *LA EXTRANJERA* PATRICIA PÉREZ FERNÁNDEZ

SPAIN, SERBIA, FRANCE, CUBA



DIRECTOR'S BIOGRAPHY

Patricia Pérez Fernández was born in Havana in 1978. Graduated in Film Direction at EICTV. Since 2003 she lives and works in Spain. She has directed and written several creative documentaries, in addition to working as an editor for other productions. Her latest documentary as a director *A media voz* has received the Best Documentary Award at IDFA, Amsterdam in 2019.

LOGLINE

The Foreign Woman is an autobiographical documentary, an immersion in my emotional and audiovisual archive to finally go into a mourning that I have been avoiding for 20 years, to learn to deal with the death of the other and with the guilt of still being alive.

SYNOPSIS

I'm in my forties, I'm a woman, a filmmaker, Cuban. I've been living in Spain 18 years. I recently returned to Cuba and I became obsessed with a man. I chased him around the city until I realized I was chasing a ghost. Alberto, that's his name, looks a lot like Fabio, my first love. We were going to start studying film together when Fabio drowned in an accident.

Twenty years later, Alberto appears to make me realize that Fabio's absence still hurts deep down. What I experienced during those days frightened me. I tried to remember Fabio, us together, but I found nothing to hold on to. I felt foreign inside my own body, as if I had not been the young woman who loved and lost Fabio. I had erased all memories. I had continued to live. I had woken up hundreds of times, I had fallen in love again. I continued to make films while his life had stopped forever.

I return to Spain tormented by guilt. I lock myself inside my house and force myself to remember. I scan all the negatives of the photos Fabio took, I review my diaries, my archive images. Little by little I discover the impact of Fabio's appearance in my life and how his absence transformed me into the woman I am now.

GOALS AT GAP-FINANCING MARKET

Financing options, as well as distribution and international sales agents

PROJECT TYPE

Documentary Feature

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Spanish / Madrid and Havana

BUDGET / FINANCING IN PLACE

€ 270.000 / € 35.000

MAIN PRODUCTION COMPANY

Free Hundred Media

CO-PRODUCTION COMPANIES

Les Valseurs, Set Sail Films, Cacha Films

PARTNERSHIPS SOUGHT

Distribution and sales partners who have advanced experience in international documentary distribution

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Patricia Pérez Fernández,
Director, Writer and Producer
Heidi Hassan, *Main Producer and DoP*
Milos Ivanovic Nabil Bellahsene, *Co-Producers*
Alberto Rambaudi, Tamara Venereo
and Patricia Pérez Fernández, *Main Cast*
Sergio Fernández Borrás, *Sound*
Olivier Miliot, *Composer*

DELEGATE PRODUCTION COMPANY

Free Hundred Media

MAIN CONTACT PERSON

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Patricia Pérez Fernández,
Director



Heidi Hassan,
Main Producer and DoP



Nabil Bellahsene,
Co-producer

DIRECTOR'S STATEMENT

Fabio died when I was 22 years old. From one day to the next my life changed and so did my mental structures. At that time I was too young to understand what was happening to me and maybe that's why I didn't know how to deal with the mourning.

The human mind is a mysterious ocean into which one must look with real courage. Only now do I feel ready to dive into my subconscious, to find Fabio and rebuild him. To understand how his absence transformed me and influenced everything I love.

I could do this mourning alone, without turning it into a film, but after finishing *A media voz*, my last autobiographical documentary, and seeing how the process of creation reconciled me with my own emigration, after verifying the emotional impact it generated in the audience, I dare to say that from the depths of this ocean I will emerge healthy and with new tools to deal with that unnamable, daily and painful presence that death is.

PRODUCTION COMPANY PROFILE

At the end of 2019, a new wave of Cuban independent filmmakers met in Madrid and aware of their creative and cultural affinity decided to found Free Hundred Media, a new company that begins with the accumulation of years of experience and previous recognition. We believe in freedom, in a true and independent Cuban vision, and our long-term goal is to become a bridge between Cuban artists, inside and outside the island. We are located in Madrid, but we remain connected until the marrow with Cuba.

MAIN FILMOGRAPHY OF PRODUCER

Heidi Hassan - Producer:

2019 *In a Whisper (A Media Voz)* by Patricia Pérez Fernández (Doc.)

2015 *Los turistas* by Heidi Hassan (Doc.)

2014 *Otra Isla* by Heidi Hassan (Doc.)

2013 *Piscina Municipal* by Patricia Pérez Fernández (Doc.)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

A Media Voz (In a Whisper)

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2021



Market for selected projects

labiennale.org
veniceproductionbridge.org