The Venice Gap-Financing Market (VGFM) 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.

Three years ago we opened the VGFM not only to Fiction and Documentary Projects coming from across the world, but importantly to TV and Web Series and to VR Immersive Story Projects and this brought the response and success we had hoped for. Today, seeing the worldwide multiplication of markets and festivals dedicated to TV and Web Series, we have decided for now to shift the spotlight and to focus our attention even more on VR Immersive Story Projects, which are becoming a cornerstone of the Venice Production Bridge, as well as of the whole Venice International Film Festival with its dedicated competition.

The VGFM is, therefore, proud to present this year 25 Fiction and Documentary Projects and 15 VR Immersive Story Projects.

In addition to these 40 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 6 VR Projects developed this year by the 2nd edition of the Biennale College VR.

To celebrate the 5th anniversary of an event leads us to thank all of the directors and producers who have attended the VGFM and have succeeded in completing their financing through it. We are thus particularly proud to highlight some of the projects from our previous editions, which have encountered a wide success since the beginning of 2018: Touch Me Not by Adina Pintilie, winner of the Golden Bear at the Berlinale, The Reports on Sarah and Salem by Muayad Alayan, winner of the Special Jury Award at Rotterdam, Funan by Dennis Do, awarded the Cristal Award at Annecy, as well as several other selections, such as The Real Estate by Axel Petersen and Mans Mansson in competition at the Berlinale, Bisbee 17 by Robert Greene at the Sundance Film Festival, the widely acclaimed Rafiki by Wanuri Kahiu at Cannes – Un Certain Regard and L’ospite by Duccio Chiarini to premier at Locarno Film Festival – Piazza Grande.

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, with this new edition we are happy and excited to welcome the new projects of Kiyoshi Kurosawa, David Wnendt, Anca Damian, Andrey Paounov, Hanna Polak, Juan Schnittman, Anna Eborn, Ahmad Ghossein to name just a few.

At last, we would like to express our deepest thanks to Creative Europe and its MEDIA programme, for the support they have been giving to the VGFM for 4 years now.

We wish you a rewarding, efficient and enjoyable stay in Venice!

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator
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**5 È IL NUMERO PERFETTO**

**5 IS THE PERFECT NUMBER**

**IGOR TUVERI (AKA IGORT)**

**SYNOPSIS**

Peppino, a retired hitman for the Camorra, is proud of his son Nino who is climbing the ladder of organized crime. When Nino stops loving him, Peppino's only option is revenge. He decides to confront and kill him.

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**DIRECTOR’S BIOGRAPHY**

Towards the end of the 1970s Igor Tuveri, aka Igort, started working as a comic book artist, an illustrator, an essayist and a musician. In the 1980s his work became known and published by national and international magazines such as: Linus, Alter, Frigidaire, Metal Hurlant, L’Echo des Savanes, Vanity Fair, The Face, Vogue, The New Yorker. His books have been published in over 26 countries, including Japan, the United States and France. His most acclaimed and award winning graphic novel 5 is the Perfect Number has been published in 20 countries and translated in 15 languages.

**LOG-LINE**

Peppino, former hitman of the camorra, comes back after the murder of his son. In a spiral blood and treason he will be accompanied by his best friend and the woman who has loved him for a lifetime.

**DIRECTOR’S STATEMENT**

For me, cinema is a new frontier to complete my long time activities as narrator and musician. Most of the ideas in the film are a result of countless meetings with the team. With Toni Servillo we agreed that Naples should be portrayed in a visionary, non-realistic way, finding inspiration in literary and theatrical works of the past, as much as in the disenchantment of the present. To define this visual journey I’ve worked closely with the DoP Nicolaj Bruel, (Dogman), from the location scouting through to the framing and blocking of each scene, pre-visualising action scenes with storyboard artist Cristiano Donzelli. A huge contribution has come from costume designer Nicoletta Taranta, (Romanzo Criminale, A’ Ciambra…). For me, “5 is the Perfect Number” is the story of a man who lived a happy and full life in crime and is given a rare possibility of taking a different road. It’s a story of betrayed friendship, the hunger for power and also of Rita’s long wait and the rekindling of a dream: leaving Naples becomes a metaphor of a journey into other lights and other worlds. The intention is to make the characters real while staying true to the style of the genre.

**MAIN PRODUCTION COMPANY**

Propaganda Italia, Jean Vigo Italia

**CO-PRODUCTION COMPANIES**

Potemkino, Mast Production, Cité Films

**PARTNERS ATTACHED**

RaCinema, Nourfilms, MobACT, CampaniaRegFund, LazioRegFund, Screen Brussels

**CURRENT STATUS OF PROJECT**

Shooting

**PREVIOUS WORK TO BE PRESENTED ON FESTIVAL SCOPE**

Lost Summer by Leonardo Guerra Seragnoi (with a screenplay by Igort)

**CREATIVE TEAM**

Igort (Igor Tuveri), Writer & Director

Toni Servillo, Valeria Golino, Carlo Buccirosso, Main Cast

Nicolaj Bruel, DoP

Nello Giorgetti, Production Designer

Nicoletta Taranta, Costume Designer

Daniele Marianiello, Sound

Rosario Castagnola, Sarah Tartuffo, Composers

Igort (Igor Tuveri), Writer & Director

**FORMAT / RUNTIME**

Fiction feature

Cinemascope / 100’

**BASED ON**

5 is the perfect number by Igort

**LANGUAGE / LOCATION**

Italian / Naples, Sardegna, Lazio

**FINANCING IN PLACE**

€ 3.780.000,00 / € 3.296.822,88

**ITALY, BELGIUM, FRANCE**

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**REEL**

Igort (Igor Tuveri), Writer & Director

Mattia Oddone, CEO - Propaganda

Marina Marzotto, Head of Development and Production - Propaganda

**MAIN PRODUCTION COMPANY**

Propaganda Italia

**CO-PRODUCTION COMPANIES**

Potemkino, Mast Production, Cité Films

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From that moment on, Peppino’s has the whole Mob on his tracks, and during the chases, shootouts and robberies, he’ll have to prove he’s worthy and capable of saving his life and the lives of the people he loves. Only at the end of his journey he’ll be able to start a new life away from the city he was born in and that he had never left before. But fate has one last laugh on him: he’ll soon find out that he has been the victim of a diabolical betrayal.
During the 2006 Israeli attack on Lebanon, Marwan, 30 years old, heads out in search of his father. During a 24h ceasefire, Marwan heads out in search of his father who is to leave. Is this our only choice? Marwan finds himself trapped under the rain of bombs with Najib, his father's friend. Marwan and his new friends have only one objective. To meet distributors, sales agents and post-production companies. They need to survive.

SYNOPSIS
Lebanon, July 2006. War is raging between Hezbollah and Israel. During a 24h ceasefire, Marwan heads out in search of his father who refused to leave his Southern village and leaves his wife Rana preparing alone their immigration to Canada. Marwan finds no traces of his father and the ceasefire is quickly broken, forcing him to take shelter in Najib's house, his father's friend. Marwan finds himself trapped under the rain of bombs with Najib and a group of elders, friends of his father. Tension rises inside and outside of the house. Suddenly, a group of Israeli soldiers enter the first floor and settle in. The Israelis are lost and awaiting contact with their troops, they are unaware of the group hiding downstairs. The group downstairs don't understand Hebrew and are clueless as to what is happening above. They fear for their lives as the people upstairs are the enemies they've been dreading all their lives. As time passes, the situation becomes unbearable for the civilians who are subject to hunger, thirst and hallucinations. As the war becomes intensely crazy between the fighters on both sides, Marwan and his new friends have only one objective. They need to survive.
GUZZONI FERNANDO
in official competition at the 2016 TIFF and San Sebastian festival. was written in the Residence of Cannes 2010 and premiered at 2012 San Sebastian Festival. His second feature film, Jesús, premiered at the Panorama section of the 2018 Berlinale. Its latest projects Oblivion Verses (Los versos del olvido), by Alireza Khatami, won the Orizzonti Award for Best Screenplay at the 2017 Venice International Film Festival; and Marilyn, by Martín Rodríguez Redondo, premiered at the Panorama section of the 2018 Berlinale.

DIRECTOR’S BIOGRAPHY
Born in Santiago, Chile, in 1983, Fernando Guzzoni is a filmmaker and screenwriter. In 2008 his first documentary La Colorina premiered in Des Films Du Monde Festival. His first feature film Carne de perro was written in the Residence of Cannes 2010 and premiered at 2012 San Sebastian Festival. His second feature film, Jesús, premiered in official competition at the 2016 TIFF and San Sebastian festival.

LOG-LINE
Blanca (18) lives in a home for minors directed by Cura Manuel (50). A sexual scandal, seemingly involving businessmen and politicians, will put Blanca and Manuel in the eye of the press and public attention, turning Blanca into a feminist martyr and the key witness of the case. Blanca is seen as a heroine by some and villain by others, in a case that removes the deepest foundations of society.

SYNOPSIS
Blanca returns to the children's home from which she escaped when she was a teenager. Now she returns as a prodigal daughter asking Cura Manuel to receive her once more. This return is different, she has a small daughter in her arms and an uncertain past on her shoulders. A network of child prostitution, involving businessmen and politicians, accidentally puts the focus on Manuel's home. Blanca and Manuel become the focus of press and public attention: interviews and an intense judicial process leaves them confronted with the secrets of their particular relationship. Blanca becomes the victim, the key witness, the protected one. People had divided between those who believe them and those who think that they are part of a political plot. Blanca feels the stress of repeating over and over again the torture to which she was subjected. The pressure increases as a new judge, who coldly questions her testimony, takes charge of the case. Manuel, desperate, tries to reverse the fall of his protégé by crossing his own limits. Blanca, besieged by everyone, wants to run away and forget her torturous present. However, dreams of a new life are held back by the betrayal of former defenders.

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GOALS AT GAP-FINANCING MARKET
To find potential investors and/or co-producers partners to close our financing.

PROJECT TYPE
Fiction feature

FORMAT / RUNTIME
HD / 100’

BASED ON
City of Small Blessings
a novel by Simon Tay

LANGUAGE / LOCATION
English, Mandarin, Tamil / Singapore

BUDGET / FINANCING IN PLACE
€ 500.000 / € 351.000

MAIN PRODUCTION COMPANY
Akanga Film Asia (Singapore)

CO-PRODUCTION COMPANIES
mm Entertainment (Singapore)

CURRENT STATUS OF PROJECT
Early pre-production

PREVIOUS WORK TO BE PRESENTED ON FESTIVAL SCOPE
Innocents

CREATIVE TEAM
Wong Chen-Hsi, Writer and Director
Fran Borgia, Producer

DIRECTOR'S BIOGRAPHY
Chen-Hsi Wong's debut feature film, Innocents, premiered in competition at the 2012 Rome IFF and won Best Director - New Talents at the Shanghai IFF. Her short films include Who Loves the Sun and Conversations on Sago Lane. Chen-Hsi is an alumna of Cannes Cinéfondation l’Atelier, Torino Film Lab, Berlinale Talents and Film Independent Los Angeles. She trained at the USC School of Cinematic Arts.

LOG-LINE
A retired high-ranking civil servant struggles to save his home from being taken away by the beloved city he has dedicated his life to.

SYNOPSIS
A new subway line is planned through his beloved city, but Prakesh, a retired civil servant, discovers that his home has been acquired by the state to be demolished. Prakesh and his wife Anna cannot afford to live elsewhere and he must save his house and garden at all costs. Leveraging old contacts from a successful long-lived career, he appeals to government officials and people of influence. He proposes a range of alternative solutions, but construction advances and the threat of eviction creeps closer. His wife attempts to make practical plans, and his estranged son reluctantly flies home to help, but he violently rejects their efforts. Frustrated with his failing attempts, he writes emotional letters to the national newspaper to garner public sympathy. Eventually, he receives an invitation to meet the Prime Minister on National Day. He believes this is his one chance to make a personal appeal. But when he falls mute at the critical moment, he rushes out of the ceremony in an embarrassed daze. An accident befalls him, and he slips into a coma and dreams of the city he had dedicated his life to. Perhaps he wakes up, perhaps he does not.

DELEGATE PRODUCTION COMPANY
Akanga Film Asia (Singapore)

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DIRECTOR'S STATEMENT
City of Small Blessings is the story of a retired man fighting to save his home. Once prominent and respected, Prakesh discovers to his chagrin, how voiceless and powerless he has become once he is no longer employed within the corridors of power. He has dedicated his life to his city, but does it love him back? At the same time, his wife questions important personal decisions he made in the past, and his estranged son rejects his principles and refuses to move back home. He is a man in crisis, struggling to come to terms with his legacy, to make sense of what the sum of his life has been. As Prakesh tries to save his house, the humiliations he encounters as he wheedles, persuades, and eventually begs, overwhelm him and he suffers painful psychic blows. Still he fights – even as he gradually becomes aware of how futile it is, and how inconsequential he has become. But perhaps this is what we admire about him, because he must fight, without which he is nothing.

PRODUCTION COMPANY PROFILE
Akanga Film Asia is an independent production company created in 2005 in Singapore.

MAIN FILMOGRAPHY OF PRODUCER
2016 Apprentice by Boo Junfeng
Cannes IFF - Un Certain Regard

2016 A Yellow Bird by K. Rajagopal,
Cannes IFF - Semaine de la Critique

2016 A Lullaby to the Sorrowful Mystery by Lav Diaz, Berlinale - Silver Bear Alfred Bauer Prize

2013 Mister John by Christine Molloy and Joe Lawlor, Edinburgh FF

2013 Disappearing Landscape by Vladimir Todorovic, IFFR

2010 Sandcastle by Boo Junfeng
Cannes IFF - Semaine de la Critique

2009 Here by Tzu Nyen, Cannes IFF - Quinzaine des Réalisateurs
Jean Denizot grew up in Sancerre, in central France. He studied cinema in Nantes, then in Saint-Denis. He directed two short films: Mouche (2006), and je me souviens (2008). The Good Life, his first feature film, was released in 2014. He collaborated in the writing of the series Ainsi soient-ils / Dein Wille geschehe for Arte. He is currently writing his second feature film Steps in the Snow.

DIRECTOR’S STATEMENT
After my first feature, a film full of adventures whose heroes were teenagers facing the future, comes a dark film populated by adults imprisoned in the past. I see continuity between the two, as the conflict is still the same. There is the desire of emancipation and family loyalty on one side and the idea of transmission on the other. Even if the variation around the fathers’ sin is here cruel because of the opposition of the two ogres devouring their children. The hero’s trajectory is first and foremost an interior one, which forces him to slide in his father’s madness, to become the man he really didn’t want to become. If the road he must take to find himself doesn’t bring anything, it doesn’t matter. Those steps in the snow lead nowhere: there is nothing, it doesn’t matter. Those steps in his old life and to the man he could have become. But is it too late?

SYNOPSIS
What could Charles have possibly done to find himself unconscious on the steps of his father’s old house? Between Alberto and him, bridges have been burnt for twenty years since his leaving. But when he learns of Alberto’s imminent death, Charles comes back to see him at the hospital. There, the old man is but a shadow of himself. Charles finds again his childhood memories but he also bumps into people he did not want to see: Maurice, the ex-mayor, and Lila, his past love. When Alberto leaves the hospital and returns to his house to die, Charles needs to live with a man he hates and despises. A father haunted by family disaster, who refuses to die until Charles reveals the reasons for his departure. What really happened on the night of the fire and to his brother? Why was Charles not interrogated or suspected? Who protected him and why? What if Alberto was right and Maurice was indeed the source of all their grievances? Is it time to pay? Having come to say goodbye to a dying father and to his past life, Charles finds himself exhuming the ghosts that made him suffer. But this suffering is mixed with foolish hopes to find the strength to get back to everything he thought was lost.
PRIVATE DESERT

PARTICULAR DESERT

BELIEVED

ALY MURITIBA

DIRECTOR'S BIOGRAPHY

Screenwriter, producer and film director, Aly Muritiba won more than 150 awards on the International film festival circuit. He directed films, such as the short The Factory, winner of over 60 prizes and pre-nominated to the 2013 Oscar®, Quadrangle, Cius todians, and Tarântula presented in 2015 at the Venice International Film Festival. His feature films are To My Beloved and Rust, which premiered in Sundance. Also director of series.

LOG-LINE

Daniel is an introspective military police officer who has a virtual relationship with a girl named Sara. Robson is a young man who secretly wants to be a woman, a fantasy that can only be realized in the world of internet and social media. In the arid desert of the San Francisco Valley, a meeting between two solitudes.

SYNOPSIS

Daniel, a 42-year-old military police officer, maintains a virtual relationship with a girl named Sara. After sending a certain amount of money to her, Daniel realizes a strategic departure that culminates in the possibility of the meeting he has been waiting for. This encounter culminates in the sexual act between the two.

DIRECTOR'S STATEMENT

The narrative is established in two distinct moments. The first occurs in the city of Curitiba, where Daniel works and lives with his father. This first part is the construction of the character's solitude, his isolation from the world and the establishment of his virtual love relationship at the same time as it is broken. Therefore, Curitiba must be presented as a cold, unpleasant and low light metropolis. Its wide avenues, its buildings and its traffic suggest an urban desert, a cluster where no one knows anyone. The second moment occurs with the departure of Daniel until his establishment in Sobradinho (BA) where the climate changes. The heat is almost unbearable even suggesting a descent into hell. The city is made up of small, crowded houses where everyone knows about everyone's life. A stifling, vibrantly colored place on the banks of a large dam (which contains even Robson's desire to drain away). But it is in this place that the characters will meet and live their love story. A hell that is interior to the characters, but that will be exteriorized by the aesthetics of the film.

MAIN PRODUCTION COMPANY

Grafo Audiovisual

PRODUCTION COMPANY PROFILE

Founded in 2007, Grafo Audiovisual's mission is to contribute to independent cinema / "art-house" in Brazil through the realization, diffusion and provision of services, seeking to become an international reference. It was founded and is managed by Antônio Junior and Aly Muritiba and focuses exclusively on the cinematographic area, with content production focused on short and feature films and TV series.

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DELEGATE PRODUCTION COMPANY

Grafo Audiovisual

MAIN CONTACT PERSON

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BRAZIL, PORTUGAL

DESERTO

PARTICULAR

PRIVATE DESERT

18

Venice Production Bridge 2018

19

Venice Gap-Financing Market
The road. Six men stay behind to guard the vehicle: corporal Paul and the 18-year-old privates Erik, Thomas, Roy, Peter and Daan. Frightened by some rustling in the bushes they shoot: it’s a goat. A 13-year-old boy ignites events that will mark the rest of their lives. The heat in the desert makes tensions rise and an encounter with a local presents himself as the owner and refuses to go away, even after they offer him some money. They bury the body. When Erik and Roy are back in the caravan takes their water supplies. Without their superior, tension rises. From then on, disastrous events pile up. Corporal Paul doesn’t return from a nerve-racking journey to find water. Thomas becomes very ill. They blame the boy and lose control. Roy beats him up and Erik loses it, shooting the boy. They bury the body. When Erik and Roy are back in the camp they don’t say anything. As a reward they’re praised, they’ve performed their tasks brilliantly: they’re good soldiers! During the debrief on Crete, they almost cave in and confess, but the 18-year old boys decide to believe they are “good soldiers” and say nothing. This decision will define them for the rest of their lives.
Gellu/Robinson lives on a solitary Mediterranean island. He is in a surrealist and absurd reality in comparison with the vital and spiritual contemporary existence and the solitary destiny of the individual invaded by a surreal and absurd reality in comparison with the vital and spiritual needs of human beings. It is an upside down Crusoe story.

**SYNOPSIS**

An island in the Mediterranean Sea becomes the representation of our contemporary existence and the solitary destiny of the individual invaded by a surreal and absurd reality in comparison with the vital and spiritual needs of human beings. It is an upside down Crusoe story.

**LOG-LINE**

An island in the Mediterranean Sea becomes the representation of our contemporary existence and the solitary destiny of the individual invaded by a surreal and absurd reality in comparison with the vital and spiritual needs of human beings. It is an upside down Crusoe story.

**DIRECTOR’S BIOGRAPHY**

Anca Damian is a Romanian filmmaker recognized internationally with her animation *Crulic – The Path to Beyond (2011)* selected in over 150 festivals and picking up more than 35 prizes, including the Crystal Award at 2012 Annecy IFF. Her film *The Magic Mountain* (2015) was selected in over 60 festivals and won 10 prizes, including Special Mention of the Jury at the 2015 Karlovy Vary IFF and the 2016 Audientia Eurimages Award.

**SYNOPSIS**

Gellu/Robinson lives on a solitary Mediterranean island. Unlike Robinson Crusoe, his solitude is voluntary but his island is invaded by migrants, NGOs, journalists, ... During his strolls on the island, Gellu meets the invaders. Gellu confronts his own solitude by writing a journal filled with extraordinary beings and events, that both fill and trouble his daily life. The slave Friday is a castaway. A woman working for a NGO is the new Robinson, Friday, the Mermaid. The Pirate, Grandma, Cannibals, Soldiers.

**DIRECTOR’S STATEMENT**

The Island offers a postmodern perspective on our contemporary world through elements from different arts: literature (Daniel Defoe's *Robinson Crusoe*), theatre (*Gellu Naum’s Insula*), music (*Ada Milea & Alexander Balanescu’s music score*), painting, film and photography (in the animation process). The film will be a kind of Monty Python that will reveal us the drama of the present-day through laughter, but leaving behind the bitter taste of tragedy. The characters are archetypes: Gellu (new Robinson), Friday, the Mermaid - ex - lover of Gellu, future lover of Friday (Magdalene), Mary - Gellu’s mother, The Pirate, Grandma, Cannibals, Soldiers. Gellu is writing a journal of how he sees reality, in fact, he sees people for what they are inside.

The animation will employ different techniques. We will have filmed images (painted over) corresponding to the reality. When Gellu is converting reality into fantasy, the animation will be in stop-motion, with special graphics. The characters should be conceived organically as being made of objects that would add significance. The sound treated in a subjective key will be mixed with Ada Milea and Alexander Balanescu’s music score.
SCHNITMAN
JUAN
WITHIN THE COLD
LA INTEMPERIE
ARGENTINA, BRAZIL

Fernando, a 36-year-old naval officer, arrives from Southern Argentina to work in an oil tanker that sails between Rosario and Buenos Aires. In Rosario he meets a beautiful young Brazilian girl, Melissa. Even though her Spanish is poor, something in their bodies connects. But at the same time he arranges a meeting in Buenos Aires with a former Spanish girlfriend, Gabriela, who now lives with her German husband, Ulrich, on an island at Tigre’s delta. Fernando and Gabriela begin to meet alone in an apartment she has in the city. While Fernando and Melissa become a couple and move in together, his affair with Gabriela crumbles with the news of her pregnancy. Surely Fernando would have liked to be the father of that child, and maybe that’s why he manipulates Melissa into becoming pregnant.

Ulrich learns the truth and drives to Rosario just to punch and threaten Fernando. While Fernando and Melissa become a couple and move in together, his affair with Gabriela crumbles with the news of her pregnancy. Surely Fernando would have liked to be the father of that child, and maybe that’s why he manipulates Melissa into becoming pregnant. Ulrich learns the truth and drives to Rosario just to punch and threaten Fernando. While Fernando and Melissa become a couple and move in together, his affair with Gabriela crumbles with the news of her pregnancy. Surely Fernando would have liked to be the father of that child, and maybe that’s why he manipulates Melissa into becoming pregnant.

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An Earthy Paradise for the Eyes, including her latest film

When Olga finally understands Zuckerman will not marry her to escape from the aforementioned Olga, but Olga is interested in something else. Out within forty-eight hours, Nathan Zuckerman trying to get the documents doesn’t want to give them up at any cost. So begins a captivating tale, played by a Czech immigrant to retrieve valuable Yiddish manuscripts from communist Czechoslovakia. When arriving to Prague his every step is followed by the secret police and he needs to face the immigrant’s flamboyant ex-wife, as she has the manuscripts. She is very angry that her ex-husband left her behind and won’t give up the manuscripts easily.

SYNOPSIS

Prague and New York, 1976. In the story, Philip Roth partly draws on his own experiences, having paid a visit to Czechoslovakia, occupied and straight-jacketed by normalisation, to support banned writers. The story tells of the journey taken by successful, well-known American writer Nathan Zuckerman, jacketed by normalisation, to support banned writers. The story tells of the experiences, having paid a visit to Czechoslovakia, occupied and straight-jacketed by normalisation, to support banned writers.

Philip Roth partly draws on his own experiences, having paid a visit to Czechoslovakia, occupied and straight-jacketed by normalisation, to support banned writers.

When Olga finally understands Zuckerman will not marry her to escape the regime, she gives up the manuscripts to Zuckerman. But he is immediately sentenced by the secret police and forced to leave the country. He has failed his mission, but experienced a rather wild story. What more could a writer wish for?
**BANU AKSEKI**  
(WORKING TITLE)

**SYNOPSIS**

Cyril is 5. Frightened by the subway’s lights, he’s only calmed by the hypnotic voice of his mother, Lea. A loving and atypical mother, who sells her ophthalmic drug bottles to shady people, and organizes picnics under a highway bridge. Back in their den, she sings again for her son, while the hypnotic voice of his mother, Lea. A loving and atypical mother, who sells her ophthalmic drug bottles to shady people, and organizes picnics under a highway bridge. Back in their den, she sings again for her son, while the impact the phenomenon of solar storms has on the psychological influence my character’s trajectories. Solar storms, with their eruptions, quickly imposed themselves to me as the triggering incident I wanted to explore. They are not the subject of the film, however they create a climate of tension and present a metaphoric dimension (shadow and light, repulsion and unveiling). Add to that a second element: the impact the phenomenon of solar storms has on the psychological equilibrium of individuals. It’s an element that echoes strongly with the collective melancholy I see in the world today and that I want my film to be steeped in. The narrative is constructed in three parts, encompassing two periods of the hero’s life. Cyril is 5 when Léa disappears. A few months later, we find him living with his adoptive family. Then, at 17, Cyril finds an unreal Lea. It’s as if she is fantasized but appears very real. In the epilogue we come to understand that the reality of Léa’s disappearance is unsurpassable.

**DIRECTOR’S BIOGRAPHY**

Political Sciences BA holder, Banu Akseki has been trained as a scriptwriter and editor at IAD, a Belgian Broadcast Art Institute. Frakas Productions produced her first two short films. **Without Sun** is her first full-length film.

**LOG-LINE**

While solar eruptions threaten the earth, Cyril, a teenager adopted by a wealthy couple, crosses the path of a woman who looks like his birthmother Lea, reappearing after almost 10 years of absence. This marginal, excessive and fantasized character will upset the foundations of his personality.

**SYNOPSIS**

Cyril is 5. Frightened by the subway’s lights, he’s only calmed by the hypnotic voice of his mother, Lea. A loving and atypical mother, who sells her ophthalmic drug bottles to shady people, and organizes picnics under a highway bridge. Back in their den, she sings again for her son, while the impact the phenomenon of solar storms has on the psychological influence my character’s trajectories. Solar storms, with their eruptions, quickly imposed themselves to me as the triggering incident I wanted to explore. They are not the subject of the film, however they create a climate of tension and present a metaphoric dimension (shadow and light, repulsion and unveiling). Add to that a second element: the impact the phenomenon of solar storms has on the psychological equilibrium of individuals. It’s an element that echoes strongly with the collective melancholy I see in the world today and that I want my film to be steeped in. The narrative is constructed in three parts, encompassing two periods of the hero’s life. Cyril is 5 when Léa disappears. A few months later, we find him living with his adoptive family. Then, at 17, Cyril finds an unreal Lea. It’s as if she is fantasized but appears very real. In the epilogue we come to understand that the reality of Léa’s disappearance is unsurpassable.

**DIRECTOR’S STATEMENT**

When I started working on what was to become my first feature, I wanted to tell a story that immersed the viewer in a film of engrossing atmospheres. I was looking for a core for the film that would transcend plot and allow a vaster dimension to influence my character’s trajectories. Solar storms, with their eruptions, quickly imposed themselves to me as the triggering incident I wanted to explore. They are not the subject of the film, however they create a climate of tension and present a metaphoric dimension (shadow and light, repulsion and unveiling). Add to that a second element: the impact the phenomenon of solar storms has on the psychological equilibrium of individuals. It’s an element that echoes strongly with the collective melancholy I see in the world today and that I want my film to be steeped in. The narrative is constructed in three parts, encompassing two periods of the hero’s life. Cyril is 5 when Léa disappears. A few months later, we find him living with his adoptive family. Then, at 17, Cyril finds an unreal Lea. It’s as if she is fantasized but appears very real. In the epilogue we come to understand that the reality of Léa’s disappearance is unsurpassable.

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**GOALS AT GAP-FINANCING MARKET**
To find investors. We are willing to consider a co-production with a third EU or non-EU partner as well as other partnerships.

**PROJECT TYPE**
Fiction feature

**FORMAT / RUNTIME**
HD / 90'

**LANGUAGE / LOCATION**
Italian / Puglia, Italy

**BUDGET / FINANCING IN PLACE**
€ 610,666 / € 425,667

**MAIN PRODUCTION COMPANY**
Okta Film srl

**CO-PRODUCTION COMPANIES**
JBA Production

**PARTNERS ATTACHED**
Pyramide Distribution, CNC, MIBACT, Rai Cinema

**CURRENT STATUS OF PROJECT**
Pre-production

**PREVIOUS WORK TO BE PRESENTED ON FESTIVAL SCOPE**
Late Season

**CREATIVE TEAM**
Danilo Caputo, Director
Paolo Benzi, Producer
Danilo Caputo, Milena Magnani, Writers
Sara Casani, Casting

**DELEGATE PRODUCTION COMPANY**
Okta Film

**MAIN CONTACT PERSON**
Francesca Bennett

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**DIRECTOR’S BIOGRAPHY**
Danilo Caputo was born in 1984. His short films were awarded in many European festivals. He won the Matador Prize for the script of his first film Late Season (2014), premiered in competition at the Karlovy Vary IFF and screened in festivals such as Beijing, Montreal Nouveau Cinéma and Rome Independent (Best Italian Film award).

**LOG-LINE**
Nica wants to defeat the insects that are destroying the family olive grove. While she’s on the verge of restoring a bond with this damaged natural environment, her efforts clash against her father’s cynical interests. Will she dare to rise up against him?

**SYNOPSIS**
My name is Nica, I’m 24 years old and I’m an agronomy student. I have returned to my parents’ house in a small town a few miles outside Taranto. I haven’t been back for years. My grandmother’s olive trees have been abandoned. She used to live here, in a farmhouse that for centuries was at the heart of a pagan ritual. It was she who taught me that nature is alive. I want to breathe new life into this land. The trees are infested with a parasite and to save them I try to attract an antagonist insect which will eat the parasites. But my dad does everything in his power to keep me away from the olive grove.

Then one night I see toxic waste from the factory being poured among the olive trees. He’s found a way of making money. I see everything. I don’t know what to do. Stay or or leave. Then one thing becomes clear to me. It’s going to take a lot more than antagonist insects to save this place. I have to become an antagonist myself, and fight against him, my own father.

**DIRECTOR’S STATEMENT**
Growing up in Taranto means growing up surrounded by clashing image. The bond I feel with this land and the rage that I feel about what has been done to it are the same felt by Nica, the protagonist of Sow the Wind.

Nica has inherited from her grandmother a culture that no longer exists, and starting from that past she wants to imagine a different future. Her vision of the world clash with her father’s; while Nica sees nature as the source of all life, to her father it’s a cash machine. This is not a film about pollution. Or rather, it is a film about a rare form of pollution: mental pollution, that blend of resignation and inertia that has struck down those of us from Taranto, but not just us.

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

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

**MAIN FILMOGRAPHY OF PRODUCER**
2016 Happy Times Will Come Soon by Alessandro Comodin, Cannes IFF - Semaine de la Critique
2015 The Other Side (Louisiana) by Roberto Minervini, Cannes IFF - Un Certain Regard
2013 Redemption by Miguel Gomes, Venice IFF - Out of Competition
2011 Summer of Giacomo by Alessandro Comodin, Locarno IFF - Filmmakers of the Present Golden Leopard
MOROCCO, FRANCE

SID EL MAJHOUL
THE UNKNOWN SAINT

ALAA EDDINE ALJEM

DIRECTOR’S BIOGRAPHY:
Trained at ESAV Marrakech and INSAS Brussels, Alaa Eddine Aljem directed 4 short films. *The Unknown Saint* is his debut feature. With this project, he participated at Open Doors, at La Fabrique des Cinémas du Monde and took part in the Sundance Screenwriters Lab. In 2016, he was named by Screen International as one of the Five Arab Stars of Tomorrow. Principal photography is set to start in October.

LOG-LINE:
After years in captivity, a thief returns to retrieve the money he stole and discovers that, unexpectedly, a mausoleum has been built on the site where he stashed the money.

SYNOPSIS:
Young Amine steals a large sum of money and escapes into the hills with the police hot on his trail. Before being arrested, he buries the cash and disguises it as a modest tomb. Ten years later, he is released from prison and sets off in search of his money. In the meantime, a shrine has been built on the site where he buried his stash to honour a saint who used to live in the region, and whose tomb was not found until 10 years ago. His name is lost; he is known as the «Unknown Saint». Down the hill from the shrine, a new village subsists mainly as a result of the economic activity generated by pilgrims who come from all over the country and even from abroad. Amine settles in the new village and tries desperately to get his money back.

DIRECTOR’S STATEMENT:
In all my works, I tend to start from an absurd situation. *The Unknown Saint* starts with a fake mausoleum. A mausoleum, holy for the inhabitants of a village that lives off the activity generated by the fake saint even though the saint never existed and indeed was never buried there. The same mausoleum that was once a stash for stolen money. Nowadays, there is nothing as holy as money. The mausoleum where a bag of money is buried is the starting point of entangled stories, where spirituality and greed meet. In this film, I also wanted to work on rumors, how they quickly spread and can turn into legends. The Unknown Saint will be shot in the vein of my previous films, in a simple and uncluttered staging that reveals the gravity of certain situations and also offers a space for the burlesque and the comedy.

PRODUCTION COMPANY PROFILE:
Le Moindre Geste is an independent production company based in Marrakech and Casablanca, launched by director-producers Francesca Duca and Alaa Eddine Aljem in 2012. It focuses on director driven films, which all have a common denominator: start from the personal to reach the universal.

Altamar Films is a Paris-based production company established to discover and produce up-and-coming filmmakers with an international scope. The company builds on years of experience that its founder, producer Alexa Rivero, has gathered in the industry with distribution, sales and production companies.

MAIN FILMOGRAPHY OF PRODUCER:
2017 *Memories from the Future* by Francesca Duca (docu-fiction)
2015 *The Desert Fish* by Alaa Eddine Aljem (short, fiction), Grand Prix - Critics’ Award and Best Screenplay Award, National FF, Morocco
2015 *The Bread Road* by Hicham Elladadj (doc)
2014 *The Third Hand* by Hicham Elladadj (short, fiction)
2012 *In The Name of the Brother* by Youssif Aït Mansour (doc)

DELEGATE PRODUCTION COMPANY:
Le Moindre Geste
MAIN CONTACT PERSON:
Francesca Duca
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214 Ibnou Sina
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+212 645429087

VENICE PRODUCTION BRIDGE 2018
TODOR CRISTIAN JURGIU

SYNOPSIS

Tired of waiting for love to come, they decide to make it come. But she wants The One, he wants anyone and he hates being alone more than he loves her.

JURGIU
TUDOR CRISTIAN

SI POATE MAI TRAIESC SI AZI AND THEY MAY STILL BE ALIVE TODAY

ROMANIA, GREECE

DIRECTOR’S BIOGRAPHY


LOG-LINE

Tired of waiting for love to come, they decide to make it come. But she wants The One, he wants anyone and he hates being alone more than he loves her.

DIRECTOR’S STATEMENT

I will mix different influences and styles such as elements of absurd theatre, old fairytales, realist drama, romantic comedy (in the spirit of Pierrot le Fou). The composition and movement of the camera will be different in accordance to the tone of the scene. At the end of the film the fantasy convention takes over and they act like characters from a fairy tale. Pretending to be someone else sometimes helps us understand ourselves better. So the overall tone of the film will be a childish one: adults acting like kids.

MAIN FILMOGRAPHY

2015 Cinema, mon amour (doc.) by Oana Giurgiu
2015 History of Love by Stere Gulea, post-production
2016 Out of Snails and Men, directed by Iulia Rungila
2016 History of Love by Radu Mihăileanu
2017 Breaking News by Iulia Rungila
2015 Why Me? by Tudor Giurgiu
2015 The World is Mine by Nicolae Constantin Tănase
2015 Aliyah Dada (doc.) by Oana Giurgiu
2015 Moromete family (part 2) by Stere Gulea, post-production
2015 In the Beat of a Heart by Tudor Giurgiu
2015 Cinema, mon amour (doc.) by Alexandru Belc
2015 Love Sick by Tudor Giurgiu
2014 Outstanding Artistic Contribution at 2009 European Discovery of the Year at the 2009 European Film Awards and won Silver Bear for Outstanding Artistic Contribution at 2009 Berlinale. Of Snails and Men directed by Tudor Giurgiu was Romania’s box office hit in 2012, while Tudor Jurgiu’s debut The Japanese Dog premiered at the 2013 San Sebastian.

GOALS AT GAP-FINANCING MARKET

To find a third country for coproduction, other appropriate partners who can contribute to the financing and visibility of this project.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

Romanian / Romania, Bucharest and the Black Sea coast

BUDGET / FINANCING IN PLACE

€ 517.421 / € 362.221

MAIN PRODUCTION COMPANY

Libra Film Productions

CO-PRODUCTION COMPANIES

Grafil, Greece

PARTNERS ATTACHED

Wide (Sales Agent), France; Transilvania Film (Distributor), Romania and Seven Films (Distributor), Greece

CURRENT STATUS OF PROJECT

Script finalized, casting in progress, completing the financing is needed

PREVIOUS WORK TO BE PRESENTED

At the 2013 San Sebastian, The Japanese Dog, premiered in the 1st Feature Competition at the 2013 San Sebastian, won Best Film in Vilnius, 1st Feature in Warsaw. Currently working on his second feature, And They May Still Be Alive Today.

PRODUCTION COMPANY PROFILE

Libra Film has been granted development support by the MEDIA Programme three times in 2009, 2011 and 2014, for its slate of projects. In 2006 Libra produced the local box office hit Love Sick by Tudor Giurgiu, which premiered at Berlinale Panorama, then Katalin Varga by Peter Strickland was named the European Discovery of the Year at the 2009 European Film Awards and won Silver Bear for Outstanding Artistic Contribution at 2009 Berlinale. Of Snails and Men directed by Tudor Giurgiu was Romania’s box office hit in 2012, while Tudor Jurgiu’s debut The Japanese Dog premiered at the 2013 San Sebastian.

DELEGATE PRODUCTION COMPANY

Libra Film Productions

MAIN CONTACT PERSON

Bogdan Craciun

ADDRESS

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+40 21 326 64 80

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WEBSITE

librafilm.net

JUDICIOUS

TODOR CRISTIAN JURGIU

DIRECTOR’S STATEMENT

Clara is a victim of the view on love imposed on her by mass media and popular culture. She is intoxicated by this image of a perfect relationship. She goes out to fulfil this fantasy. Vlad is afraid of loneliness and capable of intense but short lasting enthusiasm. So his fear of loneliness and her quest for the perfect love are the things that bring them together. I hate being alone more than I love you is the expression that best describes their relationship. In order to emphasize this contrast between the ideal illusionary love and the reality of a modern relationship, the story will be a mix of realism and scenes inspired by fairytales. I will mix different influences and styles such as elements of absurd theatre, old fairytales, realist drama, romantic comedy (in the spirit of Pierrot le Fou). The composition and movement of the camera will be different in accordance to the tone of the scene. At the end of the film the fantasy convention takes over and they act like characters from a fairy tale. Pretending to be someone else sometimes helps us understand ourselves better. So the overall tone of the film will be a childish one: adults acting like kids.

DIRECTOR’S BIOGRAPHY


LOG-LINE

Tired of waiting for love to come, they decide to make it come. But she wants The One, he wants anyone and he hates being alone more than he loves her.

SYNOPSIS

Tired of waiting for love to come, they decide to make it come. Their project? To live the perfect love. Their guide? Books, films and folklore. BUT she wants The One, he wants anyone. She is intoxicated by this imposed on her by mass media and popular culture. She is intoxicated by this image of a perfect relationship. She goes out to fulfil this fantasy. Vlad is afraid of loneliness and capable of intense but short lasting enthusiasm. So his fear of loneliness and her quest for the perfect love are the things that bring them together. I hate being alone more than I love you is the expression that best describes their relationship. In order to emphasize this contrast between the ideal illusionary love and the reality of a modern relationship, the story will be a mix of realism and scenes inspired by fairytales. I will mix different influences and styles such as elements of absurd theatre, old fairytales, realist drama, romantic comedy (in the spirit of Pierrot le Fou). The composition and movement of the camera will be different in accordance to the tone of the scene. At the end of the film the fantasy convention takes over and they act like characters from a fairy tale. Pretending to be someone else sometimes helps us understand ourselves better. So the overall tone of the film will be a childish one: adults acting like kids.
The film tells the story of a young Japanese woman named Yoko who finds her cautious and insular nature tested when she travels to Uzbekistan to shoot the latest episode of her travel variety show.

SYNOPSIS
Yoko hosts a popular global travel show, but despite her job she’s cautious and insular like many young Japanese. But she has a bigger dream. On her latest assignment, in Uzbekistan, Yoko and her small team attempt to catch a mythical fish but fail. They film other segments in Samarkand, but feel they need something more special.

Indifferent, Yoko prefers to text with her boyfriend in Tokyo. One night, she comes across a tied up goat and suggests freeing it on camera. The goat’s release doesn’t go as planned and Yoko feels indignant and naive. The team move to the capital, Tashkent. Yoko wanders into the opulent Navoi Theater and falls into a fantasy-like state. The next day she confines her future ambitions to her cameraman but admits her heart isn’t ready. Later, at the massive Chorsu Bazaar, Yoko’s timid nature inadvertently gets her in trouble with the police.

At the police station, she hears of a disaster in Tokyo and realizes how unprepared she is. Yoko wanders into the massive Chorsu Bazaar, and eventually gains some understanding of this country? Conversely, will the people of Uzbekistan come to recognize Yoko as an individual person? The theme in this film is something I’ve been confronted with in my personal life over the years.

DIRECTOR’S STATEMENT
The once-great Timurid Empire has fascinated me for decades. Today, the nation of Uzbekistan exists in the very same part of the world and I shot this film there with a cast and crew I admire very much. I threw the overly-cautious, young female character of Yoko into the middle of the Silk Road without any prior knowledge or experience. Will she be able to overcome her trepidation and denial of other cultures, and eventually gain some understanding of this country? Conversely, will the people of Uzbekistan come to recognize Yoko as an individual person? The theme in this film is something I’ve been confronted with in my personal life over the years.
THE SUNLIT NIGHT

DAVID WNENDT

DIRECTOR’S BIOGRAPHY
David Wnendt’s first short film, California Dreams, won the 2006 International Short Film Festival Interfilm Berlin. Whilst still a student, his final degree film, Combat Girls, which he both wrote and directed, and which depicts the right-wing scene in eastern Germany, won three German film awards shortly after its cinema release in 2012; the German Film Award in Bronze for Best Feature Film, Best Screenplay and Best Actress for Alina Levshin. His second feature Wetlands competed in the World Dramatic Competition at Sundance in 2014, His latest film is Look Who’s Back.

LOG-LINE
Two New Yorkers escaping city chaos meet in the Arctic Circle, on a remote Norwegian island where the sun never sets. To find their way together, and their way home, they’ll need to join forces with an eccentric band of would-be Vikings at the top of the world.

SYNOPSIS
It’s summer and Frances’s life shatters: her art school professors condemn her new paintings, her boyfriend dumps her, and Frances’s own family is collapsing. The only painting program that will accept her now is Germany, Norway, US.

As the summer winds down the full cast must navigate between ambition, artist on a remote island in the Arctic Circle. a residency nobody else wanted: assisting a famously difficult Norwegian family is collapsing. The only painting program that will accept her now is Germany, Norway, US.

Neither has a secure home to return to, nor a clear path forward. Yasha and Frances meet under the 24-hour daylight of the Nordic summer. of the world.

It’s summer and Frances’s life shatters: her art school professors condemn her new paintings, her boyfriend dumps her, and Frances’s own family is collapsing. The only painting program that will accept her now is Germany, Norway, US.

To me the two most moving elements of the screenplay are the relationship of Yasha and his long-lost mother, and Frances and the Norwegian artist Nils. I see the delicacy, tender humour, lightness and beauty of the script as a challenge. Hitting a wrong note can cause the whole structure to crumble. There are no grand effects to hide behind. One main goal in directing of the film is to strike a balance between the humor of the scenes and the emotional depth and the tragic elements of the story.

We live in times when more and more people choose to isolate themselves from the world. They want to avoid anyone they perceive as different from themselves. They only want to associate with people who think and talk like themselves. This makes it important to tell a different story.

DELEGATE PRODUCTION COMPANY
DETAILFILM

MAIN PRODUCTION COMPANY
DETEILFILM

PRODUCTION COMPANY PROFILE
DETAILFILM tells original, moving stories from all over the world for an international audience. Our films have been awarded at Festivals such as Cannes, Berlinale, Sundance, Karlovy Vary, Locarno and have been shown in cinemas around the globe. We work with the whole spectrum of talents - promising young guns to multi-award winning filmmakers like Olivier Assayas, Mia Hansen-Løve, Karim Ainouz, Kutlug Ataman, Hans Petter Moland, Mohammad Rasoulof and commercial directors like Stéphane Robelin.

MAIN FILMOGRAPHY OF PRODUCER
2018 The Wild Pear Tree
2017 Mr.Stein Goes Online
2016 Personal Shopper
2016 A Conspiracy of Faith
2015 2 Days in the Valley
2014 L’avenir

DIRECTOR’S STATEMENT
To me the two most moving elements of the screenplay are the relationship of Yasha and his long-lost mother, and Frances and the Norwegian artist Nils. I see the delicacy, tender humour, lightness and beauty of the script as a challenge. Hitting a wrong note can cause the whole structure to crumble. There are no grand effects to hide behind. One main goal in directing of the film is to strike a balance between the humor of the scenes and the emotional depth and the tragic elements of the story.

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MAIN FILMOGRAPHY OF PRODUCER
2018 The Wild Pear Tree
2017 Mr.Stein Goes Online
2016 Personal Shopper
2016 A Conspiracy of Faith
BULGARIA, PORTUGAL, CZECH REPUBLIC

ANDREY PAOUNOV

DIRECTOR’S BIOGRAPHY

Andrey Paounov is the director of an award-winning creative non-fiction trilogy on the absurdities of the post-totalitarian transition, including Georgi and The Butterflies (2006), The Mosquito Problem and Other Stories (2007) and The Boy Who Was a King (2011). His films have premiered at IDFA, Cannes and TIFF and have received multiple awards. January will be his fiction feature directorial debut.

LOG-LINE

A scary and surreal tale of five men stuck in a snowstorm at the edge of the world, who try to solve a mystery, while it slowly devours them.

SYNOPSIS

Somewhere in the Balkan Mountains, in a desolate 1970s hotel, five men are stuck in a snowstorm: the porter, his stroke-crippled friend, a priest, and the twin drivers of a broken-down snow blower. The closest town lies on the other side of the Black Oak Woods. One has to cross the woods to reach the town, but that is insane in the midst of winter: the road is snowed over, you can get lost and freeze, the wolves are hungry and can be heard howling all night long... Still, early that morning, Petar Motorov, must have harnessed his magnificent sleigh and headed to town. Nobody saw him leave, but the falling snow still hasn’t fully erased his deep tracks. Where is Petar Motorov, and what has happened to him? One by one the men disappear in Motorov’s tracks, and each time a dead wolf returns. The Porter is the last man standing, left alone in the hotel that melts into a surreal world where past and present co-exist.

DIRECTOR’S STATEMENT

January is inspired by a play by Yordan Radchov – Bulgaria’s most distinctly-voiced, locally rooted, yet universal, author of the past century. I’m drawn to January, in particular, because it goes a step further into the theatre of absurd of Beckett and the Comedy of Menace by Pinter, with an unusual structure of repetition, where we’re seemingly eternally stuck in the first act. Still, several themes run in parallel, and inform each other, in my vision of January. The first one poses a rather universal existential question: what is it that makes us act against the advice of our best reason? But at the same time, in reimagining January as a film that is set in contemporary Bulgaria, whose physical world is stuck in the 1970s, I also propose a metaphor for the post-socialist Balkans, where Beckett’s surrealism reads like a reportage. The challenge is how to make this film, in which the characters spend the majority of their time talking, a primarily visual and psychological experience. For in all that speaking, it is the unspoken, the silence that should really matter. January will have the pace of a Western, the energy of a thriller, and the aftertaste of a horror film.

MAIN PRODUCTION COMPANY

Portokal

CO-PRODUCTION COMPANIES

Terratreme Films, Artcam

PARTNERS ATTACHED

BNT, Nubiyana Film Studios

CURRENT STATUS OF PROJECT

Advanced development

PREVIOUS WORK TO BE PRESENTED ON FESTIVAL SCOPE

The Mosquito Problem and Other Stories

CREATIVE TEAM

Andrey Paounov, Director

Alex Barrett and Andrey Paounov, Writers

Vasco Viana, DoP

Vanya Rainova, Producer

PRODUCTION COMPANY PROFILE

Portokal is a boutique production company that supports emerging talent and established filmmakers in the development, production and distribution of their author-driven work. Our films have competed in some of the world’s most prestigious festivals, including IDFA, DokLeipzig, HotDocs, Vision du Reel, Locarno, Clermont-Ferrand, etc. Our current claim to fame is international co-productions for short fiction and feature-length creative documentaries. That said, in 2015 we started working to bring that experience into producing European feature films that have a distinct voice and aesthetics.

MAIN FILMOGRAPHY OF PRODUCER

2018 Lead by Svetslava Stoyanov, to be released

2016 Setembro by Leonor Noivo, Locarno IFF - Pardi di Domani

2014 Pride by Pavel Vesnakov, Locarno IFF - Pardi di Domani

2013 The Last Black Sea Pirates by Svetslava Stoyanov, Vision du Reel, HotDocs, DokLeipzig
Hanifa (35) and Saeed (28) survived ISIS’ attempt to kill off all Yazidis in 2014. Now they fight to free loved ones still held captive by ISIS, and to reunite what is left of their families. In the face of despair they are beautiful, caring, and beloved, and muster the strength to carry on living.

SYNOPSIS

Hanifa and Saeed - a woman and a man who lived through, and survived the 2014 genocide against the people of the Yazidis in the Sinjar region in Northern Iraq. The film follows their parallel quest to rebuild what is left of their lives in the most adverse circumstances. Hanifa and Saeed are not related, but they share a similar fate. Hanifa (38) witnessed how her five sisters, aged 8 to 18, were abducted by ISIS and rounded up with 400 other Yazidi men. ISIS gunned them down to kill them all. Saeed, hit by five bullets, survived by miracle – only to see his sisters trucked off to be raped. Two of Hanifa’s sisters managed to escape from ISIS and are now in greater safety in Germany. Three more sisters remained in ISIS’ hands. Hanifa managed to buy one sister back. Two remain in captivity – one of them was brainwashed into putting her name on a suicide list. Hanifa still wants to get her out. Saeed wants to punish the murderers of his father, mother and six brothers - all massacred in August 2014. More close relatives of his died in captivity.

Both Hanifa and Saeed consciously remain in Northern Iraq in order to rescue loved ones and fight for their people.
We will hear the odd interactions at work that they’ve learned to accept. hyper-specialized lingo, the notion of being part of a certain elite. They got addicted to the fast-paced culture of finance, the bonuses, the stress while keeping up appearances for their clients. They will tell us how.

We will see them at work: managing their teams, undergoing tremendous downward to their relationship to work, men, family, and gender equality.

Conversation between ambitious yet very different women when it comes to their career goals. Others manage kids by delegating to nannies, and in some rare occasions, to stay-at-home dads.

Others end up leaving the field to recover their career goals. Juniors will discuss their future with their partners, family and staff.

Women deal with their partners, family and staff.

At home, we will dive into their intimacy and see how these alpha women deal with their partners, family and staff.

In 1992, I founded All-4-U, a multinational company that served the ever-growing needs of its clients. I was determined, ambitious and nine years old. Then I met “Art” and there was no way back. But part of me remains fascinated by success-driven businesswomen who seem to manage it all: work, family and their femininity. So I decided to write a documentary that focuses on women working in the Finance World, because it attracts women who must be thick-skinned to survive.

In their quest for power, they often conform to pre-established codes and tend to emulate men’s individualism, pragmatism and self-assurance. As a consequence, some women sacrifice all prospects of having a family to maximize their career goals. Others manage kids by delegating to nannies, and in some rare occasions, to stay-at-home dads. Others end up leaving the field to recover a healthier work-life balance. To me these women are immensely inspiring because they are controversial, our productions often balance on the boundaries of genres, be it fiction, documentary or art.

Savage Film produces fiction films and documentaries with subjects just as versatile as its directors’ backgrounds. Daring or controversial, our productions often balance on the boundaries of genres, be it fiction, documentary or art.

Savage Film is a film production company founded in 2007 by Bart Van Langendonck and operating from Brussels in association with Eyeworks Film & TV Drama (Warner Bros. group). Savage Film focuses on producing films and documentaries with subjects just as versatile as its directors’ backgrounds. Daring or controversial, our productions often balance on the boundaries of genres, be it fiction, documentary or art.
ET J’AIME À LA FUREUR

ANDRÉ BONZEL

SYNOPSIS

André, a filmmaker in his fifties, has collected old home movies of strangers all his life. In voice-over narration, he recalls the first film he collected as a child. It showed a loving family he never had. André remembers his father as a monster. He is shocked when he discovers images of his father in a family film collection, looking affectionate and tender. The contrary of what he remembers. André reconstructs the story of his family, using his own films and those of strangers. His ancestor Maurice and his descendants had adventurous lives, were sympathetic people who adored cinema and sex, yet had dysfunctional families. His wild film school years mirror such a life full of sexual adventures. A friendship with filmmakers Rémy and Ben culminates in a huge success with the cult movie Man Bites Dog. But soon after, that friendship ends and they stop making films, leaving André abandoned again. It’s through cinema that André finally encounters the love of his life. Three children have sprung from this marriage and André has become the father he never had. From the story of his ancestors he understands that the only thing that counts, only thing that stays, are the people we have loved.

DIRECTOR’S BIOGRAPHY

André Bonzel is a French director and screenwriter, living in Paris. He was educated at INSAS, Brussels and started as co-author of the multi-awarded Belgian cult mockumentary C’est arrivé près de chez vous (Man Bites Dog), together with Rémy Belvaux and Benoît Poelvoorde. He is also a recognized DoP and photographer.

LOG-LINE

In the midst of a midlife crisis, a film director recounts with wit and humor his turbulent life using 16mm films shot over one century by other filmmakers, anonymous or amateurs, that he collected over 30 years. Using bits and pieces from the lives of others, he draws a picture of one century of drama full of sex, treason and desire for immortality.

DIRECTOR’S STATEMENT

I started to collect amateur films, because they were unique and there was nothing equal in professional cinema. These were people shooting their own life, filming the ones they loved. Over 30 years, I collected 200 hours of footage covering one century. Among the first films I got as a child, there were some showing a voyage, in an old automobile, of a small girl and her parents. This, more than any other films, made me dream. Only years later I understood my fascination: the parents in the film seemed madly in love with each other, with a lot of affection for the little girl. This happiness of a perfect family is something I never experienced. I started to imagine what the life of the people in the films was like. It made me think of my own destiny. Then came the idea of telling the story of my life using some of their images, together with my own. This is what my film is about, the story of one’s life. Each of us. What is evident from these old films, is that even though technology and fashion change over the years, the essence of life and what is important stays the same. At the same time, my film will be a celebration of cinema, of sensuality, and of the act of filmmaking.

MAIN PRODUCTION COMPANY

Artichoke

CO-PRODUCTION COMPANIES

Les Films du Poisson

PARTNERS ATTACHED

HBO Europe

CURRENT STATUS OF PROJECT

Pre-production

PREVIOUS WORK TO BE PRESENTED

C’est arrivé près de chez vous (Man Bites Dog)

CREATIVE TEAM

André Bonzel, Director and Writer

Juraj Krasnohorsky, Producer

Laetitia Gonzales, Co-producer

Marek Kralovsky, Editor (tbc)

Benjamin Biolay, Music composer (tbc)

Erwan Kerzanet, Sound designer (tbc)

MAIN FILMOGRAPHY OF PRODUCER

2019 Et j’aime à la fureur by André Bonzel

ET J’AIME À LA FUREUR

André Bonzel, 2018

48
Venice Production Bridge 2018

50

Venice Gap - Financing Market

51
FUGUE
(Working Title)

ARTERMIIO BENKI

SYNOPSIS
Martin is young Argentinian piano virtuoso and composer, who since his breakdown four years before has been a patient of El Borda, the largest psychiatric hospital in Latin America. A child prodigy and most promising talent of his generation, he is trying to recover from his psychiatric illness and return to life outside the walls of the asylum, back on concert stages, while working on his new composition.

LOG-LINE
Martin is a young Argentinian piano virtuoso and composer, who since his breakdown four years before has been a patient of El Borda, the largest psychiatric hospital in Latin America. A child prodigy and most promising talent of his generation, he is trying to recover from his psychiatric illness and return to life outside the walls of the asylum, back on concert stages, while working on his new composition.

DIRECTOR'S BIOGRAPHY
Artemio Benki is a director and producer born in Paris. Since 1992 he has been living in Prague. His documentary short My Land (1993) was selected at Karlovy Vary IFF and Munich IFF. He directed and produced an episodic fictional documentary, Moon Valley (1994), presented at Locarno IFF, Karlovy Vary IFF, Freiburg - Main Prize, St Petersburg IFF - Award Ecumenical Jury. The creative documentary Fugue will be Artemio’s feature length debut.

DIRECTOR'S STATEMENT
The narrative of Fugue is essentially focused on the character of Martin. What interests me in his trajectory – he is in the hospital and plans to get out of it – is that, in the process of crossing it, he’s drawing a line between the inside and the outside. Martin tries to find his place, and it’s in this intermediate world between “madness” and “normality” that he creates a safe space for himself. This border and the crossing thereof are key elements of Fugue. They are important factors in Martin’s life and evolution. The two worlds oppose one another in recirculating movements, pushing us to question the notions of normality, artistic creation and individual freedom. Using no interviews or voiceover and letting situations develop over long shots, Fugue tells the story of the evolution of a man who derives his power from his own fragility.

GOALS AT GAP-
FINANCING MARKET
To secure an agreement with World Sales Agent (MG), possible pre-sales, to get feedback and interest from festivals.

PROJECT TYPE
Documentary feature

FORMAT / RUNTIME
HD 1.85 / 90’

LANGUAGE / LOCATION
Spanish / Argentina

BUDGET / FINANCING IN PLACE
€ 595,739 / € 495,739

MAIN PRODUCTION COMPANY
Artcam Films

CO-PRODUCTION COMPANIES
Petit a Petit Production (FR), Lomo Cine & Buen Destino (ARG), Golden Girls (AT)

PARTNERS ATTACHED
Eurimages, MEDIA, CNC, Czech Film Fund, INCAA, BKA

CURRENT STATUS OF PROJECT
Post-production

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
The Island on the Roof
Intrusion

CREATIVE TEAM
Artemio Benki, Director and Producer
Petraka Oplatkova, Producer

PRODUCTION COMPANY PROFILE
Artcam Films, established in 2000, is a major arthouse film distributor in the Czech Republic and has released over 250 titles such as Fuocoammore, Mommy and 200 BPM. Since 2013 Artcam has been expanding its activities in alternative distribution (DIY Cinema, Fresh Artcam - 1st & 2nd films label), exhibition and production. The production unit is led by producers A. Benki and P.Oplatkova. The feature length creative documentary Fugue, directed by Artemio Benki, a Czech, French, Argentinian and Austrian co-production, supported by MEDIA, Czech Film Fund, CNC, INCAA, BKA Austria and Eurimages, currently in post-production, is Artcam’s most recent project.

MAIN FILMOGRAPHY
OF PRODUCER
2018 Humorist by Michael Idov (co-producer)
2016 Personal Shopper by Olivier Assayas, Cannes IFF - Best Director Award (co-producer)
2016 La Danseuse by Stephanie di Giusto, Cannes IFF - Un Certain Regard (co-producer)
2015 Marguerite by Xavier Giannoli, Venice IFF
Leilani Fahra. Leilani has for the past three years been the UN Special Rapporteur on Adequate Housing. She believes that if we really want to make a change, all people can live in the cities when we have to be able to hold someone responsible for what is going on. PUSH will follow Leilani’s quest to understand the radical change that many cities are now being confronted with.

**SYNOPSIS**

Housing prices are skyrocketing in cities globally. Longtime residents are pushed out. Not even nurses, policemen and firefighters can afford to live in the cities they are supposed to protect. This is not gentrification; it’s a different kind of monster. Housing as an asset, a place to park money. PUSH is a global drama – investigating an ongoing crime. Who are the players and what are the forces gripping cities around the world? In New York, we meet a man who spends 90% of his income on a flat. In Barcelona, Ahmad and his family are the last left in their building. The new owner has pushed out. Not even nurses, policemen and firefighters can afford to live in the cities they are supposed to protect. This is not gentrification. It’s something stronger, until now a monster without a name.

**DIRECTOR’S STATEMENT**

In my colorful, immigrant hood in Malmö, Sweden, the word gentrification has always been heard. Twenty years ago I founded a group that wanted a new and better school, safer courtyards, no more crime, none of the junkie needles in our kids’ playgrounds. I soon came to understand that our struggle was creating something without a name. When we, a group of successful families, decided to remain, the prices went up. However, I still want to believe that people who want to make their part of town cooler and safer, is a positive force in society. Both Bikes vs Cars and PUSH tell a story about cities that no longer work for the benefit of their citizens. Construction companies, private equity funds are setting the agenda through their PR and lobby and sometimes also by clear corruption. It makes it very hard to change anything when all powerful have something to lose and the homeowning middle-class is partly dependent on the system. They all feel the stress. Because even if you’re made it, your kids won’t. The elevator pitch for the ambition of this film could be NAME THAT PUSH. We need to believe that people who want to make our cities work for the majority, have a chance. Films like BANANAS*, Bura Noi, Big Boys Gone Bananas*, I Bought a Rainforest and Bikes vs Cars have been used by many as tools to talk about important topics of our time and were selected to festivals like IDFA, Sundance, Berlinale, Cannes, Hot Docs, SXSXW and CPH:DOX as well as hundreds of other festivals around the world.

**MAIN FILMOGRAPHY**

**2008** BANANAS* by Fredrik Gertten, Sundance FF
**2010** Bikes vs Cars by Fredrik Gertten, CPH:DOX
**2012** BIG BOYS GONE BANANAS* by Fredrik Gertten, SXSW
**2015** Bikes vs Cars by Fredrik Gertten, SXSXW
**2017** Dead Donkeys Fear No Hyenas by Joakim Demmer, Sheffield Doc/Fest
**2018** Becoming Zlatan by Fredrik Gertten and Magnus Gertten, IDFA

**DELEGATE PRODUCTION COMPANY PROFILE**

WG Film has extensive experience in working with documentaries and employing films as a tool to create change. Films like BANANAS*, Bura Noi, Big Boys Gone Bananas*, I Bought a Rainforest and Bikes vs Cars have been used by many as tools to talk about important topics of our time and were selected to festivals like IDFA, Sundance, Berlinale, Cannes, Hot Docs, SXSW and CPH:DOX as well as hundreds of other festivals around the world.

**DIRECTOR’S BIOGRAPHY**

Fredrik Gertten is an award-winning director and journalist based in Malmö, Sweden. Today he combines filmmaking with a role as a creative producer at his production company WG Film – famous for local stories with a global understanding. His past films include BANANAS* (2009), BIG BOYS GONE BANANAS* (2012), Bikes vs Cars (2015) and Becoming Zlatan (2016, co-directed with Magnus Gertten).

**LOG-LINE**

Why is it so expensive to rent or own a house in cities around the world right now? PUSH investigates the global housing crisis that has gripped our cities. This is not gentrification. It’s something stronger, until now a monster without a name.

**BANANAS* (2009)**

*BIG BOYS GONE BANANAS* (2012), Bikes vs Cars (2015) and Becoming Zlatan (2016, co-directed with Magnus Gertten).

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Margarete Jangård

**PRODUCTION COMPANY**

WG Film

**CREATIVE TEAM**

Fredrik Gertten, Director
Margarete Jangård, Producer
Erik Balving, Editor
Iris Nj, Janice d'Avila, DoP
Florencia Di Concilio, Composer

**COMPOSER**

Florencia Di Concilio

**EDITOR**

Erik Bäfving

**PRODUCER**

Fredrik Gertten, Director
Margarete Jangård, Producer
Erik Balving, Editor
Iris Nj, Janice d'Avila, DoP
Florencia Di Concilio, Composer

**MAIN PRODUCTION COMPANY**

WG Film

**BUDGET / FINANCING IN PLACE**

€ 750.974 / € 447.046

**LANGUAGE / LOCATION**

English / Stockholm, London, New York, Toronto, Valparaiso, Seoul, Barcelona, Milan, TBC

**FORMAT / RUNTIME**

HD / 90’
Tony Driver, un deportato al contrario
Tony Driver, A BACKWARD DEPORTEE

Ascanio Petrini was born in Bari. He directed a few short films, among which Pisco, presented at CortoDorico and among the finalists of Nie Wrim. His first documentary Salvo la cozza was selected at Sguardi Altrove Film Festival in Milan and at RIFF in Rome. He has been working on several films as a 1st AD for directors such as Edoardo Winspeare and Vincenzo Marra. Tony Driver is his first feature film.

LOG-LINE
In a small town on the southern Italian coast lives a stocky and tough man, Pasquale Donatone, aka Tony. He migrated to the US with his family when he was nine years old, and never returned to Italy until recently, when he was deported because of his second “job”- smuggling illegal migrants into the US. The American Dream is Tony’s creed and now it lies in pieces. Tony did some mistakes, the biggest was to sign to be deported in stead to smuggle illegal Mexican migrants and drugs into the US. While being a taxi driver for the Yuma City Cab Company, he used to push him to play hazard once again? Will he accept his fate at the risk of breaking down or will his tough temper to him, a land with no opportunities, and Tony is on the verge of madness.

SYNOPSIS
Tony Driver is a story about immigration, drugs, love and a sense of belonging to a country that seizes you forever: The United States of America. Pasquale Donatone, aka Tony, left Italy 40 years ago when he was a small child. Not knowing any different ways of life, he grew up to become deeply American. He never returned to Italy till bad circumstances forced him to. Tony did some mistakes, the biggest was to sign to be deported in stead of going to jail for ten years in Arizona. Why? Due to its “second job”. While being a taxi driver for the Yuma City Cab Company, he used to smuggle illegal Mexican migrants and drugs into the US. Now he is a backward deportee in his native country and has to wait ten years before he can return to the US. But ten years is a long time for an “American old dog”, like Tony likes to call himself. It is helpless to him, a land with no opportunities, and Tony is on the verge of madness. Will he accept his fate at the risk of breaking down or will his tough temper push him to play hazard once again?

DIRECTOR'S BIOGRAPHY
Ascanio Petrini was born in Bari. He directed a few short films, among which Pisco, presented at CortoDorico and among the finalists of Nie Wrim. His first documentary Salvo la cozza was selected at Sguardi Altrove Film Festival in Milan and at RIFF in Rome. He has been working on several films as a 1st AD for directors such as Edoardo Winspeare and Vincenzo Marra. Tony Driver is his first feature film.

DIRECTOR'S STATEMENT
“My name is Pasquale Donatone, but in the United States of America, they call me Tony». His story is one of immigration across continents. It’s the US and Mexico are the stage of a drama where the protagonist is the personification of ideals fuelled by the collective imagery of America we all know from film and literature. He’s a man who was not capable to stop. As Tony says “The best is to die, the worst to be deceived.” And now that life seems crazy are high. His tough delicacy fascinated me from the day I first met him in a cave by the Mediterranean Sea. I slowly started wishing for Tony to go for a second chance, and I had to be with him when that would happen. Cost it what it will.
TRANSNISTRA

SYNOPSIS
In the small town of Kamena in Transnistria, a self-proclaimed state situated between Ukraine and Moldova, a group of friends play in an abandoned building site. Tanya is the only girl among them. All the boys seem to be in love with her and fight for her attention.

The young group of friends has never finished school and have a hard time finding work. Instead they spend days and nights outdoors in each other’s company.

In stark contrast to their seemingly carefree existence and dreams of making it big, there is the shadow of the old communist society reminding them of the limits of their possibilities. In addition to this, the number of suicide attempts has escalated among young Transnistrians during recent years. The number of a result of the online hype around the Russian “Blue Whale Game”. Recently a friend of Tanya committed suicide.

Transnistra tells a story about being young, outside of the norm and left on your own, without the safety of a caring society. While weaving a fragile narrative thread of a classic love story, the movie is carried forward by the youth in their longing to be acknowledged, and their belief in walking towards adulthood in their own way.

DIRECTOR’S STATEMENT
I have been working in Transnistria during the course of one year and I’m trying to catch the expressions of, and the search for love within a group of friends where Tanya plays the center character.

I first heard about Transnistria through my late main character Lida in Ukraine. The old generation she belonged to talked about it as a country that had kept the socialist society when Ukraine became independent.

I asked myself how the generation born in the nineties might feel about growing up in the old style of a Soviet system that the surrounding countries turned away from. How do the young people in Transnistria feel about their country? I asked myself if the young might feel like Moldovans, Ukrainians or both?

What I found out as I traveled there in February 2017 was far from a clear answer. I rather returned to Sweden with contrasts and contradictions. The young people I met in Transnistria connected to the world through Internet and I found them being way more influenced by modern Russia than the old Soviet state. They listened to modern Russian pop, they were fans of Putin and watched commercial Russian movies.

And they were proud to be Transnistrians.
VIRTUAL REALITY
PARTNERSHIPS SOUGHT
To find financiers (VR headset version + 360°dome) and broadcasters.

PROJECT TYPE
VR fiction

FORMAT / RUNTIME
360 VR / 8'

LANGUAGE / LOCATION
French / Greenland

BUDGET / FINANCING IN PLACE
€ 799,000 / € 419,000

MAIN PRODUCTION COMPANY
Zorba Production

CO-PRODUCTION COMPANIES
ARTE France, Novelab, Nexus Forward, DV Group

PARTNERS ATTACHED
CNC, City of Paris, French Institute, Because Music, Miala, Mille Feuilles

CURRENT STATUS OF PROJECT
Post-production

CREATIVE TEAM
Romain de La Haye, Sérafini (Molécule), Author
Jan Kounen, Co-author and Director
Amaury La Burthe, Co-author and Sound Designer

DELEGATE PRODUCTION COMPANY
Zorba Production

MAIN CONTACT PERSON
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DIRECTOR’S BIOGRAPHY
Director, screenwriter and producer Jan Kounen directed his first feature film, Dobermann, in 1997, followed by Blueberry (2004) and several documentaries. He then directed 99 francs in 2007 and Coco Chanel & Igor Stravinsky. He is currently developing 3 VR experiences: Kosmik Journey, Seven Lives and -22.7°C.

LOG-LINE
Guided by the sounds, we explore the powerful nature of the polar regions and face our inner self until we enter a state of harmony.

SYNOPSIS
An iceberg is cracking, the ice flow is breathing and a sled dog is howling... Electronic music producer Molécule cuts himself off in a village of hunter in Greenland. He records sounds of the Arctic to compose. Inspired by his adventure, -22.7°C VR offers a sensory and introspective trip in the polar regions. Guided by the sounds, the user is in a deep listening state. Through an initiatory journey, he reconnects with Nature and his inner self. The user navigates between an “outer” dimension, where he discovers a powerful, majestic but dangerous nature; and an “inner” dimension, where he faces his sensations and fears. Little by little, these two dimensions merge and lead the user to a final state of harmony and communion with the universe.

DIRECTOR’S STATEMENT
Molécule is one of the figureheads of a handful of French musicians who combine musical creation with the best of audiovisual technologies. His project -22.7°C invites us to a unique place, close to the magnetic pole, and challenges us on the importance of listening to the world and to ourselves. -22.7°C VR calls for a triple approach, confronting music and cinema creation with the writing for virtual reality. The narration of -22.7°C lies in the image as much as in the sound: the experience will make room for moments of pure contemplation and deep listening. The sound will operate as the user’s guide through the experience. The two dimensions will have their own sound and visual language. The “outer dimension” will be made of 360° real images shot in Greenland and the “inner dimension” will be designed in CGI but we will create graphic connections between the two worlds.

PRODUCTION COMPANY PROFILE
Founded in 2003 by Guillaume de la Boulaye and Olivier Mardi, Zorba Production develops and produces films and transmedia projects, from authors of very diverse cultural backgrounds, like Olivier Assayas, Mia Hansen-Love, Elie Wajeman, Oxmo Puccino, Jero Yun (South Korea) and Song Chuan (China). The company is committed to an international and new media-oriented production dynamic. It is part of Zorba Group, based in Paris, Shanghai and Singapore, which produces digital contents and has its own graphic production studios.

MAIN FILMOGRAPHY
OF PRODUCER
2017 French Waves
by Julian Starke,
IndieLisboa, Melbourne Documentary Festival
2017 CiaoCiao
by Song Chuan,
Berlinale-Panorama, Indie Lisboa
2016 Mrs. B., A North Korean Woman
by Jero Yun, Cannes IFF - ACID, Moscow IFF, Zurich IFF

FRANCE, BELGIUM

-22.7°C

JAN KOUNEN

Jan Kounen, Director

Guillaume de la Boulaye, Producer

Julian Starke, Director

Song Chuan, Producer

Aurélie Leduc, Project manager

IndieLisboa, Melbourne Documentary Festival

Berlinale-Panorama, Indie Lisboa

Cannes IFF - ACID, Moscow IFF, Zurich IFF
A SYMPHONY OF NOISE

JAMIE BALLIU
MICHAELA PNACEKOVA

GERMANY, UNITED KINGDOM

DIRECTOR’S BIOGRAPHY
Jamie Balliu is a creative director, producer and mentor of digital campaigns, stories and experiences, including in 2014 The Brussels Business a crossmedia production with arte and ZDF. His work has won international campaign and interactive awards including Promax Gold and AIMIA Best New Media Gold.

Michaela Pnacekova is an awarded producer and emerging interactive creator. In 2017, she released the interactive app Pre-Crime Calculator accompanying the launch of the documentary. Her documentary Border Cut by Igor Chojna won Special Mention at the Bosch Stiftung East European Co-Production Prize.

LOG-LINE
Celebrated artist Matthew Herbert invites you on an immersive and poetic journey – to listen differently to our world and to discover the hidden musical layers connecting all life.

Explore sonic landscapes in VR and unlock a 3D symphony of found sounds from all scales. Conduct a deep ocean trench, tiny bacteria spreading, a neon cityscape, and the breaths of sleepers. ‘All life can be music’. SYNOPSIS

Immerse yourself in a world of sound with the deep listening of an artist. Explore sonic landscapes in 3D and rediscover listening - in this mobile and roomscale VR experience. Journey down the rabbit-hole with Matthew Herbert as we segue from the world of tiny microorganisms to vast urban environments and to inaccessible natural landscapes... discovering the layers of music and poetry hidden within all scales of life.

Activate tectonic plates shifting deep in the ocean trenches, synchronise the choir of post-coital breaths, listen to bacteria growing within the body. Here all spaces are expressed as unique scores and stories. Found-sounds are rendered as music and CG animations - worlds that the user can influence and conduct with simple gestures and movements.

All these journeys tie together in one finale - a poem and a symphony of all life. A celebration of, and reflection upon modern life and its interconnected rhythms. Here Matthew offers us his lens and microphone on the world to find the links between all these daily rituals and natural events around us. In here all elements combine into one lyrical story and abstract tapestry, a stirring - Symphony of Noise.

DIRECTOR’S STATEMENT
During the development of a documentary about Matthew Herbert, we realised that we needed another concept, a unique way to engage audiences to the linear film form and so we created ASON VR. The project is inspired by Matthew Herbert’s book The Music, where he composes ‘sound poetry’ and makes all of us sound documentarians and composers. Another important aspect of Matthew’s vision is hearing noise as music and to experience our world differently through these sounds.

Our concept invents a world without limits (via scaling, imaginary soundscapes and binaural sound in a VR space). As the user you can gain a form of superpower: to both listen deeply and to become the conductor of the world. You can be atom sized, fly above a city to conduct it, and interact with a David Lynch-like superstar. Finally you dive into a space combining all visited sounds and assets into a stirring poem and symphony of noise which gets sync’ed with your own heartbeat, connecting you to this world. Through art direction, narrative and playful elements our world is presented to the user in an entirely new way, experiencing it differently by listening deeply and co-creating throughout the VR experience.

MAIN FILMOGRAPHY

2014 Norris Vs. Communism, a crossmedia interactive documentary produced by The Guardian VR

2017 The Party – VR. Anrick Bregman

2018 Toxic Beach - VR. Anrick Bregman

MAIN FILM PRODUCTION COMPANY
Kloos & Co.

CO-PRODUCTION COMPANIES
Up Creatives

PARTNERS ATTACHED
CreativeXR - UK, Arts Council, Medienboard Berlin-Brandenburg, Mitteldeutsche Medienföderung, CreativeXR A Digital Catapult

CURRENT STATUS OF PROJECT
Design and development phase completed. Soon to enter into production

CREATIVE TEAM
Jamie Balliu, Michaela Pnacekova, Creative Leads, Producers

Anrick Bregman, VR Director

PARTNERSHIPS SOUGHT
To find partners in sound technology, headset manufacturers, arts funds, exhibitors, VR distributors and media.

PROJECT TYPE
VR documentary

FORMAT / RUNTIME
VR - CGI Animation / 13’ - 18’

LANGUAGE / LOCATION
English / United Kingdom, Germany

BUDGET / FINANCING IN PLACE
€ 200.000 / £ 152.000

DELEGATE PRODUCTION COMPANY
Up Creatives

MAIN CONTACT PERSON
Jamie Balliu

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kloosundco.de/en

upcreates.com

BUDGET / FINANCING IN PLACE

PRODUCTION COMPANY PROFILE

Kloos & Co. are one of the most active players for international documentary productions for cinema and TV in Germany. Recent award-winning films and coproductions include: Last Men in Aleppo, Pre-Crime, A Modern Man, Transit Havana, The Other Chelsea and Chuck Norris Vs. Communism.

Up Creatives is an award winning digital design and production agency based in the UK, creating factual crossmedia experiences with our film partners, along with campaigns and VFX for broadcasters and NGOs including: BBC Studios, Emap, arte, Jigsaw Productions and the European Climate Foundation.

MAIN BIOGRAPHY OF PRODUCER

2017 Pre-Crime Calculator an interactive project by Michaela Pnacekova, Kloos & Co, supported by The Invisible Project.

2017 Last Men in Aleppo by Feras Fayyad and Steen Johanessen, Kloos & Co. Sundance FF, Oscar® nominated documentary

2017 2017 The Party – VR. Anrick Bregman

2017 The Party – VR. Anrick Bregman and Shehani Fernando By The Guardian VR team, Doc Leipzig, Winner at VR
BREATHE

Milica Zec (AND) Winslow Porter

DIRECTOR’S BIOGRAPHY
Milica Zec and Winslow Porter formed New Reality Co., an NYC and LA based mixed reality production studio in 2016, creating the award-winning VR experiences Giant and Tree. Both premiered at Sundance before going on to 80+ festivals including Cannes, Tribeca and CPH:DOX. Tree has been distributed at IMAX VR Centers across North America. Zec and Porter were named to Adweek’s Top 100 Creatives.

LOG-LINE
Breathe is an immersive VR experience that transforms you into Rose, a young girl orphaned by war. Through her eyes, you witness key moments of her life as she ages and follow her path to empowerment - from surviving war to building human connections and a career in conservation. You see how the world will be affected by climate change and war, but also the power of the individual to influence it.

SYNOPSIS
Breathe, a virtual reality experience, exists in the not-too-distant future, where man-made climate change has caused a deficit of resources, leading to war in the usually sheltered West. In the headset, you see that you embody Rose, a young girl orphaned by war. Users witness first-hand the many ways that the world will be affected by climate change and war, but also what role the individual can play in influencing it.

You follow Rose through key moments of her life until she is 90 years old, releasing her last breath. But... instead of an ending, you experience a new beginning. You look down to see your body dissipating into small particles. With each slow breath, these particles flowing out are shaping into stars and galaxies. You notice other beings in the distance also breathing galaxies in and out and see your particles intermingling with theirs.

Breathe begins as an individual experience and by the end it grows into a social experience where the audience, united by the power of their breath, co-creates the entire universe.

DIRECTOR’S STATEMENT
Our projects aim to transform audiences; everyone from artists to technicians, gamers to philanthropists, students to seniors. We use immersive technology to impact the viewer in a profound, positive way. Over the past two years our team has been traveling the world, witnessing the moments when people take off their headsets and seeing people transformed. It’s crucial for us that our audience embodies the protagonist of the story, because it allows participants to feel as though what they’re experiencing in-headset is really happening to them. In making Breathe, we will push the boundaries of technology to blend real and virtual worlds and create a new level of immersion into a story. Our audience will experience what it’s like to be pulled from rubble and to start over in a war torn environment.

We are passionate about creating art that stands for things we believe in. With Breathe we want to send a message about how the world might look if we don’t take steps to combat climate change now, but at the same time give hope for how things can be different. We want people to leave the experience feeling inspired and empowered, and to continue to explore ways to propel change.

PRODUCTION COMPANY PROFILE
New Reality Company is a creative studio that utilizes virtual, augmented and mixed reality to tap into positive social change with an aim to inspire viewers whether in a large-scale experiential installation or intimate at-home viewing. NRC’s award winning VR projects Giant and Tree have been written up by newspapers around the world including Forbes, New York Times and Vanity Fair. Co-founders Milica and Winslow are Artists-in-Residence at R/GA New York and Technicolor Experience Center Los Angeles and have given masterclasses for major networks including A&E, Disney and ABC News.

MAIN PRODUCTION COMPANY
New Reality Co.

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
Game engine, volumetric capture, motion capture / 15'

LANGUAGE
English

BUDGET / FINANCING IN PLACE
€ 881,500 / € 296,900

PARTNERS Sought
To find tech, funding, innovation and creative partners (particularly in game design, VFX, AI, AR, haptic and multisensory installations).

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
Game engine, volumetric capture, motion capture / 15'

LANGUAGE
English

BUDGET / FINANCING IN PLACE
€ 881,500 / € 296,900

PARTNERS Sought
To find tech, funding, innovation and creative partners (particularly in game design, VFX, AI, AR, haptic and multisensory installations).

PARTNERS ATTACHED
Epic Games, Technicolor Experience Centre, Chicken and Egg, Leap Motion

CURRENT STATUS OF PROJECT
Development, prototyping stage

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
Tree, Giant, Clouds

CREATIVE TEAM
Milica Zec, Winslow Porter, Co-directors, Producers, Writers
Luke Davies, Screenwriter
Devon Baur, Producer

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MAIN PRODUCTION COMPANY
New Reality Co.
In the age of Big Data and smart devices, we all leave behind an ever-expanding digital trail, used by machine-learning tools to predict our preferences and construct digital portraits of who we are. What does this ever-growing data mean? At the heart of this data-hungry world, we are still at a pre-Galilean stage of understanding human cognition. What exactly are we trying to emulate with AI? Do we want to push the global conversation around AI to its use as a catch-all phrase denoting “technological sophistication”, or do we care to use AI functions, how they look for patterns and predicts outcomes. By venturing into the mapped mind of one of today’s greatest thinkers, we discover the human – and its remarkable endless creativity.
Meghna Singh is a visual artist creating immersive work on the theme of ‘humanism’ within global mobilities. Exhibits include Hangar, Portugal; Fondazione Pistoletto, Italy; Spellart Munich & Kerkennah, Tunisia.

Simon Wood is a documentary filmmaker whose work pushes form within storytelling. Films include: The Silent Form (2016 Hot Docs), Orbis (2014 Hot Docs, Visions du Réel), and Forerunners (2011 IDFA).

**LOG-LINE**
A dark shipping container, smelling of the ocean, becomes the platform to experience stories of people caught up in the system of modern day slavery. Told through layers of the physical, virtual, constructed and documented, Container is a multisensory virtual reality and installation art experience that confronts us with the truth behind the ‘invisibilized’.

**SYNOPSIS**
On Cape Town’s beautiful Clifton beach, a playground to the privileged white South Africans, lie the remains of the “Sao Jose”, a Portuguese slave ship that sank with 212 slaves onboard in 1794. A few kilometres from where the wreck lies, ships enter and leave Cape Town’s busy port laden with thousands of shipping containers, their contents invisible, rarely discussed. Playing on the theme of the ‘invisibilized’, Container uses the hidden world of goods crisscrossing the globe in anonymous shipping containers to highlight the lives of the invisible millions that continue to be enslaved in new forms of modern slavery. Positioned at the intersection of virtual reality and installation art, the project invites you into a surreal maze-like world of containers. The first container is an installation with a bench. The second container, accessed by wearing a VR headset is a virtual container, is almost identical to the first container with one key difference: you have become invisible. As you sit down on the bench you trigger a 360˚ video and enter the third container. A cyclical mix of documentary and constructed reality, we will show black bodies trapped in an endless historical cycle of servitude.
**DIRECTOR’S STATEMENT**

This project began with me daydreaming about how to make a live show with motion capture technology. My dad was napping on the sofa behind me. He suffers from Parkinson’s-induced dementia, and spends a lot of time somewhere else. It took me a long time to accept that he wouldn’t ever fully come back from that place. Motion capture takes physical information from our body, transforms and transports it. In that process of disembodiment, I saw my dad reflected. The emotional impact of working with this personal material, combined with the themes implicit in the technology, opened up a series of intriguing, resonant questions: In a world that increasingly invites us out of our bodies, where does reality sit?

**PRODUCTION COMPANY PROFILE**

Limbik creates original live experiences that explore human stories from epic environments.

We create through collaboration: between actors, writers, directors, and designers, and individuals who bring unique viewpoints and expertise to our work. Distilling these often unheard voices into atmospheric works of theatre, we investigate complex ethical, socially engaged questions, aiming to encourage debate and dialogue.

**DIRECTOR’S BIOGRAPHY**

Ben Samuels, Artistic Director of Limbik, co-created and performed their first two shows, *The Harbour and Ghost Town*, and directed their recent productions *The Messenger* (based on interviews with NHS nurses who work organ donation cases) and *The Forecast* (a dystopian snapshot inspired by George Saunders’ short story *The Semplica Girl Diaries*). He has performed in streets, theatres, village halls, private homes and pop-up diners with Nutkhut, Likely Story, Barnstorm, Theatre of Europe, Fix & Foxi, and Lemonade & Laughing Gas.

**LOG-LINE**

*Fatherland* uses real-time motion capture, virtual reality and audience participation to create a ground-breaking, live, immersive cinematic and theatrical experience exploring the theme of disembodiment in the modern world.

**SYNOPSIS**

A solo performer, a swivel chair, and a whole heap of motion capture computing power bring to life the story of an elderly man with dementia, his conspiracy-theory minded son, and their Guatemalan carer.

The son, Wayne, becomes convinced that his father is not ill, but rather that his soul has been stolen by a confederacy of shape-shifting thieves, initiating a chase across California that becomes a journey of acceptance.

Laura Doye, Executive Producer

**PARTNERSHIPS SOUGHT**

Investors, international festivals and distribution. Software and or hardware partnerships, international programmers.

**PROJECT TYPE**

VR immersive

**FORMAT / RUNTIME**

Real time motion capture and VR / 15’ (festival / offline), 75’ (full theatrical)

**LANGUAGE / LOCATION**

English / United Kingdom

**BUDGET / FINANCING IN PLACE**

€ 513,000 / € 271,074
JAILBIRDS
THOMAS VILLEPOUX

DIRECTOR’S BIOGRAPHY
Thomas Villepoux is a scriptwriter, director and stereographer. Graduate of the famous L. Lumiere cinematography school in Paris, he becomes a DP and 3D specialist before writing and directing a dozen short films, like Auguries Of Innocence.

In 2012 he joins DVgroup, first VR studio in France and develops the story lab Digital Rise with François Klein. Before Jailbirds, they test the media with Vaudville.

LOG-LINE
Jailbirds don’t sing well in cages. Jailbirds is a fantasy tale of black poetry. Borrowing both the good giant character, and the dark but soothing emotion from The Green Mile, it talks about freedom and beauty. It already won multiple prizes, including the latest SACD

SYNOPSIS
Jailbirds takes place in a hellish modern prison, a dehumanizing institution ruled by a vicious chief warden. But in this living nightmare, one guy, Felix, a tall, muscular gang member covered in scars, is always happy. This repented giant has reached serenity and peace of the mind, spending his days between crayon drawings and meditation.

The freedom of movement offered by the 6 degrees of freedom devices (Oculus, PSVR, HTC VIVE), takes on a special meaning in Jailbirds. It becomes a new tool of narration, a possibility to intentionally frustrate the spectator, to build envy and offer additional symbolism in which the spectator is involved.

Jailbirds is an expressionist experience where immersion takes place in a universe sometimes dreamlike and sometimes nightmarish. It is a bitter-sweet, ironic experience like all of Foerster’s stories, playing with the voluptuousness of the landscapes and the immersion virtual reality can give, before being plunged into a chilling universe of human malice and frustration.

MAIN PRODUCTION COMPANY
Digital Rise - DVgroup

CO-PRODUCTION COMPANIES
Re-Revolution / RES

PARTNERS ATTACHED
CNC, Mite Image Magelis, Wallimage

CURRENT STATUS OF PROJECT
Pre-production, 1st episode

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
Auguries of Innocence (Short)
Vaudville (Short)

CREATIVE TEAM
Thomas Villepoux, Director
Fred Remuzat, Artistic Director
Antoine Cardon, Technical Producer
Johan Ingler, Scriptdoctor
François Klein, Producer

DIRECTOR’S STATEMENT
Jailbirds is a narrative and interactive virtual reality experience based on the world of Philippe Foerster. It takes us into a particular story, Paulot s’evoque (Paulot Escapes), a fantasy tale about the freedom of men, alternating between claustrophobic sequences within a prison and frenzied flights through beautiful landscapes.

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PRODUCTION COMPANY PROFILE
François Klein is a movie producer specialised in new technologies and S-3D contents. In 2013, he gets into Virtual Reality and 360 movies. In 2016, he joined DVgroup as VR/S3D advisory producer for fictions and documentaries. He shares his knowledge in the first guideline book about VR production and creative process.

"Réaliser son premier film en réalité virtuelle" published in 2017. The same year, he creates DIGITAL RISE, a story lab dedicated to fiction projects in virtual reality and new storytelling forms.

MAIN FILMOGRAPHY
OF PRODUCER
2018 The Real Thing by Benoit Felici
2017 Alice - The Virtual Reality Play by Mathias Chelebourg and Marie Jourdren (with DVgroup)
2017 Being an Astronaut by P.E. Legoff (with DVgroup)
2017 Huang Yong Ping Empires 360° by Rachel Seddoh and Luc Riolon
2017 Vaudville by Thomas Villepoux

DIRECTOR'S BIOGRAPHY
Thomas Villepoux is a scriptwriter, director and stereographer. Graduate of the famous L. Lumiere cinematography school in Paris, he becomes a DP and 3D specialist before writing and directing a dozen short films, like Auguries Of Innocence.

In 2012 he joins DVgroup, first VR studio in France and develops the story lab Digital Rise with François Klein. Before Jailbirds, they test the media with Vaudville.

LOG-LINE
Jailbirds don’t sing well in cages. Jailbirds is a fantasy tale of black poetry. Borrowing both the good giant character, and the dark but soothing emotion from The Green Mile, it talks about freedom and beauty. It already won multiple prizes, including the latest SACD

SYNOPSIS
Jailbirds takes place in a hellish modern prison, a dehumanizing institution ruled by a vicious chief warden. But in this living nightmare, one guy, Felix, a tall, muscular gang member covered in scars, is always happy. This repented giant has reached serenity and peace of the mind, spending his days between crayon drawings and meditation.

The freedom of movement offered by the 6 degrees of freedom devices (Oculus, PSVR, HTC VIVE), takes on a special meaning in Jailbirds. It becomes a new tool of narration, a possibility to intentionally frustrate the spectator, to build envy and offer additional symbolism in which the spectator is involved.

Jailbirds is an expressionist experience where immersion takes place in a universe sometimes dreamlike and sometimes nightmarish. It is a bitter-sweet, ironic experience like all of Foerster’s stories, playing with the voluptuousness of the landscapes and the immersion virtual reality can give, before being plunged into a chilling universe of human malice and frustration.

MAIN PRODUCTION COMPANY
Digital Rise - DVgroup

CO-PRODUCTION COMPANIES
Re-Revolution / RES

PARTNERS ATTACHED
CNC, Mite Image Magelis, Wallimage

CURRENT STATUS OF PROJECT
Pre-production, 1st episode

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
Auguries of Innocence (Short)
Vaudville (Short)

CREATIVE TEAM
Thomas Villepoux, Director
Fred Remuzat, Artistic Director
Antoine Cardon, Technical Producer
Johan Ingler, Scriptdoctor
François Klein, Producer

DIRECTOR’S STATEMENT
Jailbirds is a narrative and interactive virtual reality experience based on the world of Philippe Foerster. It takes us into a particular story, Paulot s’evoque (Paulot Escapes), a fantasy tale about the freedom of men, alternating between claustrophobic sequences within a prison and frenzied flights through beautiful landscapes.

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PRODUCTION COMPANY PROFILE
François Klein is a movie producer specialised in new technologies and S-3D contents. In 2013, he gets into Virtual Reality and 360 movies. In 2016, he joined DVgroup as VR/S3D advisory producer for fictions and documentaries. He shares his knowledge in the first guideline book about VR production and creative process.

“Réaliser son premier film en réalité virtuelle" published in 2017. The same year, he creates DIGITAL RISE, a story lab dedicated to fiction projects in virtual reality and new storytelling forms.

MAIN FILMOGRAPHY
OF PRODUCER
2018 The Real Thing by Benoit Felici
2017 Alice - The Virtual Reality Play by Mathias Chelebourg and Marie Jourdren (with DVgroup)
2017 Being an Astronaut by P.E. Legoff (with DVgroup)
2017 Huang Yong Ping Empires 360° by Rachel Seddoh and Luc Riolon
2017 Vaudville by Thomas Villepoux

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Digital Rise - DVgroup

CO-PRODUCTION COMPANIES
Re-Revolution / RES

PARTNERS ATTACHED
CNC, Mite Image Magelis, Wallimage

CURRENT STATUS OF PROJECT
Pre-production, 1st episode

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
Auguries of Innocence (Short)
Vaudville (Short)

CREATIVE TEAM
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2017 Huang Yong Ping Empires 360° by Rachel Seddoh and Luc Riolon
2017 Vaudville by Thomas Villepoux
COLOMBIA, CANADA
JARDÍN DE VISIÓN
GARDEN OF VISION
DIANA RICO, RICHARD DECAILLET

DIRECTOR’S BIOGRAPHY
Diana Rico and Richard Décailliet, are a collaborative duo of artist-filmmakers, that explore in their work the interconnections between art, spirituality and territory. 4Direcciones has become a space for dialogue between the ancestral practices of the native peoples of America and those of the urban world, uniting knowledge, trades, and tools to renew our relationship with the planet.

LOG-LINE
Garden of Vision is a Virtual Reality 360° documentary series made up of 4 x 9 min. episodes. Each episode is an immersive journey towards remote destinations of the Americas and of human consciousness arriving to the heart of indigenous rituals with the use of sacred plants. Where the magical and the ancestral are interwoven with the political reality of the indigenous peoples of the Americas.

SYNOPSIS
Garden of Vision is an ethnographic and spiritual exploration into the fascinating cultural origins of psychoactive plants and their roots in indigenous cultures. Garden of Vision is a journey of adventure and a transcendental experience created in VR technology to create visceral states of mind, producing real sensations in our physical body that imitate the ancestral power of the plants through hypnotic ritual, chants, sounds, templings, visual distortions, and interactions with people indigenous to the Americas. This four-part series will explore the Americas for indigenous practice of Peyote (Winnipeg), Ayahuasca (Amazon), Mushrooms (British Columbia) and Coca Leaf (Colombia). With the use of spatialized audio, interactive elements, and hypnotic sensory experiences, we have the ability to induce real physical reactions to each plant based on their psychoactive properties. VR is the perfect medium to intimately transport users and expand their perceptions of medicinal and ritual use of these plants. The experience allows the explorer to travel in a safe manner to the ends of the earth to experience the secrets of these plants while connecting with worlds considered “primitive”.

DIRECTOR’S STATEMENT
Garden of Vision is an expanded narrative universe where cutting-edge VR technology meets ancient indigenous cultures in Colombia, the Amazon, USA and Canada; allowing the viewer to intimately experience the uses and rituals of the sacred plants of the Americas and understand the points of encounter and separation with the Western world. The immersive nature of the VR experience allows not only a geographical journey, but one that expands the consciousness through the introspection inherent in any ritual using entheogenic plants. This alchemy between cutting-edge technological tools, non-linear narratives and inaccessible ancient knowledge, opens the possibility of bringing the universe of magical plants closer. Holding hands with living indigenous communities allows us to deliver this journey in a respectful and profound manner to an audience that craves accessible media, all in an innovative language that makes it both entertaining, culturally sensitive, and educational.

Garden of Vision comes from a strategic alliance between the Colombian studio, 4Direcciones, that works on artistic projects with indigenous communities and the Canadian VR production studio Occupied VR.

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MAIN PRODUCTION COMPANY
4Direcciones Audio-Visual

CO-PRODUCTION COMPANIES
Occupied VR

PARTNERS ATTACHED
NewMediaFund, Proimágenes Colombia, MitosColombia, CMF/Canada, Deeply6

CURRENT STATUS OF PROJECT
Financing, pilot produced

PREVIOUS WORK TO BE PRESENTED
El Origen de la Noche (The Origin of Night)

CREATIVE TEAM
Richard Décailliet, Director and Producer
Diana Rico, Director and Producer

PARTNERSHIPS SOUGHT
To find co-producers, distributors, publishers and broadcasters.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
4K Ultra High Definition
3D Stereoscopic / 4x9'

LANGUAGE / LOCATION
Native languages, English / Colombia, Canada, Ecuador, Mexico, USA

BUDGET / FINANCING IN PLACE
€ 643,000 / € 200,000

DELEGATE PRODUCTION COMPANY
Richard Décailliet, Diana Rico

MAIN CONTACT PERSON
Richard Decaillet

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+57 312425533

WEBSITE
4direcciones.tv

CONTACT
Venice Gap-Financing Market

Venice Production Bridge 2018

4Direcciones is a Colombian audiovisual production company, internationally recognized for bringing environmental, indigenous, cultural, and young people's content to a variety of platforms.

4Direcciones has experience in feature films, series and art installations that combine animation, documentary and fiction, as well as live events reaching viewers in Latin America, Canada, the United States, Asia, and Europe.

MAIN FILMOGRAPHY

2015 El Ruiseñor y la Noche
by Diana Rico, Richard Decaillet

2016 The Origin of Night
by Diana Rico, Richard Decaillet

2018 PickPockets by Peter Webber

2016 The Origin of Night
by Richard Decaillet

2015 El Ruiseñor y la Noche by Rubén Rojo

2012 Hae-Ya-Ket-Oka by Richard Decaillet, Diana Rico

2010 The Sand and the Rain by Diana Rico, Richard Decaillet

Venice Gap-Financing Market
UNITED KINGDOM

INSIDE: A JOURNEY INTO THE WORLD OF OUTSIDER ARTIST JUDITH SCOTT

SACHA WARES

DIRECTOR’S BIOGRAPHY

A leading figure in British theatre, director Sacha Wares is known for her body of boundary pushing stage work that consistently probes the question of what it means to be a witness to challenging contemporary stories and events. Sacha was an associate director of the Royal Court from 2007 – 2013 and an associate at the Young Vic from 2010 – 2017. She has directed 16 major stage productions including Boy (2016, Almeida Theatre, London), Game (2015, Almeida Theatre, London) and Wild Swans (2012, Young Vic, London).

LOG-LINE

A large-scale immersive art exhibition, Inside invites the audience on a journey into the life and work of artist Judith Scott, through a series of dynamic sculptural installations and VR experiences.

SYNOPSIS

Born in 1940’s Ohio with Down syndrome, Judith Scott spent 35 years in abusive, repressive institutions. Years later, she found her voice as an artist and began to explode people’s assumptions about her abilities, producing sculptures of breathtaking originality, that are now renowned across the international contemporary art scene.

Inside will offer the audience a unique promenade experience through Judith’s life and work, inviting them to wander through a series of domestic and institutional spaces inspired by the contrasting worlds Judith inhabited over the course of her life. As the audience travel from room to room – re-treading Judith’s physical path from childhood home, to institution, to artist studios - they will encounter her original sculptures. In each room, the audience will also be able to step into virtual reality memories of events relating to those locations and sculptures.

Physically complex and disorientating in structure, Inside comprises different formal strands interwoven into a single experience that blurs the boundaries between exhibition, installation, film, and theatre: a response to the eclectic originality of Judith’s art and the biography behind it.

DIRECTOR’S STATEMENT

Judith Scott - disabled, discarded and without verbal language - is now considered to be one of the most extraordinary and innovative sculptors of the 20th Century. This is a story about the power of a rich, deep and complex inner life and the unexpected force and beauty with which it found expression in the external world. It is a story wrapped up in memory and visual experience. It is the story of the birth of an artist who overcame a lifetime of obstacles and alienation and found a means to embody her inner world for others to see. We feel this project fulfils a social mission as much as a cultural one, with a compelling urgency and relevance. We feel certain that cinematic virtual reality is the perfect medium to communicate this story and to give life to the dynamic interplay between ideas of able and disabled; between inside and outside; between past and present; hearing and seeing; feeling and speaking; silence and expression.

PRODUCTION COMPANY PROFILE

The National Theatre’s Immersive Storytelling Studio is an environment where storytellers and creative technologists come together to develop new forms of narrative, performance and audience experience through the use of emerging technologies. It is a space where story and audience experience take the lead role above an otherwise ensemble cast of technical solutions. The studio’s work has premiered at the Venice, Sundance and Tribeca film festivals.

MAIN FILMOGRAPHY

The National Theatre’s Immersive Storytelling Studio

- New Frontiers (2014, Sundance FF)
- The Other Is Me (2015, Sundance FF)
- Entwined: Sisters and Secrets in the Silent (2015, Sundance FF)
- 2016 Home: Aamir (by Jordan Tannahill, Venice IFF)
- 2016 Fabulous wonder.land (by Rufus Norris, Toby Coffey and Erfan Saadati, Social Impact Media Awards - Jury Prize Winner for Best Journalistic Achievement)
- 2017 Draw Me Close (by Jordan Tannahill, Venice FF)

DELEGATE PRODUCTION COMPANY

The Royal National Theatre

MAIN CONTACT PERSON

Johanna Nicholls

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+44 2074523639
+44 277332098

WEBSITE

nationaltheatre.org.uk/immersive
BENJAMIN GO ROUND CANADA

under its own power.

the cake magically takes on a life of its own. It begins to twitch and vibrate

Marco continues to deflect. And then a large carving knife sitting beside

together. Marco just cannot deal with it. Polo pushes on with her questions.

foreboding warning she received and what it could all mean for their future

plane, oblivious to the chaos around her. She confronts Marco about the

of wild hair piled on her crown and operates with manic energy on another

storm. Polo, 26, is Marco's exact opposite. She wears a twisted mountain

strips of duct tape and lengths of twine as if in preparation for a coming

All around him the furniture has been mysteriously battened down with

kitchen is a mess. Flour, mixing bowls and broken eggs litter every surface.

radiating about as much excitement as a jar of chilled molasses. The

two days too much worth of stubble. He sits in front of his birthday cake

down. Marco is gaunt, handsome, with a mop of unkempt, curly hair and

By the end of the day, gravity itself will have turned their world upside

girlfriend, Polo, who has questions about the future of their relationship.

It is the morning of Marco's 32nd birthday and he is confronted by his

girlfriend, Polo, who has questions about the future of their relationship.

Marco is gaunt, handsome, with a mop of unkempt, curly hair and
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BENJAMIN STEIGER LEVINE

SYNOPSIS

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the cake magically takes on a life of its own. It begins to twitch and vibrate

under its own power.

DIRECTOR’S BIOGRAPHY

Described by Boards Magazine as the Soulful Surrealist, Ben Steiger Levine was featured as a Best New Director at the Cannes Lions International Advertising Festival, as part of the Saatchi and Saatchi New Directors’ Showcase. Ben’s work has been featured in countless blogs and festivals around the world and he has just completed an immersive, in-store VR experience for Samsung Gear VR and Oculus.

LOG-LINE

Marco Polo Go Round is a virtual reality experience that allows the viewer to participate in a couple’s relationship as their world quite literally falls apart around them. A metaphor of the end of a love relationship.

DIRECTOR’S STATEMENT

In the early 2000’s I experienced this childlike excitement once again, when Chris Cunningham and Michel Gondry were creating music videos that seemed visually ‘impossible’. VR offers users the possibility of a dreamlike, surreal and even unreal experience. It is precisely the contrast between the commonplace and the impossible that makes VR experiences so powerful to me. Authors such as Kafka, Ibsen, Borges, Murakami have explored Magic Realism in literature. Bunuel, Emir Kusturica, Charlie Kaufman have explored it in film but Virtual Reality is the perfect medium to actually transport viewers to a world that is imagined and dreamlike because the viewer is submerged within the story, surrounded by it, placed inside it and invited not to watch it, but to experience it. Marco Polo Go Round is a human story built around this concept of turning the common place into the surreal. The physical experience of seeing the world turned upside down is perfectly set against the emotional angst, humor and pain of watching Marco and Polo, struggling to connect. The story line itself is an attempt to bridge the complex communication gap between partners.

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PARTNERSHIPS ATTACHED

Diversion (director)

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK TO BE PRESENTED

ON FESTIVAL SCOPE

The Salesman (Short)

THE SAATCHI AND SAATCHI INTERNATIONAL ADVERTISING FESTIVAL, as part of the Saatchi and Saatchi New Directors’ Showcase. Ben’s work has been featured in countless blogs and festivals around the world and he has just completed an immersive, in-store VR experience for Samsung Gear VR and Oculus.

The physical experience of seeing the world turned upside down is perfectly set against the emotional angst, humor and pain of watching Marco and Polo, struggling to connect. The story line itself is an attempt to bridge the complex communication gap between partners.
characteristic of Planet Earth. Is it possible to live inside our memories in her exploration, the more the planet transforms and takes on all the her. Unless it’s the other way around? Because the more Claris progresses she is losing her grip on reality, as the planet seems to take possession of and the reality of the planet become one. Claris feels more and more like she nonetheless remains very professional in her exploration of the planet. Surface of Mirror. Haunted by her memories and a form of guilt, After a full year of hypersleep, she sets foot for the first time on the arid on Planet Mirror? Determined, Claris refuses to back away from her mission. A group of astrobiologists crashes on the planet Mirror. After surviving the crash, one of the crew members realizes that the planet materializes visions connected to her past.

SYNOPSIS

Claris spent her childhood gazing at the stars and the sky, wondering what could be up in space. After graduating from a top school, she gets a job at NASA. She is soon chosen to be one of the first astronauts to set foot on Planet Mirror, a planet discovered a few years earlier thanks to a job at NASA. He has already directed a short VR fiction, I Philip for arte, as well as a 360˚ film for Jean Paul-Gaultier.

LOG-LINE

A group of astrobiologists crashes on the planet Mirror. After surviving the crash, one of the crew members realizes that the planet materializes visions connected to her past.

SYNOPSIS

Claris spent her childhood gazing at the stars and the sky, wondering what could be up in space. After graduating from a top school, she gets a job at NASA. She is soon chosen to be one of the first astronauts to set foot on Planet Mirror, a planet discovered a few years earlier thanks to a signal sent to Earth. At the same time, her husband dies in an accident. Determined, Claris refuses to back away from her mission.

After a full year of hypersleep, she sets foot for the first time on the arid surface of Mirror. Haunted by her memories and a form of guilt, she nonetheless remains very professional in her exploration of the planet. But little by little, the line between the memories playing out in her mind and the reality of the planet become one. Claris feels more and more like she is losing her grip on reality, as the planet seems to take possession of her. Unless it’s the other way around? Because the more Claris progresses in her exploration, the more the planet transforms and takes on all the characteristic of Planet Earth. Is it possible to live inside our memories on Planet Mirror?
**BRAZIL, CHINA**

**UNDER THE SKIN**

**JOÃO INADA**

**DIRECTOR’S BIOGRAPHY**

João Inada is a Brazilian filmmaker and multimedia reporter based in China. A former researcher at the Brown Institute for Media Innovation, he was the winner of the World VR Forum Imperial Crown Prize for Best VR Film with *Reframe Iran*. Inada has also directed a series for The Guardian, *Crossing The Line*, and is currently producing a documentary about the Chinese football ultras, *Shanghai Blues*.

**LOG-LINE**

*Under The Skin* is an interactive social-justice VR documentary that takes the user inside Rio de Janeiro’s favelas, experiencing in first-hand the values, sense of community, and hostile environment faced by three of its residents on a daily basis.

**SYNOPSIS**

Rio de Janeiro is a divided city. The rich beachside buildings cast a shadow over the poor and neglected favelas. A shadow that extends to its residents. In this ultimate VR experience, which combines 360°3D videos with fully interactive virtual environments, users will be plunged into a favela during a busy day. An unexpected shootout begins and they are forced to hide in a corner shop along with three local residents also seeking refuge. As tensions grow with sounds of gunshots approaching, they will interact with the characters and their environment, getting to know who they are and where they come from while hiding from the violence that slowly approaches. Users will be able to understand — through dive-in stereoscopic 360° documentary videos — the social and racial tensions faced regularly by these residents but also the sense of community and ever-growing affection that helps them overcome such trials. Amidst the vivid danger that progressively grows near, they will be brought closer together in a visceral and emotionally bonding first-person experience.

**PARTNERSHIPS SOUGHT**

To find co-productions, industry investors, distributors, film funds and financiers.

**PROJECT TYPE**

VR Documentary

**FORMAT / RUNTIME**

8K Stereoscopic 360-Degree Film and Interactive CGI and Environments / 15’

**LANGUAGE / LOCATION**

Portuguese / Rio de Janeiro, Brazil

**BUDGET / FINANCING IN PLACE**

€ 291,033,00 / € 96,824,70

**MAIN PRODUCTION COMPANY**

Luz Mágica Produções

**CO-PRODUCTION COMPANIES**

Sete Léguas Filmes, Coqueirão Pictures, Studio KwO

**CURRENT STATUS OF PROJECT**

Development

**PREVIOUS WORK TO BE PRESENTED**

*Reframe Iran (360 Short)*

**CREATIVE TEAM**

João Inada, Director

Raul Santiago, Thamyra Thâmara, Creative Producers

Francisco Almendra, DoP

Nelson Porto, Chief of Interactive Experience

Diogo Dahl, Carlos Diegues, Renata Almeida Magalhães, Luiz Borges, Executive Producers

**DIRECTOR’S STATEMENT**

As immersive filmmakers, we see VR as the next frontier of storytelling. Unlike traditional documentaries that show a world through a window, we want our viewers to jump through the window, becoming themselves the protagonists of our stories. They will transgress the role of witnesses and be able to interact with life-like surroundings and real-life characters, connecting to issues in a singular manner and feeling emotions on a sensorial level.

In this project, we want to push the boundaries of immersive documentaries by exploring the full potential of innovative technologies in regards to story design and narrative, blending formats — old and new — to enhance perspectives and perceptions, adapting techniques and styles that push the story forward in a bold new way while maintaining reporting rigor and ethics that are the benchmark for non-fiction stories. By seamlessly combining interactive scenarios with 360° videos and designing audio to conduct and dictate rhythm, we intend to demonstrate that documentary filmmaking is the tour-de-force of this new field of immersive media.

**PRODUCTION COMPANY PROFILE**

Luz Mágica was created in 1983 by internationally acclaimed film director Carlos Diegues (*Bye Bye Brasil*, *Orfeu*, *Um Trem para as Estrelas*), responsible for directing and producing some of the most important films in Brazilian history and co-founder of the Cinema Novo movement in the 60’s. In their vast portfolio, Luz Mágica has produced a series of feature films that were box office hits such as *Xica de Silva* and *God is Brazilian*, and has been acclaimed with awards in international festivals with films like *Maior Amordo Mundo* and *5 X Favela Agora por Nós Mesmos*.

**MAIN FILMOGRAPHY OF PRODUCER**

2006 *Cinema Novo* by Eryk Rocha, *Cannes 87 - Cannes Classics - Oeil d’or* - Best Documentary

2014 *O Brasil de Darcy Ribeiro* by Ana Maria Magalhães, *TAL (Televisión América Latina)* Prize - Best Documentary Series

2013 *Copa Uniao* by Diogo Dahl

**PARTNERSHIPS SOUGHT**

To find co-productions, industry investors, distributors, film funds and financiers.
PARTNERSHIPS SOUGHT
To find co-producers is the main form of direct financing, to expand and to exploit different options in diverse markets.

PROJECT TYPE
VR Fiction

FORMAT / RUNTIME
8K Stereoscopic 360° / 15’

LANGUAGE / LOCATION
English / Madrid, Spain

BUDGET / FINANCING IN PLACE
€ 360.525 / € 108.157

MAIN PRODUCTION COMPANY
GAZ VR

CURRENT STATUS OF PROJECT
Pre-production

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
Ceremony (360˚ Short)

CREATIVE TEAM
Nacho Vigalondo, Director
Eduardo Suarez, Producer
Rafael Celda, Executive Producer

DELEGATE PRODUCTION COMPANY
GAZ VR

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DIRECTOR’S BIOGRAPHY
Nacho Vigalondo was born in 1977 in Cabezón de la Sal, Cantabria, Spain. He is an actor, writer and director known for Timecrimes (2007), Extraterrestrial (2011) and Open Windows (2014). Vigalondo’s most recent film is Colossal, which he wrote and directed, and was premiered in 2016 in the US with great success. The film is a twist on the Kaiju genre and a homage to the Godzilla franchise.

LOG-LINE
Although the story takes place in the present-day, it is influenced by the horror story tradition, ironic and moralistic American terror comics of the 1950s as the legendary Tales of the Crypt or the feature film Creepshow, which served as a tribute to that gloomy universe full of macabre surprises, but also colourful, crazy and pop at its core.

SYNOPSIS
Peep Show has the vocation to be a story with a vintage and playful flavor, but in an unexpected context and a new language, as if in the 1960s you could have shot a horror movie to see with virtual reality glasses. Peep Show intends to tell a story with minimum complexity, an element associated with conventional short films, but at the same time, it squeezes the narrative possibilities of the 360° camera, among these, it converts the viewer’s point of view in a dramatic artefact.

DIRECTOR’S STATEMENT
The first time I outlined this project, I had in mind the possibility of shooting it with conventional cameras. At the time of writing the script, already with the VR format in mind I had to adapt transitions between scenes, and the geography of the staging. Not all stories ask for an adaptation to virtual reality. If I chose this story to be added to this project it is for several reasons:
- It’s a horror story, a genre that has already proved to adapt like none else to the possibility of making the viewer feel the physical proximity of threat. It can be the most sensorial of all, something that marries perfectly with the VR glasses and headphones.
- The horror stories that we are used to tend to be very linear, as well as making the viewer identify with a mute victim. This story has a more twisted strategy when showing its cards (we take time to discover its real genre), it also places the viewer in the role of a character who, from a certain point of view, is the villain of the story.
- One of the claims that predictably has gained more prominence when being adapted to virtual reality is the pornographic.

MAIN FILMOGRAPHY
OF PRODUCER
2018 El gran río by Rafael Celda
2017 Asignatura empatía (VR)
by Aitor Gutiérrez
2016 Ceremony (VR) by Nacho Vigalondo

PRODUCTION COMPANY PROFILE
GAZ VR is a production and creative studio of audiovisual content, graphic and 3D animation for virtual reality, a new communication media that manages to cross the screen and place the audience in the center of the action. GAZ VR is integrated by a team of multidisciplinary professionals, from different sectors (film, music production, television, communication, software development, graphic design and 3D animation) that put their experience at the service of a common dream: tell stories in a different way.

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Venice Production Bridge 2018

FRANCE, TAIWAN

THE ANDROID

GAËLLE MOURRE

DIRECTOR’S BIOGRAPHY

Gaëlle Mourre, a graduate of the London Film School, is a young director that has already won multiple awards. “As a french Londoner having lived in Singapore, NY and Madrid, I am always curious about perspectives and cultures. I have a soft spot for subverting expectations, lending a new perspective to otherwise ordinary subjects and exploring established themes through an unexpected metaphorical lens”.

LOG-LINE

A glimpse of a soul in a mechanical heart. The Android is a dark comedy set in a near future, but in a still very traditional and stiff Chinese culture. It explores the human nature through the relationships with human-like androids, each character reacting differently to that mirror that technology holds for us.

SYNOPSIS

In a sumptuous traditional Chinese hotel, an impressive wedding is about to take place. Mrs Song managed to find a good match for her daughter Zhen-Zhen: the heir of the rich Zhang family. Zhen-Zhen does not contradict her mother. Despite the cost, Mrs Song hires android guests who are similar to humans. For the bridesmaid, she chooses Ah-Hui, a new generation prototype. Trying to modify its behaviour, Mrs Song and later Zhen-Zhen mess with its parameters. The outcome for Ah-Hui is an identity crisis. The newly-aware android develop an emotional bond. The other guests of the wedding are all struggling with their own relationships to humans or androids alike. The best man considers them as sexual objects, whereas they are signs of wealth for the mother-in-law. Ting-ting, the bride’s best friend, also pressured by her parents to get married, hires an android to play her boyfriend.

DIRECTOR'S STATEMENT

The Android is a multi-segment narrative experience. It appears as a linear fiction to the viewer, but each viewer will see a different film. Based on the behaviour of each viewer in the 360° space, a decision engine will send them to follow a different character, living the same story of the wedding from a different perspective.

All 8 main characters live a different part of the story and meet in the same final epic scene. Introducing humanoid machines deceptively similar to human beings is a suitable set-up to question concepts such as identity, appearance and humanity. The presence of androids brings out the inner nature of each character. Some of them treat the machines as objects - objects of desire even - other treat them as humans or sub-humans. The script explores the different possibilities, the different human reactions, emotions and social paradoxes stemming from the very existence of those androids.

PARTNERSHIPS SOUGHT

To find investors, distribution and technical partners.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

360° 10’ / 240°

BASED ON

Free adaptation of the novel “Reflection in a Mechanical Eye”

CURRENT STATUS OF PROJECT

Post-production, 1st episode

CREATIVE TEAM

Gaëlle Mourre, Director

Francois Klein, Producer

Laura P Lee, Author

Estela Chen, Producer (Taiwan)

BUDGET / FINANCING IN PLACE

€ 240.000 / € 190.000

MAIN PRODUCTION COMPANY

Digital Rise - DVgroup

CO-PRODUCTION COMPANIES

Serendipity Films

PARTNERS ATTACHED

Kashshoum film festival

PRODUCTION COMPANY PROFILE

Francois Klein is a move producer specialized in new technologies and V3D content. In 2013, he gets into virtual reality and 360’ movies. In 2016, he joins DVgroup as V3D advisory producer for fiction and documentaries. He shares his knowledge in the first guideline book about VR production and creative process Réaliser un premier film en réalité virtuelle published in 2017.

The same year, he creates Digital Rise, a story lab dedicated to fiction projects in virtual reality and new storytelling forms.

MAIN FILMOGRAPHY

OF PRODUCER

2012 The Real Thing

by Benoît Felici,

Mathias Chlesebourg, New Images Festival - Best immersive content

2017 ALICE The virtual reality play

by Marie Jourdren, Mathias Chlesebourg (with D’Vgroup), multiple awards

2017 Being an astronaut by PELeGoff (with D’Vgroup), Huang-Yong Ping, EMPIRES 360°

2015 Vaudeville by Thomas Villetpoux

2012 Auguries of innocence

by Thomas Villetpoux

DELEGATE PRODUCTION COMPANY

Digital Rise

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**SYNOPSIS**

The Imaginary Friend tells the story of Daniel. He has a serious problem with distinguishing between what is real and what is not. Making him do and say things that are not socially accepted by his peers. This makes him feel lonely and isolated. Therefore he created you as his imaginary friend. At moments you might even feel responsible for him, since apparently because of you, he does things that cause him danger.

As a cinematic VR experience it explores the new relationship between the viewer and the story that arises in immersive media in a very clear manner. It makes the most out of being present in the story and the consequential altered sense of empathy that this feeling of presence can create. The Imaginary Friend is an accessible and heartfelt story about a boy learning to deal with being different.
A CITY OF FOXES

NIHAARIKA NEGI

DIRECTOR'S BIOGRAPHY
Nihaarika Negi is a multi-award winning actor, an immersive theatre and filmmaker and a screenwriter. She makes work that blends the cinematic and the theatrical, and places the audience at the center of the live experience.

Her work in theatre has been supported by the UK Arts Council and performed at many venues in the UK and India. Her films have been screened, and have received critical-acclaim and awards at many International film festivals. Through her work, she seeks to make space for celebrating diverse Indian voices in a sustainable global context.

LOG-LINE
An intimate and tender approach to immersive storytelling through VR that allows the audience to have an interactive encounter with a philosophical fox that questions what companionship means in times of loss.

SYNOPSIS
You - the audience member - enter. You put on a cloak and a VR headset and are transported into a desert land in India and its palaces from a fantastical time. You find yourself in the magical Royal Gardens. There you encounter a fox. He is dressed as a little boy. The fox is played by a performer who, through live-action motion-capture, appears to the audience as a fox in a live-rendered VR world.

He is the only surviving fox in a land that was once populated with them. In his last moments, he offers you his hand and asks you to take a walk with him. On this walk, through the answering and asking of questions you converse about childhood, companionship and loss. What does it mean to lose someone? Have you ever made anyone feel alone? The fox takes you into his broken home and asks if you would tuck him into bed one last time.

Would you sing him a song? Would you tell him a bedtime story?

Could you sing him a song? A City of Foxes allows you to share a moment of intimacy with a fox in a way that might not be possible in everyday life, that might not be possible without VR.

DIRECTOR'S STATEMENT
I've often wondered – when was the last time I spoke to someone in a way that really mattered? When was the last time I had a real conversation with someone outside of my social circle? Or inside it? I couldn't remember, so I decided to make space for answers to questions that never came. And I wondered, as a theatre-maker working across the UK and India – how could I open up that space for others? This position of enquiry led to a piece that I made in 2015 in Mumbai – titled 36 Questions in Proximity of a Conversation. It was based on a series of questions developed by sociologist Arthur Aron that when asked and answered, accelerated intimacy between strangers.

I began to wonder - what if these questions were asked to you by a fictional character from your childhood? What if this character was a fox - in a desert in India and its palaces from a fantastical time? What if this encounter allowed you to ask yourself that simple question that had the power to transform our minds as children – WHAT IF? A question filled with the possibility of magic.

A City of Foxes attempts to be such a piece. A piece that seeks to blur the lines between the real and the fictional.

MAIN FILMOGRAPHY

2013 Gulaabi Gang by Khushboo Ranka and Vinay Shukla, TIFF
2017 An Insignificant Man by Anand Gandhi, TIFF
2018 Ship of Theseus by Anand Gandhi, TIFF

PRODUCTION COMPANY PROFILE
United Reality creates premium, world class VR experiences with expertise from the world’s best talent which include filmmakers, writers, VFX artists, animators and designers. U.R has been consistently experimenting with the grammar of virtual reality with our in-house team and collaborators from different parts of the world. U.R believes in the dictum of creativity through collaboration and compassion.

Founded by Uday Dasari, a Mumbai based artist with a background in theatre, digital arts and A.I. He was instrumental in connecting the virtual reality ecosystem in India.

MAIN CONTACT PERSON
Ishita Gandhi

PROJECTIONS OF PRODUCER

2017 An Insignificant Man by Khushboo Ranka and Vinay Shukla, TIFF
2014 Gulaabi Gang (doc) by Nishthajain, Dubai IFF
2013 Ship of Theseus by Anand Gandhi, TIFF

PARTNERSHIPS SOUGHT
To find individual investors, grants.

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
CGI / 36'

LANGUAGE / LOCATION
English / US, India

BUDGET / FINANCING IN PLACE
€ 100,000 / € RA

CURRENT STATUS OF PROJECT
Prototyping

CREATIVE TEAM
Nihaarika Negi, Director
Ishita Gandhi, Uday Dasari, Producers

DELEGATE PRODUCTION COMPANY
United Reality

MAIN FILMOGRAPHY

2013 Ship of Theseus by Anand Gandhi, TIFF
In \textit{Lightspeed VR}, you are Alex, a Russian space-suit engineer from our time. You wake up inside a space suit, thrown out into space, all alone. A voice on the radio reaches you: it is TURMS, an artificial intelligence onboard a spaceship. TURMS explains that you are now in the 22nd century, a cosmic and inner personal scale, or in everyday reality. To achieve that goal, we use VR as the ultimate immersive tool, and the New Testament as an archetypal story, combining them into a therapy-like experience where the player starts as a “pale white dot” thrown into the immense starry void and completes his journey by realising how significant he is on both a cosmic and inner personal scale. We’re a team of sci-fi enthusiasts and film industry veterans trying to push the creative boundaries of popular science fiction in VR. We aim to marry highly dramatic narrative with ambitious and realistic execution. Our consulting partners are Energia (Russian spacecraft manufacturer) and Zvezda (Russian spacesuit manufacturer), and our main production partner is CGF, Russia’s leading visual effects studio for film productions.

\textbf{DIRECTOR’S STATEMENT} 

\textit{Lightspeed VR} is an artistic study of the man-versus-machine conflict. The actual human vs AI opposition is open for interpretation: one can see it as a man vs state machine conflict, the other as a deeply personal struggle with overwhelming circumstances. Our ultimate goal is to allow the player to rediscover their own humanity as the only true means of survival, either on a cosmic scale, or in everyday reality.

Can you survive? What is it to be human? Can you reveal the AI’s real aim and confront it? What does it mean to feel lonely when the fate of humanity depends on you? \textit{Lightspeed VR} asks you a lot of tough questions.

It’s an interactive sci-fi VR thriller based on a realistic spacewalk simulation.
PARTNERSHIPS SOUGHT
To find financing, co-production and distribution.

PROJECT TYPE
VR Fiction

FORMAT / RUNTIME
3D / 10'

LANGUAGE / LOCATION
English / China

BUDGET / FINANCING IN PLACE
€ 300,000 / € 100,000

MAIN PRODUCTION COMPANY
Vrition Film

CURRENT STATUS OF PROJECT
Development

PREVIOUS WORK TO BE PRESENTED ON FESTIVAL SCOPE
My Father’s Truck (Short)

CREATIVE TEAM
Mauricio Osaki, Director
Aihui Dong, Producer
Zimeng Yang, Tech Director
Wenxin Yang, Associate Producer

DELEGATE PRODUCTION COMPANY
VRision Film

MAIN CONTACT PERSON
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DIRECTOR’S BIOGRAPHY
Mauricio Osaki was born in Brazil, where he started his career directing short films and working in feature projects as assistant editor and post producer for major film companies. He is currently completing his MFA in Filmmaking at NYU Tisch. While at Tisch, Mauricio directed the award-winning film My Father’s Truck, which premiered at the 63rd Berlinale and was shortlisted for an Oscar. He currently lives in China where he is working on his NYU thesis, a micro-budget feature film to be shot in Beijing, while also developing the project The Paths of My Father to be shot in Vietnam.

LOG-LINE
An elderly self-retired vampire is forced back into business.

SYNOPSIS
Cassia is an elderly female self-retired vampire who a long time ago gave up her instincts and found comfort in a night shift job as a cleaner at a public hospital. There she can earn her bread and blood, not without the support of her only accomplice Samuel, a nurse in his sixties, who kindly takes care of patients left to die in the hospital.

Their relationship is symbiotic; where Samuel relieves patients from their final pain of death, Cassia uses it for her own survival, sucking their blood and releasing them from this life. Life literally turns upside-down, as Cassia spots a small cleaning robot, one of the austerity measures of the new management team who will be running the hospital. Cassia is being made redundant and fired. Cassia may be the only vampire who gave up that existence and doesn’t want to return to her old vampire life anymore. Vanity, Eternity, Cruelty and Self-indulgence are repulsive symptoms for her, but seeing herself unemployed and starving, she first tries to go back onto the streets without success, until she faces the inevitable; fight back for her job.

DIRECTOR’S STATEMENT
Deep Clot is a story I wrote a while ago when I became more interested in genre films and started to think what would happen with characters who do not really want to follow the genre pattern until it’s inevitable. So I came up with Cassia, a vampire who denies her instinct to the point where she has to choose between her life and her repressed instinct.

This year I had the chance for the first-time to direct a small VR project for Vrition in Beijing and I was faced with all the challenges to tell a narrative live action story in VR.

I believe that Deep Clot would be a very interesting concept to approach in VR narrative. It’s a unique universe populated by characters who move slowly into the darkness of the beginning.

PRODUCTION COMPANY PROFILE
Vrition Film is an international cinematic content production company, headquartered in Beijing, China, with an established branch in Bangkok, Thailand. Vrition Film, with the excellent characteristics of Internationalization, Internet, and Industrial, mainly focuses on feature film, VR film and web series and co-productions.

MAIN FILMOGRAPHY OF PRODUCER
2017 Detective (VR multi-player interactive film) Part 2, producer and creator, Beijing IFF
2017 Shiyuzhe (VR film) producer and director
2016 Da Vinci (VR interactive film) producer and creator, Golden Award - Hong Kong Advanced Imaging in Motion Award
2016 Detective (VR film) Part 1, director and producer, China Society of Motion Picture and TV Engineer Award, Best VR Feature Film, VRLET - Encounter FF (UK), Shanghai IFF

CHINA, BRAZIL

DEEP CLOT

MAURICIO OSAKI

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PARTNERSHIPS SOUGHT
To find co-producers, distribution and gear partnership.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
360 video / 15'

LANGUAGE / LOCATION
French / Paris

BUDGET / FINANCING IN PLACE
€ 350,000 / € 50,000

MAIN PRODUCTION COMPANY
Atlas V

CURRENT STATUS OF PROJECT
Development

PREVIOUS WORK TO BE PRESENTED
ON FESTIVAL SCOPE
El gaucho

CREATIVE TEAM
Andrés Jarach, Director
Arnaud Colinart, Producer
Pierre Zandrowicz, Creative producer

DELEGATE PRODUCTION COMPANY
Atlas V

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DIRECTOR’S BIOGRAPHY
Born in Buenos Aires, Argentina, Andrés Jarach is an award-winning filmmaker. He studied visual anthropology at the Ecole des Hautes Études en Sciences Sociales in Paris. Since 1998, Andrés directed more than twenty TV and online documentaries produced by French TV (Arte - France Télévisions). Currently, Andrés is also working on an interactive VR project about collective memories and archives, called Replay Memories (Camera Lucida, INA, Novelab), and a VR game, 1,2,3 Bruegel ( Arte, Camera Lucida) about Pieter Bruegel’s painting Kinderziepiele.

LOG-LINE
The untold story of one the most famous chefs in the world: Pierre Gagnaire.

SYNOPSIS
“In the beginning, everything merges in my head: my history, memories, the season, the place where we are, ingredients, textures, colours. Little by little, everything is set up, in a certain order. As I'm writing, and when I start cooking, my hands unfold the recipe as a running river. The gesture often leads the idea. But sometimes, barricades and obstacles occur. And I have to improvise and deal with it. At this instant, I know the dish will have something unique, close to emotion.”

Pierre takes us to organic fragments of life, through smells and flavours. Virtual reality uses the body of the spectator to discover the story around him. It obliges his senses. I'd like to create this kind of synesthesia that Pierre often told me about: create links between flavours and memories.

DIRECTOR’S STATEMENT
What is fascinating about making documentaries, are precisely those unexpected moments that happen on set - an “accident”, a disconcerting word, a twist that shakes up the story from the way we planned it from the beginning. Surprises bring to a documentary the most important thing a director can expect: its emotion.

The work of a documentary filmmaker consists in anticipating those surprises. Writing the film with them in mind, and not against them. I like it this way, knowing what we’re looking for and not being sure of what we’re going to find. This way of doing, made me come closer to Pierre, as he works in a similar way - he takes what he’s given to create sensations, unique moments, emotions. Destiny is not a movie about the backstage of a prestigious restaurant. Pierre wants to give himself and tell things he doesn’t often share - his successes, but also his failures. His desires, as well as his fears. He wants to get involved in this meeting with himself, with a man who spent most of his life seeking for and finally finding himself.

PRODUCTION COMPANY PROFILE
Atlas V is an immersive studio. The company, built with a team of VR pros / pioneers has one goal, plain and simple: a new form of storytelling. Original. Unheard of. Fascinating. Immersion is not a format, a gimmick, a bubble bath or a pipe dream: it is what we owe to the public. Atlas V’s work utilizes Augmented Reality, Virtual Reality, Mixed Reality allowing every spectator to dive into a new universe, all shapes and colors. Every project will have three outcomes: Individual digital viewing; Location-based entertainment; Amusement parks - with a scripted narrative.

MAIN FILMOGRAPHY
OF PRODUCER
2018 Vestige by Aaron Bradbury, Tribeca FF, Sheffield
2017 Battlescar by Nico Casavecchia and Martin Allais, Sundance FF, SXSW, Tribeca FF
2017 Sphere by Eliza McNitt, Sundance FF, SXSW, Tribeca FF

Andrés Jarach, Director
Arnaud Colinart, Producer
Pierre Zandrowicz, Creative producer

FRANCE
DESTINY
ANDRÉS JARACH

DELEGATE PRODUCTION COMPANY
Atlas V

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SYNOPSIS
“In the beginning, everything merges in my head: my history, memories, the season, the place where we are, ingredients, textures, colours. Little by little, everything is set up, in a certain order. As I’m writing, and when I start cooking, my hands unfold the recipe as a running river. The gesture often leads the idea. But sometimes, barricades and obstacles occur. And I have to improvise and deal with it. At this instant, I know the dish will have something unique, close to emotion.”

Pierre takes us to organic fragments of life, through smells and flavours. Virtual reality uses the body of the spectator to discover the story around him. It obliges his senses. I’d like to create this kind of synesthesia that Pierre often told me about: create links between flavours and memories.

DIRECTOR’S STATEMENT
What is fascinating about making documentaries, are precisely those unexpected moments that happen on set - an “accident”, a disconcerting word, a twist that shakes up the story from the way we planned it from the beginning. Surprises bring to a documentary the most important thing a director can expect: its emotion.

The work of a documentary filmmaker consists in anticipating those surprises. Writing the film with them in mind, and not against them. I like it this way, knowing what we’re looking for and not being sure of what we’re going to find. This way of doing, made me come closer to Pierre, as he works in a similar way - he takes what he’s given to create sensations, unique moments, emotions. Destiny is not a movie about the backstage of a prestigious restaurant. Pierre wants to give himself and tell things he doesn’t often share - his successes, but also his failures. His desires, as well as his fears. He wants to get involved in this meeting with himself, with a man who spent most of his life seeking for and finally finding himself.

PRODUCTION COMPANY PROFILE
Atlas V is an immersive studio. The company, built with a team of VR pros / pioneers has one goal, plain and simple: a new form of storytelling. Original. Unheard of. Fascinating. Immersion is not a format, a gimmick, a bubble bath or a pipe dream: it is what we owe to the public. Atlas V’s work utilizes Augmented Reality, Virtual Reality, Mixed Reality allowing every spectator to dive into a new universe, all shapes and colors. Every project will have three outcomes: Individual digital viewing; Location-based entertainment; Amusement parks - with a scripted narrative.

MAIN FILMOGRAPHY
OF PRODUCER
2018 Vestige by Aaron Bradbury, Tribeca FF, Sheffield
2017 Battlescar by Nico Casavecchia and Martin Allais, Sundance FF, SXSW, Tribeca FF
2017 Sphere by Eliza McNitt, Sundance FF, SXSW, Tribeca FF
10 years ago, and he now works as chief coordinator in a refugee shelter in the heart of Paris.

Mortaza’s story opens the view to the general refugee situation, from Mortaza’s perspective. Mortaza’s journey took place 10 years ago, and he now works as chief coordinator in a refugee shelter in the heart of Paris.

Mortaza’s story opens the view to the general refugee situation, and functions as a bridge connecting the situation of the migrant past and present in France and in the European Union.
GIULIA OLIVIERI

DIRECTOR’S BIOGRAPHY
Giulia Olivieri, born in Milan in 1990, is active as a director, producer and set designer. Her documentaries and VR experiences won several competitions and were shown on Italian television. Giulia is now part of La Bête, a Paris-based production company specializing in creative documentaries, where she develops her own projects and those of other international directors.

LOG-LINE
According to some Siberian shamans, the Afterworld is located underwater. All the diving birds, like cormorants, are therefore considered as messengers between the world of the living and the world of the dead. Psychopompos takes the user on a journey of dissolution and reconstitution of the Ego on the back of a giant bird that speaks and sings with the voice of a Mongolian throat singer.

SYNOPSIS
Psychopompos is a Greek word that literally means « guide of souls ». In the most various traditions around the world, the Psychopompos escort the dead to the Afterlife. They also introduce the soul of the newborn into the world. More generally, they are mediators between the conscious and the unconscious, and shamans act as psychopompos.

This VR experience proposes you to go on a journey from nonbeing to being on the back of a giant diving bird. First, we will be a soul lost among others in the water, where life originated and flourished at the beginning, and then we will find ourselves nested between two gigantic black wings taking us upwards. The story will take us along the emotional and visionary path of dissolution and reconstitution of the Ego described by the shamans, composed in a visually luxuriant universe, which will be fully computer generated.

The bird will speak to us and sing all along the way, in the guttural voice of Sainkho Namtchylak, one of the most famous artists of Mongolian polyphonic throat singing, who will create and perform a piece specifically for Psychopompos.

DIRECTOR’S STATEMENT
In the shamanic worldview, both beings and non-beings have a soul. This implies a respectful attitude towards the universe as a whole. This brought me to understand that it doesn’t matter what are your beliefs, this tradition is so organic that it raises basic questions that we all ask ourselves about the sense of human experience. For this reason and even though we are talking about a very specific culture, we believe that the concepts of harmony and interconnectedness of reality inherent to shamanic culture, are universally valuable and can be crucial to contemporary humans. Psychopompos will take the form of an individual VR experience, but we also plan to have a Dome 360 version, because we consider it particularly suited for a collective shared experience.

Psychopompos will be crafted in such a way as to induce a drifting meditative state. We are considering using a device to measure its effects on the user’s body and mind. This data will be printed out as a specific sheet for the user to take away as a recollection of the experience he has lived, and the emotional material that might have aroused will be collected through a specifically designed questionnaire.

PRODUCTION COMPANY PROFILE
La Bête is a Paris-based production company created by Fabrizio Polpettini and Pierre Malachin in April 2014, with the ambition of experimenting innovative forms in the field of documentary filmmaking through the production of films that blur the boundaries between cinema, television, new media and contemporary art.

MAIN FILMOGRAPHY
- 2018 Cartes Blanches (web-series) (documentary)
- 2016 The Challenge (documentary)
- 2016 Spiro Mirabilis (documentary)
- 2015 Iconis (documentary)
- 2016 In Praise of Nothing (documentary)
- 2015 Signs of Life (documentary)
- 2014 Icaros (documentary)
- 2013 The Challenge (documentary)
- 2012 The Challenge (documentary)
- 2011 Icaros (documentary)
- 2010 Signs of Life (documentary)
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- 1972 Signs of Life (documentary)
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