



VENICE GAP-FINANCING MARKET

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VENICE

PRODUCTION

BRIDGE



MOSTRA INTERNAZIONALE
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LA BIENNALE DI VENEZIA 2020

VENICE PRODUCTION BRIDGE

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LABIENNALE.ORG
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VENICE GAP-FINANCING MARKET

BOOK OF PROJECTS

FICTION AND DOCUMENTARY
FEATURE FILMS
AND VR IMMERSIVE
STORY PROJECTS

Co-funded by the
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MEDIA



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Venice Gap-Financing Market

Fiction and Documentary

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Festival Scope

The Book of Projects for 2020 has been edited using the information assembled by July 20th, 2020.

The Venice Production Bridge may not be held responsible for possible errors.

THE VENICE PRODUCTION BRIDGE WELCOMES THE 55 SELECTED TEAMS AND THEIR PROJECTS TO THE 7TH EDITION OF THE VENICE GAP-FINANCING MARKET.

Needless to say that 2020 has been a very difficult year due to the global Covid-19 pandemic. Our industry belongs to the ones which have been deeply touched by this disaster and we stand in support with everyone who has been personally affected.

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. This year it has a special role to contribute to the restart of cinema and VR worlds.

The **VGFM** is proud to present this year **28 Fiction and Documentary Projects** and **12 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 **12 VR Projects** developed this year by the 4th edition of the **Biennale College Cinema VR** and the **3 Fiction projects** developed by the 8th edition of the **Biennale College Cinema**.

We are thus particularly proud to highlight some of the projects from our previous editions, which have been selected for the **77th Venice International Film Festival**, *Quo Vadis, Aida* by Jasmila Zbanic (Venezia 77), *La Nuit De Rois* by Philippe Lacôte and *Guerra e Pace* by Massimo D'Anolfi and Martina Parenti (both Orizzonti), *Spaccapietre* by Gianluca and Massimiliano De Serio and *Saint Narcisse* by Bruce LaBruce (both in Giornate Degli Autori). During Berlinale 2020 the following, former VGFM projects were presented, *El Profugo* by Natalia Meta (competition), *Charlatan* by Agnieszka Holland (Special Gala), *Semina il vento* by Danilo Caputo (Panorama) and *Death of Nintendo* by Raya Martin (Generation).

Since the beginning it has been our constant wish to open the VGFM to all genres, to first-time directors as well as to established auteurs, to projects reflecting diverse stories and different budgets coming from all over the world.

With this edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as Steve McQueen, Emily Atef, Giulio Ricciarelli, Anita Rocha da Silveira, Clement Virgo, Marian Mathias, Natalia López, Ena Sendijarević, Pia Marais, Malek Bensmail, Myrsini Aristidou, Andrei Cretulescu and Lotfy Nathan to name but a few.

Among the VR Immersive Story Projects, which will be this year presented online, we are excited to have the new projects of creators such as Erfan Saadati, Zhi-Zhong Tang, Ioana Mischie, Amer Shomali, Hanna Västinsalo, Abdalsalam Alhaj, amongst many others.

We would like to express our deepest gratitude to **Creative Europe** and its **MEDIA** programme, for the continuous support they have been giving to the **VGFM** for 6 years now.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

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**FICTION
AND DOCUMENTARY
PROJECTS**

THE NETHERLANDS, BELGIUM, ITALY

A BEAUTIFUL IMPERFECTION

MICHIEL VAN ERP



DIRECTORS BIOGRAPHIES

Michiel van Erp is an acclaimed and award-winning documentary filmmaker, who more recently started directing fiction. His TV series *Ramses* (2014), received the Prix Europa and an Emmy Award. In 2018, his first feature film *Niemand in de Stad (Open Seas)* received two Dutch Golden Calfs at the Netherlands Film Festival.

Creative director is renowned photographer Erwin Olaf. His bold and provocative work has earned commissions from institutions as Louis Vuitton, Vogue and the Rijksmuseum. His work, including short films and multimedia projects, were screened in exhibitions all around the world.

LOG-LINE

Based on true facts, *A Beautiful Imperfection* tells the empowering story of Lucia, Giacomo Casanova's first and greatest love, who leaves Italy for Amsterdam, after her face has been disfigured by smallpox. 16 years later, when she has reinvented herself as a veiled courtesan known by the name of Galathée, they meet again. Without revealing her true identity and face, Lucia and Giacomo become lovers once again. Does Lucia dare to unveil herself and turn her weakness into her strength so she can be truly free in the face of her great love?

SYNOPSIS

Amsterdam, 1758. Lucia, a renowned veiled courtesan known as Galathée, recognizes a diplomat as her first love Giacomo Casanova. Without revealing her true identity and face, she learns how he distrusts women because he was betrayed and abandoned by his first love – Lucia.

Italy, 1742. Lucia and Giacomo meet at an estate in Pasiano and fall in love instantly. When one side of Lucia's face is completely deformed by smallpox, she decides to leave the estate and Giacomo - who is on his way to marry her - since she believes her disfigurement would be a too heavy burden for both their love and his career. As an outcast in the Italian countryside, Lucia reinvents herself through the 'femmes savants' and socialite Venice. In the narrow-minded and secular Amsterdam, she rises to one of the most renowned courtesans, using her deformity to her advantage.

Amsterdam, 1758. Lucia reveals herself to Giacomo to let him understand her true reason for leaving him and more importantly, to start the next chapter of her life by embracing her body and face and turning her weakness into a strength. She does so and leaves for America, unveiled, with her patron Jamieson and Giacomo's unborn child.

GOALS AT GAP-FINANCING MARKET

To meet in person with potential distributors, television-broadcasters and international sales agents in order to close the financing later this year

PROJECT TYPE

Fiction

BASED ON

In Lucia's Eyes by Arthur Japin

FORMAT / RUNTIME

HD / 120'

LANGUAGE / LOCATION

English / Veneto region, Venice, Amsterdam and Dutch countryside

BUDGET / FINANCING IN PLACE

€ 4.952.296 / € 3.777.296

MAIN PRODUCTION COMPANY

Kaap Holland Film

CO-PRODUCTION COMPANIES

Eyeworks Film & TV Drama, Kino Produzioni

PARTNERS ATTACHED

Netherlands Filmfund, CoBO Fund
AVROTROS (Dutch tv-broadcaster)
Paradiso Films (Benelux distributor),
Flanders Audiovisual Fund (VAF)

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Michiel van Erp, *Director*
Erwin Olaf, *Creative Director*
Arthur Japin, *Writer*
Maarten Swart, *Producer*

DELEGATE PRODUCTION COMPANY

Kaap Holland Film

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Michiel van Erp,
Director



Erwin Olaf,
Creative Director



Maarten Swart,
Producer

DIRECTOR'S STATEMENT

Never once in our personal lives, nor during our careers as photographer/filmmaker, have we been quite as captivated by both the subject matter and the overwhelming visual approach of a book. 'In Lucia's Eyes' encompasses everything we feel that a film should express and visualize. The passionate history of the life and love of a main character who is the exception to the rule. A woman, who literally gets damaged and turns into a pariah. But who then manages to turn her deformity into an advantage and fights her way up. It fascinates us and we are moved by this bittersweet love story in which one, after many years, is reunited with the love of their life, but ultimately chooses peace and security, because the reality of the great love would be too heavy and unmanageable. I think it's sad, but also a sign of wisdom. Visuality and sensuality will be very important elements in this film. We consider ourselves lucky that we can work on this film together. We share a fascination for people who deviate from the norm, the underdog. Erwin will give the film a unique visual style, while Michiel will be focussing on authentic acting. We will be a perfect team together!

PRODUCTION COMPANY PROFILE

Kaap Holland Film is an independent Dutch production company founded by producer Maarten Swart and consists of a team of passionate professionals that strive to bring high quality and daring projects to wide audiences. Kaap Holland Film has a solid track-record for genre films and crossover films with international appeal. We work very closely together with a great deal of experienced and emerging talents – both on and off screen – in various structures and collaborations in order to do what we love best: to create and produce films for audiences in The Netherlands and around the world.

MAIN FILMOGRAPHY OF PRODUCER

2020 Zee van Tijd (Sea of Time) by Theu Boermans (in post-production)

2019 The Goldfinch by John Crowley (co-producer)

2018 Bon Bini Holland 2 by Jon Karthaus

2017 Ron Goossens, Low Budget Stuntman by Steffen Haars and Flip van der Kuil

2017 Le Fidèle by Michaël Roskam (co-producer)

2017 Dunkirk by Christopher Nolan (co-producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Niemand in de Stad (Open Seas)

FRANCE, FINLAND, GERMANY

A GIRL'S ROOM

AINO SUNI



DIRECTOR'S BIOGRAPHY

Aino Suni is one of the most promising Scandinavian directors of her generation. Her short films *Turnaround* and *Wolf Carver* were selected in major film festivals such as Clermont-Ferrand and Sarajevo and were broadcasted on Canal+, RTI and YLE. Her documentary film *Never Again*, about the female rap artist Mercedes Bentso, premiered in 2018. The same year, her debut feature film project

A Girl's Room was selected at EAVE and received the Eurimages coproduction development award at Baltic Event. Aino is a Berlinale Talents alumni. She's also a member of the European Women's Audiovisual Network (EWA).

LOG-LINE

A Girl's Room is a psychological thriller about a Nordic hip-hop teen who enters into a power game with her new stepsister, a charismatic French ballet dancer.

SYNOPSIS

Elina, a 17-year old aspiring rapper, is forced to leave her home country of Finland and move to the South of France when her mother finds a French boyfriend. She is immediately drawn to her new stepsister Sofia, 18, a charismatic ballet dancer who leads a double life full of boys and drugs. Soon, Elina and Sofia's friendship turns into a power game with toxic consequences...

GOALS AT GAP-FINANCING MARKET

Main territories still open. Willing to meet TV buyers, sales agents, French and foreign distributors. Also considering equity to close our financing.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

4K / 110'

BASED ON

Original Idea

LANGUAGE / LOCATION

French / Nice, Cannes, Helsinki, Hamburg

BUDGET / FINANCING IN PLACE

€ 2.200.000 / € 1.700.000

MAIN PRODUCTION COMPANY

Adastra Films

CO-PRODUCTION COMPANIES

Oma Inge Film, MADE

CURRENT STATUS OF PROJECT

Shooting in September 2020

CREATIVE TEAM

Aino Suni, *Director and Writer*

Carmen Kassovitz, Camille, Mehdi Nebbou,

Chilla, Juliette Gernez, Elsi Sloan, Julia

Strowski, Samuel Le Bihan, *Main Cast*

Sébastien Aubert, Frauke Kolbmüller,

Ilona Tolmunen, *Producers*

Kerttu Hakkarainen, *DoP*

Carlotta Kittel, *Editor*

Marine Galliano, *Costume Designer*

JB Dunckel (AIR), *Composer*

DELEGATE PRODUCTION COMPANY

Adastra Films

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Aino Suni,
Director and Writer



Tigrane Minassian,
Producer



Sébastien Aubert,
Producer

DIRECTOR'S STATEMENT

It feels as if friendship between girls is the most intimate, dependent relationship there is: it's like a marriage. Sometimes the line between friendship and romantic love even gets blurry. I've had such intense friendships where one has all the power and the other has none. I've been the underdog, the one who bargains for affection and tries to please. But I've also been the one who holds all the cards and used my position in a cruel way.

Elements of danger will hold the audience's breath. How far will Elina go? Like trapped in a spider's web, Elina falls in a spiral of obsession, from which she is not able to escape. This thriller links together different worlds, seemingly contradictory: the hip-hop street vibe contrasts with Sofia's bourgeois lifestyle, while classical ballet, with its rigorous approach, is opposed to a seedy and dangerous night life.

My cinematic approach is strongly based on Elina's point of view. We hear and see the world through her emotions, but Sofia quickly becomes her sole focus and reason to live. We are invited on a journey into Sofia's mysterious world, juxtaposed with the immaculate daytime universe of ballet.

PRODUCTION COMPANY PROFILE

Founded in 2008 by Sébastien Aubert and David Guiraud, Adastra Films is a French production company based in Cannes. It produced the French-Georgian drama *Brides* (awarded at Berlinale 2014), the US thriller *The Strange Ones* (awarded at SXSW 2017) and 16 short films, including 4 selections at Sundance and a program of shorts broadcasted on Netflix. As of today, Adastra Films has received over 300 awards worldwide, including "Best Emerging Producer" by France Televisions. It is also part of the "Future Leaders in Production" of Screen Daily during the 68th Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2020 Domingo by Raul L. Echeverria (in post-production)

2019 The Climb by Michael Covino (Line Producer)

2017 The Strange Ones by Christopher Radcliff and Lauren Wolkstein

2014 Brides by Tinatin Kajrishvili

2014 Jonathan's Chest (Short) by Chris Radcliff

2011 Deux Inconnus (Short) by Christopher Radcliff and Lauren Wolkstein

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Turnaround
Wolf Carver

JAPAN, GERMANY

A PICTURE BOOK

TOMOKO KANA



DIRECTOR'S BIOGRAPHY

Born in Tokyo, she appeared in a TV documentary by Hirokazu Koreeda at the age of 19 and decided to pursue a career in film world. After working as a news director at Japan's TV broadcaster NHK, she became independent. In 2007 her first narrative screenplay *Two by the River* won Sundance/ NHK International Filmmakers Award at Sundance Film Festival. In 2009 she won the Asia Cinema Fund Asian Network of Documentary Award at Busan International Film Festival for her third film *Beautiful Islands* (Executive producer Koreeda Hirokazu). In 2016 *A Lullaby Under the Nuclear Sky* participated numerous film festivals and opened in theaters through out Japan. *The Two Directors: A Flame in Silence* was world premiered as part of BIFF 20th anniversary special series.

LOG-LINE

A miraculous true story of women whose lives changed forever after the Fukushima and Chernobyl incidents. "My daughter's picture book pushed my back.", after learning the true story behind a picture book and the girl in the book who lives in Germany, Satoko's journey begins with an ending she never imagined.

SYNOPSIS

Satoko is a 32-year-old mother living in a small town. Every night she reads her 4-year-old daughter a picture book, "Nina's Apple Tree". Satoko's peaceful life changes after a strong earthquake and a nuclear accident. Soon after giving birth to her second child, she finds out her breast milk is contaminated with radiation.

She secretly tells her grandmother about her worries but she passes away the following month. She leaves Satoko a letter. "I was also exposed to radiation in Nagasaki when I was a child. I haven't told this to anyone. If you want to protect your children, do all you can do." Satoko later learns that "Nina's Apple Tree" is based on a true story about the Chernobyl accident. Satoko and her journalist friend Yuki travel to Germany to meet Nina.

Nina recovered from thyroid cancer. She then moved to Germany and started working for a natural energy company founded by mothers who were concerned about children's health after the nuclear accident. At the end of her trip, Nina takes Satoko and Yuki to Wunderland Kalkar – an amusement park which was originally a nuclear power site but was never completed. Satoko gains courage, and makes a big decision before returning to Japan.

GOALS AT GAP-FINANCING MARKET

To find a co-producer and financiers in EU nations to fill in the production budget gap, as well as expanding the creative input.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 90'

BASED ON

True Story

LANGUAGE / LOCATION

Japanese, German, English / Japan, Germany

BUDGET / FINANCING IN PLACE

€ 447.200 / € 313.040

MAIN PRODUCTION COMPANY

Horizon Features Co., Ltd.

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Tomoko Kana, *Director and Writer*

Mari Mukai, *Producer*

DELEGATE PRODUCTION COMPANY

Horizon Features Co., Ltd.

MAIN CONTACT PERSON

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Tomoko Kana,
Director and Writer



Mari Mukai,
Producer

DIRECTOR'S STATEMENT

I've been searching for light. Ever since that moment of the Fukushima nuclear accident. Not knowing I was pregnant, I went into the coverage of the site because I happened to be born on the same day as the Fukushima Nuclear Power Plant, and felt I had a responsibility to face the accident. I can't forget what I saw there. Since that day, I have been looking for a light that will lead me to a real closure. The first part of the story is based on stories told by more than 200 mothers I interviewed. To protect children, they stepped forward with the determination to give up their job, hometown, and even their husbands. The main character Satoko is drawn with profiles of all the mothers I met. The style of the work will be a mixture of documentary and drama, with casting of real life people and actors. The lighting is controlled impressively in two parts. In the first half of the series, I will emphasize the shading to symbolize the Japanese people at the time of the loss of electricity and prosperity, and in the German part, I will induce the light of salvation.

PRODUCTION COMPANY PROFILE

Horizon Features Co., Ltd. was founded in 2006 and has been producing and creating award winning feature documentary films and TV programs. The company has sold films to many territories including China's CCTV. In 2009 *Beautiful Islands* (Executive Producer Hirokazu Koreeda) won Asian Cinema Fund AND Award at BIFF and opened in theaters in USA, Korea and Japan. International co-production with Korea's KBS, *The Two Directors: A Flame in Silence* was world premiered at BIFF 2015 as part of the festival's 20th anniversary special series *The Power of Asian Cinema*.

MAIN FILMOGRAPHY OF PRODUCER

2019 *A Story on the Shore* by Tomoko Kana

2014 *A Lullaby Under the Nuclear Sky* by Tomoko Kana

2015 *The Two Directors: A Flame in Silence* by Tomoko Kana

2009 *Beautiful Islands* by Kana Tomoko

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Beautiful Islands

ITALY

AMATE SPONDE BELOVED SHORES

EGIDIO ERONICO



DIRECTOR'S BIOGRAPHY

Born in Rome in 1955, Egidio Eronico worked as an architect until 1994. He made his debut in 1982 as director and over the years he participated with his films in numerous festivals, including Turin, Locarno, Pesaro, Annecy, Venice, Berlinale, Moscow and many others around the globe. Egidio has directed more than 15 features and documentaries during his career. Among them *Nessuno mi troverà* - *Majorana Memorandum* and *My Father* - *Rua Alguem*, 5555.

LOG-LINE

Amate Sponde is a visual poem about Italy. The film casts a glance on the life of the country, from cultural and environmental heritage to economy and industry. Images and music proceed in a continuum, where the alternation of extremely diverse scenes represent the possible biography of a nation.

SYNOPSIS

Amate Sponde is a survey of our country, Italy, through images and music only. From geography and environment to economy and industry, from housing and demography to anthropology and culture. The film displays a domestic atlas of much loved, yet lost, wonders and places. The daily life of people caught in between the glorious past, and the apparent stagnation of the present. In a narrative structure composed solely of images and music, without words and apparently also without a plot, the film returns to the nature of cinema itself by focusing on the expressive powers of photography in motion and montage. It is a Grand Tour for modern times: from the Alps to Sicily, examining scenery, activities, people and stories to reflect on the geographical, social and cultural identity of a nation. From the dizzying height of the sky to the closeness of a portrait, from the exploding energy of an orchestra to the chords of a solo piano, *Amate Sponde* catches Italy as it looks nowadays. A country, in spite of everything, in continuous transformation, suspended between the old and the new and the increasingly arduous intent to safeguard its own ethos.

GOALS AT GAP-FINANCING MARKET

To secure gap finance through international co-productions, international pre-sales. Engage new financiers in the distribution strategy.

PROJECT TYPE

Documentary

FORMAT / RUNTIME

4K HDR / 80'

BASED ON

Original Idea

LANGUAGE / LOCATION

Italian / The film is shot in 18 regions throughout Italy

BUDGET / FINANCING IN PLACE

€ 844.561.46 / € 595.754.03

MAIN PRODUCTION COMPANY

EiE film

CO-PRODUCTION COMPANIES

Schiccheria Production

PARTNERS ATTACHED

Istituto Luce-Cinecittà

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Egidio Eronico, *Director*

Alessandro Carroli, Leonardo Baraldi, *Producers*

Sara Purgatorio, *DoP*

Vittorio Cosma, *Composer*

DELEGATE PRODUCTION COMPANY

EiE film

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Egidio Eronico,
Director



Alessandro Carroli,
Producer



Leonardo Baraldi,
Producer

DIRECTOR'S STATEMENT

Amate Sponde's idea comes from the desire and the need to use cinematographic images to describe the current physiognomy of Italy. The role of the music can be considered central or, even better, symbiotic, as it is closely connected to the act of creating images. The film structure could be compared to a musical suite. It begins naturally, with a prelude followed by a series of different movements. From the natural and morphological features of the territory to industrial and manufacturing activities. From agricultural districts to great urban centres. From land consumption and exploitation of the environment to projects intended to safeguard the country's ecosystems. From the most advanced frontiers of research to the old and new experiences of collective living. Our objective, or ambition, is to reclaim a civil identity that is not separated from the physical environment which has generated and shaped it over time. The important thing is not really trying to understand but trying to feel who we are, where we are and what we don't want to lose.

PRODUCTION COMPANY PROFILE

Established in 2007, EiE film is an independent company based in Turin, Italy, always oriented towards the international market. For the first seven years of its activity, the company has been mainly devoted to the field of creative documentary, developing a strong network of worldwide partners and a specific expertise in co-production mechanisms. With the new acquisition, in January 2015, the horizon of EiE film was widely expanded opening to the production of serial content for television.

MAIN FILMOGRAPHY OF PRODUCER

2019 Umberto B. by Francesco Amato (co-producer)

2016 Funne. Sea Dreaming Girls by Katia Bernardi (co-producer)

2016 Hold me Tight(s) by Nicola Contini (co-producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Nessuno mi troverà - Majorana Memorandum

FRANCE, GERMANY, TUNISIA

BOUAZIZI

LOTFY NATHAN



DIRECTOR'S BIOGRAPHY

Lotfy Nathan's first feature film, the documentary *12 O'Clock Boys*, for which he was awarded the HBO Prize 'Emerging Artists', has been selected in more than 50 international festivals, including SXSW and Sundance LA. *12 O'Clock Boys* has been optioned by Will Smith's company, Oberbrook Entertainment, for a fiction film adaptation. In 2015, Lotfy Nathan was a member of the Cinereach Foundation's residency program for directors. He currently works on developing his first fiction feature film, *Bouazizi*, for which he took part in the 2016 Sundance Institute Screenwriters Lab.

LOG-LINE

Bouazizi's story is a portrait of the fall of a man. His tragedy is inevitable-it lies in his naive hope, pitted against the corruption and destitution that surrounds him. His act of self-immolation, born out of personal despair, becomes the ultimate political catalyst.

SYNOPSIS

Mohamed Tarek Bouazizi, a young 25-year old Tunisian, only aspires to live a simple life. He sells fruits on markets to provide for his family, whose survival rests on his shoulders. Every day he is in the streets selling fruits, an ordeal that is punctuated by the hide-and-seek game with corrupt and violent police officers.

Hopeful for a better future, Tarek works hard, and invests his savings in a van that will allow him to improve his lot. His efforts, however, will only result in his gradual abasement at the hands of rotten institutions and of an indifferent society.

In background, the clamor of the rebellion against the state's oppression is resonating. Activists are mobilizing against the corruption of the regime. Under the influence of his friends, Tarek becomes aware of society's failings, and realizes the injustice of his powerlessness.

Faced with the inescapable reality of the denial of his existence, Bouazizi takes the momentous decision to immolate himself in front of the Governorate.

There was born the Arab Spring, and the wave of political change it heralds, which will prove to bring hope as well as disappointment and despair in Northern Africa and in the Middle East.

GOALS AT GAP-FINANCING MARKET

To find additional partners, eg. coproducers, distributors for pre-sales, or foreign national funds.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

35 mm / 90'

BASED ON

Original Idea

LANGUAGE / LOCATION

Arabic / Tunisia

BUDGET / FINANCING IN PLACE

€ 1.005.195 / € 740.360,37

MAIN PRODUCTION COMPANY

Cinenovo

CO-PRODUCTION COMPANIES

Detail Film, Cinetelefilms, Anonymous Content, Spacemakers, Summertime, MacPac Entertainment

PARTNERS ATTACHED

Film Constellation, Arte / ZDF, Cinereach

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Lotfy Nathan, *Director and Writer*
Julie Viez, *Main Producer*

DELEGATE PRODUCTION COMPANY

Cinenovo

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Lotfy Nathan
Writer-Director



Julie Viez
Producer

DIRECTOR'S STATEMENT

Bouazizi's story is a simple, tragic parable. My aim is to present a character who is not heroic; he was an everyman, a relatively obscure, apolitical person. But, in his character, we have an incredible, contemporary picture, full of humanity and irony, of an individual who becomes politicized, and embodies the intangible matter that spurs revolution. His story reveals the human, existential conflict that is born out of the wrongs of society and which grows and festers in an individual, and yielded events that were massive in scope. There is a core existential struggle here that we can convey in Tarek's story which is paralleled all over the world. This anti-hero is one that today's audience understands, and in Tarek's story we have it in a real-life character with an incredibly unique setting. The vérité, immersive approach here is what will make this startlingly real and powerful.

PRODUCTION COMPANY PROFILE

Cinenovo was created in 2012 by Julie Viez. Driven by a commitment to high-quality art-house cinema, Cinenovo aims to discover new international talent whose cinema transcends cultural boundaries and whose stories speak to a global audience. Hailing from a rich background in international and independent film production, Julie believes talent shouldn't be bounded by borders. Last year, Cinenovo shot *La Salamandre*, the debut feature of Alex Carvalho.

MAIN FILMOGRAPHY OF PRODUCER

2020 *La Salamandre* by Alex Carvalho

2018 *M* by Yolande Zauberman

2018 *Knife+Heart* by Yann Gonzalez

2018 *Long Day's Journey into Night* by Bi Gan

2017 *Kings* by Deniz Gamze Ergüven

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

12 O'Clock Boys

CANADA

BROTHER

CLEMENT VIRGO



DIRECTOR'S BIOGRAPHY

Clement Virgo is one of Canada's foremost film directors. TV directing credits include *Empire*, *The Wire* and OWN network series *Greenleaf* (2017), where he also served as Executive Producer with Oprah Winfrey. In 2015, he directed and co-wrote the miniseries adaptation of Lawrence Hill's *The Book of Negroes*. Virgo's features *Poor Boy's Game* (2007) and *Lie with Me* (2005) each premiered at top tier festivals and sold in over 30 territories. His debut film, *Rude*, premiered at Cannes, was named Best Canadian Feature Film at TIFF 1995 and was a part of Locarno's 2019 Black Light Retrospective.

LOG-LINE

Propelled by the pulsing beats of Toronto's distinct hip hop scene, *Brother* is the compelling story of Francis and Michael as they mature into young men. Francis dreams of a future in music. Michael's dreams are of Aisha, the smartest girl in their school whose own eyes are firmly set on a life elsewhere. But their bright hopes are irrevocably thwarted by a tragic shooting. Suffocating suspicions follow in the aftermath leaving their protective mother, Ruth, emotionally gutted. But the hopes of the brothers are kept alive in the music that emerges from the tragedy.

SYNOPSIS

Brother crafts a heartbreaking story about the profound love that exists between brothers, and the senseless loss of lives cut short with the shot of a gun. Michael and Francis are Trinidadian immigrants raised by their single mother, Ruth, who works triple shifts to keep them going. She raised her boys so that they might fulfill the elusive promise of success of their adopted home. Coming of age in The Park, a cluster of concrete towers on the edge of Toronto, Francis is a rambunctious, extroverted, loving son. Michael is younger, sensitive and internal. As they mature they battle careless prejudices, society's low expectations, and the conflicting high hopes of Ruth. Fed up with constraints, Francis moves out leaving Ruth devastated and thrusting reticent Michael into a role of leadership at home. But the bright hopes of Francis, Michael and their friend, Aisha, are irrevocably thwarted by a tragic shooting. Suffocating police suspicion follows, leaving Ruth emotionally gutted, broken down and empty. When the death of her father prompts Aisha to return to The Park 10 years later, she reconnects with Michael and they re-enter the tragic moment when life changed for all of them.

GOALS AT GAP-FINANCING MARKET

To connect with creative and financial partners to solidify the final financing; to identify European broadcasters and distributors.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD Digital / 100'

BASED ON

Brother by David Chariandy

LANGUAGE / LOCATION

English / Canada (Toronto)

BUDGET / FINANCING IN PLACE

€ 4.502.021 / €3.227.514

MAIN PRODUCTION COMPANY

Conquering Lion Pictures

CO-PRODUCTION COMPANIES

Hawkeye Pictures

PARTNERS ATTACHED

BRON Studios, Elevation Pictures, Telefilm Canada, ON Creates

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Clement Virgo, *Writer and Director*
Damon D'Oliveira, *Main Producer*
Aeschylus Poulos, *Producer*
Sonya Di Rienzo, *Producer*

DELEGATE PRODUCTION COMPANY

Conquering Lion Pictures

MAIN CONTACT PERSON

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Clement Virgo,
Writer and Director



Damon D'Oliveira,
Producer

DIRECTOR'S STATEMENT

Brother is a poignant story of immigrant struggle highlighting the universal desire for social mobility. The story of Michael and Francis takes place in a West Indian immigrant household in a low-income housing complex in Scarborough in the early 90's. Having grown up a decade earlier and a few miles away, it was easy for me to identify with these young men and their world.

Like Michael and Francis, I was raised by a disciplinarian single mom who spent most of her waking hours working menial jobs in far corners of the city. And like them, I came of age in a world where young black masculinity is seen as an offense. I grew up questioning how you come to understand yourself, when the world expects you to be a criminal just because you're black? How do you come to know your own emotions, when you're expected to have none? How do you transcend the prejudices and expectations that confront you daily?

The themes in *Brother* look at growing up with a certain gaze upon you, and being made to feel uncomfortable in the city in which you've always lived. These are themes not only of decades past, but of today, and not only ones that relate to young black men, but to all of us.

PRODUCTION COMPANY PROFILE

Conquering Lion Pictures is a dynamic production company under the leadership of Damon D'Oliveira and Clement Virgo. In 2015, CLP produced the award-winning miniseries, *The Book Of Negroes*, which was nominated for 2 U.S. Critics Choice Television Awards and was a finalist for the 2016 Peabody Awards. Their feature films have premiered at top tier festivals, including Cannes, Berlin and TIFF. CLP is currently financing their next feature and have a number of innovative TV projects in development with HBO, ITV/Circle of Confusion and Higher Ground Productions.

MAIN FILMOGRAPHY OF PRODUCER

2019 *The Rest of Us* by Aisling Chin-Yee (feature)

2018 *The Grizzlies* by Miranda de Pencier (feature)

2015 *The Book of Negroes* by Clement Virgo (mini-series)

2014 *Ce Qu'on a/What we Have* by Maxime Desmons (feature)

2005 *Lie with Me* by Clement Virgo (feature)

1995 *Rude* by Clement Virgo (feature)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Rude

RUSSIA

КАПИТАН ВОЛКОНОГОВ БЕЖАЛ *CAPTAIN VOLKONOGOV ESCAPED*

NATASHA MERKULOVA, ALEKSEY CHUPOV



DIRECTORS BIOGRAPHIES

Natasha Merkulova and Aleksey Chupov are an extraordinary writing/directing tandem. Their first joint film, *Intimate Parts*, received the Best Debut award at the Kinotavr Festival 2013. The second feature film *The Man Who Surprised Everyone*, was selected for the Orizzonti Competition of the 75th Venice International Film Festival and won the Best Actress Award. Together they co-wrote box office and award-winning hits: fantasy project *Gogol* and the space blockbuster *Salyut-7*. In 2020, the new project of the writing/directing tandem, the game-changing action thriller series *Call Center*.

LOG-LINE

Fedor Volkonogov, NKVD Captain infamous for torturing innocent people in Stalin-era USSR, foresees that he is about to be persecuted by colleagues. During the attempt to flee he is stricken by the redemption insight to be fulfilled before his hunters get him not to become the prey themselves.

SYNOPSIS

Leningrad, USSR, 1938: the era of political persecutions and absolute fear. The Captain of the National Security Service Fedor Volkonogov (32) is famous for successes in getting confessions from the innocent "enemies of the State" through tortures with subsequent execution. But the moment comes for the system to turn the eye on its soldiers. Volkonogov's supervisor commits suicide. Fedor foresees his own arrest and flees, thus becoming "the enemy" hunted by the colleagues. Lucky to receive regular clothes, the Captain is looking to shelter in town. At night, hungry and scared, Fedor is stricken by the insight that he has one day to live followed by eternal torments. But if the Captain is to repent and one innocent soul is to forgive him, the executioner will be blessed with the chance of redemption. Fedor steals the file with the names of his victims and sets on the mission to find their relatives and ask for forgiveness. The Captain visits a chain of scared families who have renounced their loved ones, trust no one and are not ready to listen to Volkonogov. This route becomes the pre-death repentance for the executor, the attempt to redeem his sins and the chance to make a good deed.

GOALS AT GAP-FINANCING MARKET

To find co-producers for post-production, world-sales agent, partners in pre-sales including distributors, platforms, broadcasters.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital / 105'

BASED ON

Original Idea

LANGUAGE / LOCATION

Russian / Russia (Saint Petersburg, Moscow)

BUDGET / FINANCING IN PLACE

€ 1.627.349 / €1.137.500

MAIN PRODUCTION COMPANY

Lookfilm

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Natasha Merkulova, Aleksey Chupov, *Directors and writers*
Yuriy Borisov, Timofey Tribuntsev, Aleksandr Yatsenko, *Main Cast*
Valeriy Fedorovich, Evgeniy Nikishov, Aleksandr Plotnikov, *Producers*
Nadezhda Zaionchkovska, *Co-Production Executive*
Mart Taniel, *DoP*
Sergey Fevralev, *Production designer*
Nadezhda Vasilieva, *Costume designer*
Stanislav Krechkov, *Sound*

DELEGATE PRODUCTION COMPANY

Lookfilm

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Natasha Merkulova, Aleksey Chupov,
Directors



Valeriy Fedorovich, Evgeniy Nikishov,
Producers



Aleksandr Plotnikov,
Producer



Nadezhda Zaionchkovska,
Co-Production Executive

DIRECTOR'S STATEMENT

The main message of the film is that even a repentant executioner has no place in Heaven. In Russia several generations have been traumatized by fear after decades of repressions with the bloodiest period of 1937-1938. Our parents remembered it, passed on the fear, but we do not want to live with it. We are telling a story of two worlds: the first world focuses on the authorities (NKVD) and the second as a mirror centers on the families of repressed victims. The line between two worlds is almost invisible: the idea is to shoot the NKVD episodes as a paradise full of sunlight and to convey the fragility of the mirror world through the artistic means. This is not a historical movie; we would like to create a special world. The year of the Great Terror 1938 will be indicated only on gigantic blimp that travels from scene to scene and explodes at the climax. We do not want to dress people exclusively in 30's fashion. In creating our world, we want to emphasize the universality of dictatorship, violence and pressure. The strong Captain realizes he is not untouchable, feels fragile, scared and repents. This is a story of a repentant executioner on the mission to earn access to eternal paradise.

PRODUCTION COMPANY PROFILE

Lookfilm is a Russian film company that produces series, feature and short films. The company was founded in 2014 and has successfully cooperated with the biggest Russian TV channels. More than twenty TV series, five feature films and 10 short films were produced by the studio. The projects were awarded by Russian and international festivals including *The Hope Factory* by Natalia Meshchaninova (Rotterdam 2014), *General*, *The Dejan Stanic* by Bakur Bakuradze (Locarno 2017) *An Ordinary Woman* by Boris Khlebnikov (Best Actress Prize at Séries Mania International Festival 2018).

MAIN FILMOGRAPHY OF PRODUCER

2018 *An Ordinary Woman* by Boris Khlebnikov
2016 *Sticky Notes* by Amanda Sharp
2016 *Dream Fish* by Anton Bilzho
2015 *General*, *The I Dejan Stanic* by Bakur Bakuradze
2014 *The Hope Factory* by Nataliya Meshchaninova
2013 *Intimate Parts* by Aleksey Chupov and Natasha Merkulova

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Man Who Surprised Everyone

RUSSIA, SLOVENIA, TURKEY

ПРОДУКТЫ 24 CONVENIENCE STORE

MICHAEL BORODIN



DIRECTOR'S BIOGRAPHY

Michael Borodin was born in a town near Tashkent in 1987. After graduating from university, he moved to Moscow where at first, he led the life of an illegal immigrant. He worked as a delivery guy and an odd-job worker, but finally got the chance to pursue his passion in film and entered the film school of Alexander Mitta in Moscow. Michael then continued to produce and direct commercials and music videos and opened his own production company Sneg. In 2018 his short *Normal* was selected for the main competition of La Semaine de la Critique - Cannes Film Festival.

LOG-LINE

Convenience Store is a personal, intimate story about being a mother and a woman under unbearable circumstance of modern slavery.

SYNOPSIS

What could be more natural than dropping by a local convenience store after work? There are plenty of them in Moscow suburbia — tiny spaces, hidden in the basements of ugly concrete buildings. Almost all the employees there are illegal immigrants from Central Asia. Busy local residents never really know and hardly care what kind of life those people have. *Convenience Store* is a story about modern slavery exposed to thousands of indifferent witnesses. Its main character, Mukhabbat, lives and struggles in a typical around-the-clock shop. Along with the others she has to work unpaid, is not allowed to step outside and suffers from unceasing cruelty. Mukhabbat rebels when the owner of the store takes her newborn son from her. Overcoming despair and fear Mukhabbat wins back her freedom, but because of this, she has to leave Russia. Back home in Uzbekistan, Mukhabbat starts fighting to get her child back at any cost. Along her way she faces dramatic challenges dealing with pain, loss and horrible compromises.

GOALS AT GAP-FINANCING MARKET

To find co-production partners and sales agents.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

4:3 / approx. 120'

BASED ON

True story

LANGUAGE / LOCATION

Russia, Uzbek / Russia, Uzbekistan

BUDGET / FINANCING IN PLACE

€ 600.000 / € 490.000

MAIN PRODUCTION COMPANY

Metrafilms (Russia)

CO-PRODUCTION COMPANIES

Perfo (Slovenia), Karma Film (Turkey)

PARTNERS ATTACHED

Project supported by the Ministry of Culture of Russia

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Michael Borodin, *Director*
Artem Vasilyev, Asya Pavlovskaya, Julia Shaginurova, *Producers*
Ales Pavlin, Andrej Stritof, Diloy Gulun, *Co-Producers*
Zukhara Naruzbayeva, Saule Zhaksylykkyzy, Tolibzhon Suleimanov, *Main Cast*
Katya Smolina, *DoP*
Vlad Ogay, *Production Designer*
Olga Chelyapova, *Costumes*
Igor Glaydkiy, *Sound*

DELEGATE PRODUCTION COMPANY

Metrafilms

MAIN CONTACT PERSON

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Michael Borodin,
Director



Artem Vasilyev,
Producer



Asya Pavlovskaya,
Producer

DIRECTOR'S STATEMENT

The story of Mukhabbat takes us into the hell of modern slavery. We see the circumstances that force people to become slaves and look in the eyes of those who consider themselves entitled to own others. The body is one of the main themes of the film. This is a delicate topic that requires a subtle approach, so many moments will remain behind the scenes or will be shown through other heroes. The contemplative nature of a camera that dispassionately follows the heroes will contrast with a bright and rich, almost decorative background and create a hybrid of fiction and fact. The 4:3 format will create a claustrophobic feeling and add to our concentration on the main character. I will deliberately break the genre in the middle of the film to reflect the freedom gained by the heroine through the imaginary road movie in her homeland — which is as imaginary as the genre substitution. Though the film speaks about contemporary global issues, it is a personal, intimate story about a woman, a mother, about justice and dreams. Since this story is based on true events, it is important for me to convey an honest narrative and to fully experience this world together with the audience.

PRODUCTION COMPANY PROFILE

Metrafilms was founded in 1993 by Artem Vasilyev. Today Metrafilms is one of Russia's top independent film companies, specializing in development and production of independent feature films, author-driven series and documentaries. Films produced by Metrafilms have received numerous awards at the most prestigious international film festivals and have been distributed in Russian and worldwide by key distributors.

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Dorm* by Roman Vasyanov
2018 *The Humorist* by Michael Idov,
2018 *Dovlatov* by Alexey German Jr.
2018 *Anna's War* by Aleksey Fedorchenko
2015 *Under Electric Clouds* by Alexey German Jr.
2008 *Paper Soldier* by Alexey German Jr.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Registration
Normal

ROMANIA, FRANCE

FAUNUL *THE FAUN*

AUGUSTO ZANOVELLO



DIRECTOR'S BIOGRAPHY

Augusto Zanollo has been working in different animation studios as animator, layout and story-boarder. He made several series and short films including *Women's Letters* in 2013, who won more than 30 awards & was selected in 105 festivals. He is also a screenwriter for film and television and regularly works at the Gobelins. In June 2015 he set up with Joachim Hérissé a company - Komadoli Studio -, an animation company specializing in stop-motion animation & production company.

LOG-LINE

1918, French trench line. Soldier Andre Musil deserts to search for his beloved twin sister Fernande, who suddenly stopped writing. She's a dancer at Les Ballets Russes. But when Andre arrives in Paris, he finds out she's vanished after crossing paths with a man named Lucien Guillet, aka Landru.

SYNOPSIS

The story unfolds mostly in Paris, away from the front, and is about ballet dance, twinning, transsexuality and crime established as a daily outcome during wartime. It brings in real characters like Landru, the ladies' killer, and Nijinski the dancer and choreographer, in a historical fiction. André's character is loosely based on Paul Grappe, a travestite deserter during WW1. Fernande is loosely based on Fernande Segret, Landru's mistress, the only woman besides his wife that he was seeing on a regular basis with no intention of robbing or killing her. Soldier André Musil deserts from the front to search for Fernande, his vanished twin sister. He's in love with her. In order to hide from the police and to be able to really start looking for her, he takes her identity, her clothes and appearance. After his investigation's events and encounters, he ends up replacing her for good, including in her job as a ballerina. When he finally finds out she's been murdered, he totally gives up his maleness to embody her definitely, so that she lives on.

GOALS AT GAP-FINANCING MARKET

To find third co-producer partner, world sales agent, other financing sources such as music and cross-media funds

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Stop motion, 3D, archive footage / 78'

BASED ON

Original Idea

LANGUAGE / LOCATION

French / Romania, France

BUDGET / FINANCING IN PLACE

€ 719.473,68 / €519.473,68

MAIN PRODUCTION COMPANY

Aparte Film

CO-PRODUCTION COMPANIES

Komadoli Studio

PARTNERS ATTACHED

Romanian CNC, Media Development

CURRENT STATUS OF PROJECT

Final stage of development

CREATIVE TEAM

Augusto Zanolello, *Director and Writer*

Jean-Charles Finck, *Writer*

Anca Damian, *Main Producer*

DELEGATE PRODUCTION COMPANY

Aparte Film

MAIN CONTACT PERSON

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Augusto Zanolello,
Director



Anca Damian,
Producer

DIRECTOR'S STATEMENT

Encouraged by the success of our short film *Women's Letters* (many awards from juries of professionals and from the public, large broadcasting on international festivals and on France 2 channel, illustrated book release, exhibition of the film's puppets at the Ministère de la Culture in Paris, contribution to "Entre les lignes" exhibition at Musée des Lettres et Manuscrits organized by Jean-Pierre Guéno who wrote "Paroles de Poilus"), we'd like to prolong the adventure and develop more widely the universe we created. We planned right from the beginning that the short would be a kind of rehearsal for a full length feature film, also a technical test, that thanks to the working team was conclusive. A short seemed the right format to set out the poetic idea of the letters that heal, but beyond that idea we already thought that the universe deserved to unfold on a larger format. We actually still have many things we want to express on the subject, the era and through the plastic and narrative process of the stop-motion animation of a cardboard and paper universe.

PRODUCTION COMPANY PROFILE

Aparte was created as an art-film company. Aparte's stated goal is to bring important themes & stories to the attention of the audience in a provocative & appealing way from the artistic point of view. We consider that our goal has been accomplished so far, considering that all our productions have had an international festival circuit, being premiered in A class film festivals & having been distributed worldwide. Another main focus of our company's activity is making successful co-productions.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Marona's Fantastic Tale* by Anca Damian

2018 *The Call* by Anca Damian

2018 *Moon Hotel Kabul* by Anca Damian

2015 *The Magic Mountain* by Anca Damian

2011 *Crulic - The Path To Beyond* by Anca Damian

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Women's Letters

ITALY, FRANCE

IL LEGIONARIO *THE LEGIONNAIRE*

HLEB PAPOU



DIRECTOR'S BIOGRAPHY

Hleb Papou was born in Belarus in 1991 and has lived in Italy since 2003. In 2013 his first film short *The Red Forest* was chosen at the Short Film Corner in Cannes. His graduation short film *The Legionnaire* was chosen by the Venice Film Festival International Film Critics' Week in 2017 and by Karlovy Vary Film Festival Future Frames section in 2018. In 2017 along with his two co-writers, he won the Mutti Prize promoted by Cineteca di Bologna with his short film subject *The Interpreter*. *The Legionnaire* is his debut feature film.

LOG-LINE

Daniel is a policeman of African origin with the mobile task force in Rome. He has to evict 150 families from a building they occupied. One of them is his own.

SYNOPSIS

You may choose to ignore it, but right now in Rome, there's a battle raging. Thousands of desperate people are forced to occupy empty buildings in order to have a roof over their heads. The police are entrusted with the responsibility of upholding the law and stopping this from happening. Daniel, born in Rome of African parents, grew up in an occupied building. Many years ago, he decided to leave and make a life for himself but now he is forced to go back only this time, as a policeman with the mobile task force. His job is to evict the building where his mother, Hope, and his brother, Jamal, still live. In fact, his brother has become the leader of the occupiers and Daniel, a cop among occupiers or an occupier among cops, must choose: remain faithful to his police corps or save his family from eviction.

GOALS AT GAP-FINANCING MARKET

To find partners interested to co-finance through distribution deals, specifically distributors, sales agents, broadcasters.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 100'

BASED ON

The Legionnaire (short) by the same team

LANGUAGE / LOCATION

Italian / Rome, Lazio

BUDGET / FINANCING IN PLACE

€ 1.380.031/ € 1.018.079

MAIN PRODUCTION COMPANY

Clemart

CO-PRODUCTION COMPANIES

Mact Productions

PARTNERS ATTACHED

Italian Ministry of Culture,
Lazio Region, Rai Cinema

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Hleb Papou, *Director*

Giuseppe Brigante, Emanuele Mochi,

Hleb Papou, *Writers*

Gabriella Buontempo, Massimo Martino, *Main Producers*

Antoine de Clermont-Tonnerre, *Co-producer*

Daniela Masciale, *Development Producer*

Germano Gentile,

Francesco Acquaroli, *Main Cast*

Giuseppe Maio, *DoP*

DELEGATE PRODUCTION COMPANY

Clemart

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Hleb Papou,
Director



Gabriella Buontempo,,
Co-producer



Daniela Masciale,
Development Producer

DIRECTOR'S STATEMENT

The film originates from a very strong need: to tell about today's multicultural Italy and the generation of new Italians, children of immigrants born and raised in the country. My goal is to explore this theme through two brothers who are second generation Italians of African origin. On one hand there's Daniel, a policeman at the First Squad Department of Rome, on the other there's his brother Jamal, an occupant fighting for the right to have a roof over his head. The idea came from an image that occurred to me back in 2014: a black Italian policeman in one of the toughest departments of the police, a young man who claims the right to be a cop, against all stereotypes. Starting from this image the film evolves and tells a further story: the ancient question of the housing emergency in Rome, little known but very controversial. The Legionnaire is a dramatic and action film, aiming to tell the open wounds of today's Italy. I am not interested in Italy of postcards or crime, already widely narrated. What I would like to tell is a country full of contradictions, where more than 800.000 children of immigrants represent a new chapter of self-determination and rights.

PRODUCTION COMPANY PROFILE

Clemart was founded in 1997. It originally began as an advertising company and then got into production of television and film projects. Producers Massimo Martino and Gabriella Buontempo joined forces coming from different and complementary backgrounds. Massimo Martino is an executive producer with well-established experience in television and film; Gabriella Buontempo is a producer with high artistic and literary culture, gained while studying at the Tisch School of the Arts, New York.

MAIN FILMOGRAPHY OF PRODUCER**TV series:**

2020 Il Commissario Ricciardi

by Alessandro D'Alatri

2018 I bastardi di Pizzofalcone 2

by Alessandro D'Alatri

2017 I bastardi di Pizzofalcone 1

by Carlo Carlei

feature films:

2011 The Missing Piece by Giovanni

Piperno

2008 Amore che vieni, amore che vai

by Daniele Costantini

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Legionnaire

CYPRUS, GREECE, FRANCE, GERMANY

IRIS

MYRSINI ARISTIDOU



DIRECTOR'S BIOGRAPHY

Born and raised in Limassol, Cyprus, Myrsini Aristidou graduated with an MFA in Film Directing from NYU Tisch School of the Arts in 2017, and holds a BFA in Film and History of Art from Pratt Institute in New York. Her latest short film *Aria* (2017) premiered at the 74th Venice FF, while her previous short film *Semele* (2015) won multiple awards worldwide, including the Berlinale Generation Kplus Special Jury Prize. Myrsini was a Spring 2017 fellow in the Cannes Cinéfondation Residence and has also received support through the TIFF Talent Lab, Berlinale Talents, and the Torino Script Lab.

LOG-LINE

When Iris gets caught skipping school and the headmaster can't reach her mother, away for work, he calls her estranged father. As Aris claims the kid isn't his problem, Iris, shaken, decides to go find him.

SYNOPSIS

It's right before Christmas in Limassol, Cyprus, and with her mother away for work, Iris (13) spends most of her days with her best friend Danae (17), skipping school or hanging out with the boys at the forgotten shipyard. When she gets caught skipping school and the headmaster cannot reach her mother, he calls her estranged father, who claims the kid isn't his problem. Shaken, Iris decides to go find him. Aris, a private detective, has long avoided to have anything to do with her, but he seems to appreciate her help in the adultery case he is currently working on. As they follow a man around town, Iris begins to question the complexity of love and family. Day by day, especially after she records a video likely to help Aris wrap his case, her expectations grow and she is confident that he will attend her parent- teacher meeting at school. But when Aris doesn't show up, Iris realizes she'd better not rely on anyone else than herself.

GOALS AT GAP-FINANCING MARKET

To meet sales agents, distributors and equity financiers. Financing to be closed by June 2021 for shooting end of 2021.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

Greek / Cyprus

BUDGET / FINANCING IN PLACE

€1.156.188/ €502.080

MAIN PRODUCTION COMPANY

Filmblades Ltd.

CO-PRODUCTION COMPANIES

1.61 Films, The Living, Graal S.A., Road Movies GmbH

PARTNERS ATTACHED

Cypriot Ministry of Education and Culture, CNC

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Myrsini Aristidou, *Director*
Pepe Avila del Pino, *DoP*
Monica Nicolaidou, Konstantina Stavrianou, Léa Germain, *Producers*

DELEGATE PRODUCTION COMPANY

The Living

MAIN CONTACT PERSON

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Myrsini Aristidou,
Director



Nathalie Dennes,
Producer

DIRECTOR'S STATEMENT

As human beings, we are all in a constant search for something or someone to believe in, especially in today's world, witnessing the fragility of our planet and becoming even more aware of our own destruction, we beg for that 'unknown' to save us, incapable to see that we are the only ones to save ourselves. When Iris' estranged father avoids all responsibility towards his daughter, Iris is suddenly confronted with this long-hidden reality of abandonment, and the profound human need to feel 'looked out for'. Beyond a parent and child relationship, I am interested in the relationship of love between two souls. Using the archetypes of a father and a daughter, I seek to explore the emotional needs that inevitably appear in any adult romantic relationship, and I would like to question what it is to care. There are certain feelings and behaviors between the two characters that are universal : Iris' desire to feel acknowledged and loved by her father - her determination to understand his behavior; Aris' own frustration, being incapable to provide for her and express his feelings - while simultaneously for the first time becoming aware of his daughter's needs, and acting like a father.

PRODUCTION COMPANY PROFILE

The Living is a Paris-based production company founded in 2017 by Nathalie Dennes, who previously managed productions for mk2 and CG Cinema. *Due West* by Alice Douard, the first short film produced by the company, was awarded the Unifrance 2019 Special Jury Prize and the company currently develops a slate of projects across all genres and formats, including *Iris* by Myrsini Aristidou that was awarded a Special Mention of the Jury at Thessaloniki's 2019 IFF. Nathalie is an associate producer of *The Truth*, by Hirokazu Kore-Eda, a member of the EAVE network and a Berlinale Talents alumni 2020.

MAIN FILMOGRAPHY OF PRODUCER

2010 *The Truth* by Hirokazu Kore-Eda

2019 *Due West* by Alice Douard

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Semele

Aria

ROMANIA

JEUX SANS FRONTIERES *GAMES WITHOUT FRONTIERS*

ANDREI CRETULESCU



DIRECTOR'S BIOGRAPHY

Born in 1974 in Romania, Andrei Cretulescu is a former film critic and creative producer for HBO Romania. After launching Kinosseur Productions in 2011, he directed several short films including *Kowalski* (2014), a 17-minute short film with continuous dialogue and a zero camera movement, shot in one take, and *Ramona* (2015), which won the Canal+ award in Cannes, a Gothic, choreographic, seventies-inspired genre film without dialogue, led by an explosive blond heroine. His first feature film, *Charleston* (2017), premiered in Locarno's Main Competition and was presented in many other film festivals.

LOG-LINE

A traditional annual holiday among ten friends turns deadly when they become prisoners in a remote cabin, during a terrible snow storm, and the possible victims of a saboteur.

SYNOPSIS

Jeux Sans Frontieres is the story of ten longtime friends spending a weekend up in the mountains, at a remote cabin in the woods, during a heavy snowstorm. The year is 2000. Their holiday is, in fact, a game of recreating a retro holiday from more than two decades ago, when their lives didn't revolve around jobs and kids and they didn't completely depend on technology. However, unbeknownst to nine of them, one member of the group has decided to turn their amiable gathering into a game of cat and mouse: left without food (someone has taken everything they had) and without heat (someone has tampered with the stove) and unable to reach the outside world, the group soon drops all pretense of civility. It is just a matter of time before some of them are the victims of weird accidents or they turn against each other in search of the unknown saboteur. And, to make matters even worse, the storm outside grows bigger and bigger and there's a pack of wolves roaming nearby. It becomes evident that they are now playing a different kind of game and that by the end of the weekend, there will be blood. In a game without frontiers, no one stands a chance.

GOALS AT GAP-FINANCING MARKET

To find co-producers and financial partners, as well as a sales agent.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

16mm & digital / 90'

LANGUAGE / LOCATION

Romanian, English / Romania

BUDGET / FINANCING IN PLACE

€ 900.000 / € 630.000

MAIN PRODUCTION COMPANY

Kinosseur

CO-PRODUCTION COMPANIES

Digital Cube

CURRENT STATUS OF PROJECT

2nd draft script, casting and location scouting

CREATIVE TEAM

Andrei Cretulescu, *Director and Writer*

Serban Pavlu, Emilian Oprea,

Ana Ularu Rodica Lazar, *Main cast*

Codruta Cretulescu,

Cristian Nicolescu, *Producers*

Andrei Butica, *DoP*

Catalin Cristutiu, *Editing*

Malina Ionescu, *Production*

and Costume Designer

Marius Leftarache, *Sound*

DELEGATE PRODUCTION COMPANY

Digital Cube

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Andrei Cretulescu,
Director and Writer



Cristian Nicolescu,
Producer

DIRECTOR'S STATEMENT

"Eternally victorious in a struggle in which the winners are the ones who lose." The last sentence of the first chapter of a book that marked me in the 80's — "The Magus," by John Fowles. And one of the possible starting points for this nostalgic, violent story, which I have been thinking of for years, and which I have finally transformed into a screenplay. Of course, there are other more or less obvious cinematic and literary influences, as well, from Agatha Christie's *And Then There Were None* to a Romanian cult classic by novelist Constantin Chirita, *Ciresarii (The Kids on Cherry-tree Street)*, from John Carpenter to Lars Von Trier, and from the Nordic films to the South Korean thrillers, in which it rarely happens what you would expect to happen. Built as a half whodunit-slasher, half psychological thriller- survival story, *Jeux Sans Frontieres* invites you on a journey into the heart of darkness, a journey that paints a rather somber picture of human nature, much in accordance with the dark times we are living in today.

PRODUCTION COMPANY PROFILE

Kinosseur Productions is a Bucharest based production company founded by Andrei Cretulescu and Codruta Cretulescu in 2011. They have produced a series of short films including *Bad Penny* (2013) and *Kowalski* (2014), winner of the Best Short Award in Zagreb Film Festival and *Ramona* (2015), which won the Canal+ award in Cannes, and played in more than 30 of the most prestigious international film festivals, including New York, Telluride, Chicago, Namur, Sarajevo, etc. In 2017, the company served as associate producer on Andrei Cretulescu's first feature, *Charleston* (2017), which premiered in Locarno.

MAIN FILMOGRAPHY OF PRODUCER

Cristian Nicolescu, producer:

2021 Quo Vadis, Aida? by Jasmila Zbanic

2021 Nowhere Special by Uberto Pasolini

2019 Jesus Shows You the Way to the Highway by Miguel Llanso

2018 A Shelter among the Clouds by Robert Budina

2018 Donbass by Sergei Loznitsa

2017 Charleston by Andrei Cretulescu

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Ramona
Kowalski

ITALY, GERMANY

LA GUARDIA *THE GUARD*

GIULIO RICCIARELLI



DIRECTOR'S BIOGRAPHY

Giulio Ricciarelli was born in Milan in 1965 and began his career as a stage actor. He also starred in many TV roles and in feature films.

In 2000 he founded the Naked Eye film-production. Next to his activity as producer, Ricciarelli also works as a director. After three awarded shortfilms, he directed *The Labyrinth of Lies*, his feature film debut as director and scriptwriter, nominated for EFA and representing Germany at the Oscars. *La Guardia* will be his second feature film.

LOG-LINE

A tale of female solidarity and complicity that goes beyond prejudices.

SYNOPSIS

Sara (37) became a policewoman almost by accident. Her real love was playing basketball, and becoming a cop was just a way of making it possible, but over time she ended up wearing the uniform for real. Her peace of mind is shattered when she is transferred somewhere she'd never have gone by choice: the Turin CPR (ex CIE), a special prison for illegal immigrants. In the CPR, her racism intensifies, and her reaction is to turn a blind eye to the abuses she witnesses. Sara feels trapped at home and at work, imprisoned in an existence she no longer recognises. Until her prejudices collide with something she'd never have imagined: the generosity of Nadira, a young Syrian inmate who saves her life. The unexpected and secret complicity that develops between them leads to Sara becoming the custodian of a secret, and after Nadira's violent death, Sara is the only one upon whom Amina – Nadira's 7-year-old daughter – can count. To save Amina, Sara must find the courage to break the law and undertake a dangerous journey to Germany with the little girl.

GOALS AT GAP-FINANCING MARKET

To close the gap-financing of 25% of the total budget. Equities, private investors and a third co-producer.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 100'

BASED ON

Original Idea

LANGUAGE / LOCATION

Italian, German / Torino, South Tirol, Berlin

BUDGET / FINANCING IN PLACE

€ 1.910.000 / € 1.440.000

MAIN PRODUCTION COMPANY

La Sarraz Pictures Srl

CO-PRODUCTION COMPANIES

Heimat Film

PARTNERS ATTACHED

Rai Cinema, Idm, Film Commission Torino Piemonte, Ffa, Mibact

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Giulio Ricciarelli, *Director and Co-Writer*

Alessandro Borrelli, *Producer*

Fabrizio Bozzetti, *Writer*

Bettina Brokemper, *Producer*

Jasmine Trinca and Julia Jentsch,

Main Cast

Giorgio Barullo, *Production designer*

Andrea Martens, *Editor*

DELEGATE PRODUCTION COMPANY

La Sarraz Pictures Srl

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Giulio Ricciarelli,
Director and Co-Writer



Alessandro Borrelli,
Producer

DIRECTOR'S STATEMENT

I've always been attracted to stories of migration and how they affect everyone's lives – in part because of my personal background, having being born in Milan but growing up in Germany, an Italian for the Germans and a German for the Italians. This is also why I had for some time been searching for a story which would allow me to combine Germany and Italy. *The Guard* seemed perfect to me.

A path linking Italy and Germany, a change in nation which is almost a genre trespass - from a prison drama to a road movie. A shift which will also be emphasised in the direction. Sara will take a journey first of all for herself, as a reaction and a refusal to just sit and watch with indifference. A journey which will be developed, as regards to the direction, by creating the utmost empathy between this character and the audience, who will thus be called to question their own beliefs and to take sides, just like her. An empathy which I believe to be essential, to ensure the full success of the film and make it powerful, appealing and moving for a wide international audience.

PRODUCTION COMPANY PROFILE

La Sarraz Pictures was set up in 2004 by Alessandro Borrelli. In 16 years the film company produced 23 feature films (19 creative documentaries and 4 fiction) and 4 animated short films. Alessandro Borrelli is a member of European Film Promotion ("Producer on the move", Cannes 2012) and EFA voting member. He was also ACE alumni in 2011. Since 2010, the company started the branch of distribution with the name La Sarraz Distribuzione. Last two feature produced are *The Stonebreaker* (fiction) and *The Moment Of Transition* (documentary).

MAIN FILMOGRAPHY OF PRODUCER**2020 Spaccapietre (Una Promessa)**

by Gianluca De Serio and Massimiliano De Serio

2020 Il momento di passaggio

(The Moment Of Transition) by Chiara Marotta (doc.)

2019 At The Matiné by Giangiacomo De Stefano (doc)

2019 Dimmi chi sono (Sarita) by Sergio Basso

2018 La nostra storia (Our story)

by Lorenzo Latrofa

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Labyrinth Of Lies

ITALY, SWITZERLAND

L'ETÀ DELL'INNOCENZA *THE AGE OF INNOCENCE*

ENRICO MAISTO



DIRECTOR'S BIOGRAPHY

Enrico Maisto was born in Milan in 1988. In 2014 his first feature documentary film, *Comandante*, was selected for the Milan Film Festival where it won the Premio Aprile. In 2015 he won the Premio Solinas for documentaries with *The Call*, written with Valentina Cicogna. This was produced by Start and Rai Cinema. *The Call* was selected in competition at IDFA, it won the prize "Best Mid- Length Documentary" at HotDocs 2018 and the Audience Award at 58th Festival dei Popoli.

LOG-LINE

The Age of Innocence is the story of a sentimental education: a son facing the parting from his mother and trying to build a path to adulthood. In an age of eternally adolescent children and aging parents, the director digs into his own intimacy and rethinks the bond with his mother.

SYNOPSIS

The courtroom is deserted. In the distance, a tiny character is trying to line up symmetrically the huge chairs. It's President Anna Conforti. It has been a few days since she pronounced the last verdict of her life as a judge. Anna is my mother. Since I was a child, the feeling that there was no little secret that "the president of the court" would not have discovered, has led me to deny her any access to my emotions. Everything she has ever known about me, she had to guess it from the movies I've started making since I was a little kid. Now that she's retiring the fear of my mother getting old without ever really knowing anything about me, pushes me to film her. But an unexpected event disrupts the balance. My mother undergoes surgery for breast cancer. Her wish to know me, to know that I am capable of being happy, gets stronger, and so does my need to fulfill it. The beginning of my first important relationship is the chance to try and open up, coming out from that comfort zone behind the camera where I've been hiding since I was a child. *The Age of Innocence* is the story of a sentimental education told through my subjective camera.

GOALS AT GAP-FINANCING MARKET

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

PROJECT TYPE

Documentary

FORMAT / RUNTIME

Digital, colour / 90'

BASED ON

Original Idea

LANGUAGE / LOCATION

Italian / Italy, Canada, USA, UK, Cuba

BUDGET / FINANCING IN PLACE

€ 218.388 / € 159.500

MAIN PRODUCTION COMPANY

Start

CO-PRODUCTION COMPANIES

Ventura Film

PARTNERS ATTACHED

Rai Cinema, Taskovski Films

CURRENT STATUS OF PROJECT

Completed principal photography, editing

CREATIVE TEAM

Enrico Maisto, *Director*

Enrico Maisto, Chiara Brambilla, *Writers*

Riccardo Annoni, *Main Producer*

Elda Guidinetti, *Producer*

Davide Minotti, *Editing*

Sara Fgaier, *Editing supervisor*

Massimo Mariani, *Sound*

Thierry Garrel, *Production Consultant*

DELEGATE PRODUCTION COMPANY

Start

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Enrico Maisto,
Director



Riccardo Annoni,
Main Producer



Elda Guidinetti,
Producer

DIRECTOR'S STATEMENT

Starting with the purpose of documenting my mother's last trial, soon I realize that my filmic desire is driven by something else. Filming my mother in this transitional phase marked by her retirement, implies my own need to process the shock of the time that passes by, suddenly affecting some moments of our lives. My mother's retirement and her condition are showing me sheer evidence: she is getting older and I am drifting away from her, although our relationship has never grown and I never let her really know me. Since I was a kid, my parents have had to get used to cinema in the house. This generates a unique effect of full transparency of the medium, also from the viewer's perspective. I will try to film my mother like she's a ghost, turning her into memory ahead of time, with the consistency of a mirage, to both exorcise her demise and capture her presence. As if, by flirting with the fear of my parents getting old, with the ghost of disease and death, I tried to lean out over the abyss, to try to find my own way to adulthood.

PRODUCTION COMPANY PROFILE

Start is an independent production company founded in Milan by Riccardo Annoni. Start has been collaborating for years with a group of young authors, constantly supporting their projects at every stage of the work, from development to distribution. The aim of our company is to support those filmmakers that are willing to create fiction and non-fiction projects with a unique and personal point of view, going beyond boundaries and mixing styles and formats.

MAIN FILMOGRAPHY OF PRODUCER

2018 *De Sancto Ambrosio* by Antonio Di Biase

2017 *The call* by Enrico Maisto

2017 *Chaco* by Daniele Incalcaterra and Fausta Quattrini

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Call

BRASIL

MEDUSA

ANITA ROCHA DA SILVEIRA



DIRECTOR'S BIOGRAPHY

Anita Rocha da Silveira lives in Rio de Janeiro. She wrote and directed 3 short-films: *The Noon Vampire* (2008), *Handball* (2010, FIPRESCI Award) and *The Living Dead* (2012, Directors' Fortnight - Cannes Film Festival). *Kill me Please* (2015) is her first feature and premiered at Venice Film Festival (Orizzonti). It was awarded with the Bisato d'Oro for Best Group Performance, Best Director and Best Actress at Rio IFF, Best Film at Cali IFF, and was presented at New Directors/New Films, SXSW, IndieLisboa, Filmfest München, Göteborg FF, Cartagena IFF, La Roche-sur-Yon IFF, among others.

LOG-LINE

Many, many years ago, the beautiful Medusa was severely punished by Athena, the virgin goddess, for the loss of her purity. Today, Mariana belongs to a world where she must do her utmost to keep up the appearance of a perfect woman. In order not to fall into temptation, she tries hard to control everything and everyone around her. However, the day will come when the urge to scream will be stronger than it has ever been.

SYNOPSIS

In the evening, a group of 8 young women marches in synchronized steps. They put on white masks and follow an 18-year-old girl. As they surround the girl, they beat her up and yell about her sins. They are the Treasures of the Altar, the female youth squad of a Christian Church, and their mission is to pursue and punish all women who don't behave properly, that is, who are not modest, feminine and submissive to men. One of the Treasures is Mariana, 21, a black nursing technician, raised to be just one more in the white male dominant logic. One day, during a frustrated attack against a "promiscuous" girl, Mari is slashed in her face. Now bearing a scar, she loses her job at a beauty clinic and goes to work at a nursing home for comatose patients. There she will find, in an almost inaccessible room, Melissa - the victim of an extremely violent attack from many years before that became the Treasures' founding myth. With her face entirely deformed by burns, a look and a scream are enough for Mari to be affected forever. Mari can no longer control her desires and impulses: could she be possessed? She tries hard to disguise, but the urge to dance, touch and scream is inevitable.

GOALS AT GAP-FINANCING MARKET

To find sales agent.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital Anamorphic 2.8K / 127'

BASED ON

Original Idea

LANGUAGE / LOCATION

Portuguese / Rio de Janeiro, Brazil

BUDGET / FINANCING IN PLACE

€ 588.256/ € 467.256

MAIN PRODUCTION COMPANY

Bananeira Filmes

PARTNERS ATTACHED

Ancine, FSA, BRDE, Telecine, Canal Brasil

CURRENT STATUS OF PROJECT

Post-production

CREATIVE TEAM

Anita Rocha da Silveira, *Director and Writer* Mariana Oliveira, Lara Trémouroux, Felipe Frazão, Joana Medeiros, *Main Cast* Vania Catani, *Production* João Atala, *DoP* Marília Moraes, *Editing* Dina Sales Levy, *Production Designer* Paula Stroher, *Costume Designer* Bernardo Uzeda, Evandro Lima, *Sound*

DELEGATE PRODUCTION COMPANY

Bananeira Filmes

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Anita Rocha da Silveira,
Director and Writer



Vania Catani,
Producer

DIRECTOR'S STATEMENT

One of my favorite Greek myths is Medusa's, narrated by Ovid: she was a beautiful priestess at Athena's temple, but gave in to Poseidon's advances. This enraged Athena, the virgin goddess, who transformed Medusa's hair into serpents and made her face so horrible that onlookers would turn to stone. Medusa was punished for her sexuality and desire, for being "impure". This brings me to contemporary Brazil, where part of the population claims the comeback of a model of demure and submissive women – as femicide rates rise, violence among women, often used as a form of control, is continuously reiterated in our society. I feel the urge to discuss what we're going through now: the rise of the ultra-right, the exponential growth of neo-Pentecostal Churches, and mainly the advance of hatred and intolerance. I plan to build a narrative set in an alternative universe, yet guided by facts I witness today. I feel that women, especially black women, are the most affected by the conservative rise, having their rights denied. And the counterpoint I offer is a fantastic universe - full of fantasy, horror, and humor - where the revolution will be feminine.

PRODUCTION COMPANY PROFILE

Founded in 2000 by Vania Catani. In over 20 years, Bananeira has produced and co-produced several short films and more than 25 features, that have been screened at more than 500 festivals such as Cannes, Venice, Rotterdam, in more than 60 countries and won over 250 awards. Bananeira is now finishing the following films *Serial Kelly* by René Guerra, featuring singer Gaby Amarantos; *O Baile dos 41* by David Pablos, in co-pro with Canana Films (Mexico) and Manny Films (France); and *Fogaréu* by Flávia Neves, in co-pro with Blue Monday (France), selected by CNC Aide Aux Cinémas du Monde.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Every Paulo In The World - Portraits of Paulo José* by Rodrigo Oliveira and Gustavo Ribeiro
2017 *The Movie Of My Life* by Selton Melo
2017 *Zama* by Lucrecia Martel
2016 *Kill Me Please* by Anita Rocha da Silveira
2016 *Whirlpool* by José Luiz Vilamarim
2014 *El Ardor* by Pablo Fendrik

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Kill me Please

ALGERIA, FRANCE

MEURSAULT CONTRE-ENQUÊTE *THE MEURSAULT INVESTIGATION*

MALEK BENSMAIL



DIRECTOR'S BIOGRAPHY

Malek Bensmail is one of the great documentary filmmakers of the Arab and African world. Through his films, he attempts to draw the contours of a complex humanity: nationalism, democracy, religion, modernity and tradition, language, identity, and society. His film work is meant to be a lasting chronicle of our times, and a thought-provoking attempt at democracy. As his first fiction feature, Malek Bensmail is adapting Kamel Daoud's best-selling novel *The Meursault Investigation*.

LOG-LINE

Haroun is an old bachelor who has been living in Oran for a few years. A retired civil servant, he leads the life of a recluse until the day he meets Kamel in a bar, a journalist to whom he tells an incredible story that dates back to 1942. He maintains he is the brother of the "Arab" killed in a story reported by one of the most famous novels of the 20th century, *The Stranger*, written by Albert Camus. An "Arab" with a blotted out name, "Moussa"...

SYNOPSIS

Haroun is an old bachelor who lives in Oran. Retired civil servant, he leads the life of a recluse until the day he meets Kamel in a bar, a journalist to whom he tells an incredible story that dates back to 1942. He maintains he is the brother of the "Arab" killed in *The Stranger* by Albert Camus. Through anger, assertions, details and confiding, Haroun mollifies the reluctant journalist, skeptical about the man's unlikely tale. His confession is a cry for freedom, a cry of distress, but most of all, of rebellion: against an abusive mother and a country that flunked its independence, against a book, a famous writer, against the injustice Haroun suffered from his people and the one inflicted on Moussa by the writer who "killed" and ignored him. Sustained by liquor and crosswords, Haroun unveils an enigmatic, powerful, cunning and fascinating character behind the stories, his own mother, "still alive", with her abusive love and masterful manipulative power. The tale mixes up Meursault and his creator, past and present, rebellion against the mother and rebellion against God.

GOALS AT GAP-FINANCING MARKET

To finalize of the film's financing: sales agents, distributors, financiers, broadcasters, post-production companies and funds.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

8K / 120'

BASED ON

The Meursault Investigation
by Kamel Daoud

LANGUAGE / LOCATION

Arabic, French / Algeria

BUDGET / FINANCING IN PLACE

€ 2.045.696 / € 1.455.696

MAIN PRODUCTION COMPANY

Hikayet Films

CO-PRODUCTION COMPANIES

Archipel 35

PARTNERS ATTACHED

Imago Films

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Malek Bensmail, *Director and Co-Writer*

Jacques Fieschi, *Writer*

Hachemi Zertal, *Producer*

Denis Freyd, *Associate Producer*

DELEGATE PRODUCTION COMPANY

Hikayet Films

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Malek Bensmail,
Director



Hachemi Zertal,
Producer

DIRECTOR'S STATEMENT

When I came to this world, Algeria had been fully Algerian for four years. Ever since the independence and throughout my childhood and school days, it was essential to reconnect with "the mother of the world"; you had to quickly "reintegrate" the Arab nation, its language, culture, religion after a century and a half of French colonization and seven years of war. This quest for high-speed decolonization, when I first read Daoud's novel *The Meursault Investigation*, I felt a strong urge for images and a strong and original tale, that would equally play on the artifices of fiction and on reality. Through this novel, Daoud purports to give a name back to the "Arab" killed by Meursault, the main character in Camus's *The Stranger*. In Daoud's book, almost as a confession, a character, the Arab's brother, also speaks of his country's tragedy, as of a haunted house. Through his work, Camus challenged his century in its suffering, intelligence, genius and valor. Daoud's novel writes the following presentation: "a tribute in counterpoint to Camus's *The Stranger*, *The Meursault Investigation* by Kamel Daoud shows vertiginous use of doubles and subterfuges to raise the question of identity."

PRODUCTION COMPANY PROFILE

Hikayet Films is a company founded in 2010 by Hachemi Zertal & Malek Bensmail to produce and co-produce his films: documentary and fiction alike. Its headquarters are in Constantine, the filmmaker's hometown. Hachemi Zertal, producer and distributor for Cirta Films, joined the company as producer and manager. Hachemi Zertal is also a partner with the US major Warner Bros for Algeria as well as Misr International Films and Euromed Cinemas Support Programme for the Distribution and Exhibition of Mediterranean and European films.

MAIN FILMOGRAPHY OF PRODUCER

2017 *The Battle of Algiers, a film within history* by Malek Bensmail

2016 *Choosing at Twenty* by Villi Hermann

2016 *Chronicle of my Village* by Karim Traïdia

2015 *Checks and Balances* by Malek Bensmail

2012 *Fidaï* by Damien Ounouri

2010 *China Is Still Far Away* by Malek Bensmail

2004 *Alienations* by Malek Bensmail

2003 *The Suspects* by Kamel Dehane

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

China Is Still Far Away

FRANCE, GERMANY,
LUXEMBOURG, NORWAY

MORE THAN EVER

previously **Mister**

EMILY ATEF



DIRECTOR'S BIOGRAPHY

Emily Atef is French-Iranian, and was born in Berlin. At 13 her family moved to France and later she left for London to work in the theater. Emily finally settled in Berlin, where she studied directing at the DFFB (German Film Academy). Recently she directed *3 Days in Quiberon* which won 7 Lolas at the German Film Academy Awards and premiered in Official Competition at the Berlinale 2018. Her second film *The Stranger In Me* was selected at the Critic's Week in Cannes 2008. All her films discuss existential journeys from a feminist point of view.

LOG-LINE

Hélène has been diagnosed with a rare lung disease. After meeting a Norwegian blogger named Mister who is seriously ill, she decides to travel across Europe to join him in order to be able to find her way amid the Norwegians fjords.

SYNOPSIS

Hélène, a young Parisian woman, has lived happily in a relationship for many years with Mathieu. Their lives are turned upside down when Hélène is diagnosed with rare lung disease. The pressure of city life as well as the precautions and the constant over-attention of those around her oppress her. In search of answers, Hélène comes across the site of a Norwegian blogger who signs under the name of Mister. Himself sick, he uses his blog like a logbook, between sincerity and quirky humor. Reading the blog, she discovers those incredible Norwegian landscapes. She decides to contact Mister. It's the beginning of a decisive encounter; suddenly she feels capable of formulating what she is experiencing. Despite her difficulty in leaving Mathieu in Paris, Hélène follows her instinct and crosses Europe to Norway alone, in search of a new path. The striking beauty of these spaces and this unusual friendship with Mister do her good. In the heart of the fjords and under the bright light of the North, Hélène feels she can finally catch a new breath. Mathieu goes to Norway to help her return to Paris. Despite all their love, Hélène understands that she will have to take the new her path alone.

GOALS AT GAP-FINANCING MARKET

To find private funds and banks, TV, regional funds and technical in-kind participation.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Numérique 4K / 100'

LANGUAGE / LOCATION

French (majority), English, Norwegian / France, Norway, Luxembourg

BUDGET / FINANCING IN PLACE

€ 4.811.046 / € 3.981.046

MAIN PRODUCTION COMPANY

Eaux Vives Productions

CO-PRODUCTION COMPANIES

Niko Film, Samsa Film, Mer Film

PARTNERS ATTACHED

The Match Factory, Jour2fête, Arte Grand Accord, Pandora, FFA, CNC, Région Nouvelle Aquitaine, Zefyr Region Bergen, Cinéventure

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Emily Atef, *Director and Writer*

Lars Hubrich, *Writer*

Vicky Krieps, Gaspard Ulliel,

Jesper Christensen, Liv Ullmann, *Main Cast*

Xénia Maingot, *Producer*

Yves Cape, Hansjörg Weissbrich,

Silke Fischer, Anais Romand,

Nicolas Cantin, *Artistic-Technical Team*

DELEGATE PRODUCTION COMPANY

Eaux Vives Productions

MAIN CONTACT PERSON

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Emily Atef,
Director



Xénia Maingot,
Delegate Producer

DIRECTOR'S STATEMENT

«With *More Than Ever*, I want to make an emotional and existential drama, both realistic and playing with the surreal (otherworldly VFX), about a serious theme that will touch us all. Because of the dark topic it tackles, this story requires intensity on every level. Yet, light is the key; whether for cinematography, to capture the Norwegian sun and unique atmosphere or with the actors, to convey the light sense of humor within the dialogues I value so much.

To avoid unnecessary pathos, I want to find the right balance between light and dark for the audience to be sincerely moved. I will use a film score with jazz influences (Manfred Eicher ECM)».

PRODUCTION COMPANY PROFILE

Eaux Vives is a production company for features films and documentaries founded in 2008 by Xénia Maingot. Eaux Vives seeks for stories about people, journeys, personal quests, and topics related to the future, introducing reflection and debate, never though provocation. Bringing forward young filmmakers open to others who have their own way of looking at the world is an enduring inspiration of Eaux Vives Productions'. Xénia Maingot as an expert of European and international coproduction has been initiating or participating in projects shot in France and abroad.

MAIN FILMOGRAPHY OF PRODUCER

2015 *Babai* by Visar Morina

2015 *The Curve* by Rifqi Assaf

2014 *Day of the miner* by Gael Mocaer

2014 *Hungry Man* by Philip Martin

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
3 Days in Quiberon

THE NETHERLANDS, UNITED KINGDOM

DE BEZETTE STAD *OCCUPIED CITY*

STEVE MCQUEEN



DIRECTOR'S BIOGRAPHY

Steve McQueen is a British artist and filmmaker. He has directed four feature films: *Hunger* (2008), *Shame* (2011), *12 Years a Slave* (2014) and *Widows* (2018). He won the Caméra d'Or for *Hunger* and an Oscar for *12 Years a Slave*. McQueen's upcoming *Small Axe* is a five-part anthology series for the BBC. McQueen is the recipient of many accolades for his work as a visual artist. In 2016 he won the Johannes Vermeer Award. In that same year, the British Film Institute awarded McQueen with a Fellowship. He won the Turner Prize in 1999. His artwork is held in major museums around the world.

LOG-LINE

Living in Amsterdam is like living with ghosts. It seems there are two parallel narratives occurring. The past is always present.

SYNOPSIS

Occupied City is based on Bianca Stigter's book *Atlas of an Occupied City – Amsterdam 1940-1945*. Stigter selected almost 3.000 addresses that together tell the story of Amsterdam during WWII in such detail that the past will become almost overwhelming. WWII has devastated Amsterdam. Almost the entire Jewish population was isolated, deported and murdered. The Nazi's tried to impose their culture onto the city by forbidding books and music. The last winter, called the Hunger winter, changed Amsterdam into a cold, dark place where people were starving in the streets. Apart from monuments, the war is not visually present in the city anymore. Most locations are now forgotten. This film will try to restore the past in the present and bring the now hidden history of Amsterdam to the fore. The film will solely consist of images of Amsterdam and its residents, filmed in the present. A choir of voice-overs will tell what happened between 1940 and 1945. Every building harbours a story; behind every door there are tales of love and loss, courage or cruelty, amazing luck or paralysing tragedy. *Occupied City* will be a portrait of Amsterdam in two different periods, presented as one.

GOALS AT GAP-FINANCING MARKET

72% of finance is confirmed and 14% is pending. We are aiming to close the last 14% (700.000 euros) with private funding or equity.

PROJECT TYPE

Documentary

FORMAT / RUNTIME

35 mm / 120'

BASED ON

Atlas van een Bezette Stad, Amsterdam 1940-1945 by Bianca Stigter

LANGUAGE / LOCATION

Dutch and English / Amsterdam

BUDGET / FINANCING IN PLACE

€ 5.067.430 / € 3.654.430

MAIN PRODUCTION COMPANY

Family Affair Films

CO-PRODUCTION COMPANIES

Lammas Park

PARTNERS ATTACHED

Netherlands Film Fund, Film4, VPRO

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Steve McQueen, *Director and Co-producer*

Bianca Stigter, *Writer*

Floor Onrust, *Producer*

Lennert Hillege, *DoP*

Jan Schermer, *Sound*

DELEGATE PRODUCTION COMPANY

Family Affair Films

MAIN CONTACT PERSON

Floor Onrust

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Steve McQueen,
Director and Co-producer



Floor Onrust,
Producer

DIRECTOR'S STATEMENT

The American writer James Baldwin once said 'History is not the past, it is the present. We carry our history with us. We are our history.' Amsterdam is and always has been a city in flux, made up of old-timers and newcomers, enriched by immigrants and refugees from different parts of the globe. The story of the city in 1940-1945 will have a powerful resonance with the city of today. We can see where racism and opportunism led, how people resigned to or resisted the ordeals of their times, that are in some ways similar to the ordeals we face now. With Brexit on the horizon it seems that the first cracks in the structure that was built after the war are appearing. What we are attempting to do with this film is to reflect on the recent past, to use this enterprise as a tool to acknowledge the dangers of our current climate.

PRODUCTION COMPANY PROFILE

Family Affair Films is an Amsterdam based film production company founded by Floor Onrust, specializing in contemporary fiction of high artistic quality with strong author driven visions. Their features have been selected for festivals such as Berlinale, Cannes, Locarno, Rotterdam, San Sebastian, Sundance and Toronto. Their first creative documentary *Three Minutes, a Lengthening* by Bianca Stigter will premier later this year.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Three Minutes, a Lengthening*

by Bianca Stigter

2019 *Bloody Marie* by Guido van Driel

and Lennert Hillege

2019 *Binti* by Frederik Mignon

2018 *Light as Feathers* by Rosanne Pel

2017 *Beyond Words* by Urszula Antoniak

2016 *History's Future* by Fiona Tan

ITALY, FRANCE, SLOVENIA

PICCOLO CORPO *SMALL BODY*

LAURA SAMANI



DIRECTOR'S BIOGRAPHY

Laura Samani was born in 1989 in Trieste. She studied at CSC. Her graduation short, *The Sleeping Saint*, premiered at Cannes Cinéfondation in 2016. Since then, it has gained wide acclaim and awards in several international festivals. She is currently working on her first feature: *Small Body*, a raw fairytale, produced by Nefertiti Film with Rai Cinema (IT), Tomsa Films (FR) and Vertigo (SI). *Small Body* is supported by Eurimages, Creative Europe and the national fund of Italy, France and Slovenia. In 2018 the project received the Production Award at TorinoFilmLab-FeatureLab.

LOG-LINE

Would you be willing to let go of the most important part of yourself if it meant you would be saved? Say goodbye to everything you love, all that makes you who you are, accept the inevitable, accept change? *Small Body* is an ode to incompleteness.

SYNOPSIS

In the early 1900s, in a lagoon in northeast Italy, Agata is a young woman who gives birth for the first time. Her child is stillborn. Infants born dead cannot be baptized. Their souls are condemned to Limbo, nameless and without peace. And yet, the young woman hears about a place in the mountains of the north, a sanctuary where wise women are able to bring babies back to life for the space of one breath so that they can be baptized. Agata secretly leaves the island and undertakes a dangerous journey to the sanctuary, carrying the small body of her infant in a box. She doesn't know the way and she's never seen snow but she meets Lynx, a feral little thief, solitary and suspicious, who does know the territory. Despite their mutual distrust, they end up traveling together. Lynx sleeps next to the box every night, yearning to find out what its mysterious contents could be, while Agata, too, has no idea that the boy has a secret of his own.

GOALS AT GAP-FINANCING MARKET

To find a sales agent and/or other financial resources to cover the extra budget caused by the stop of shooting due of Covid19.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

4K / 100'

LANGUAGE / LOCATION

Italian, Friulan / Friuli Venezia Giulia (Italy)

BUDGET / FINANCING IN PLACE

€ 2.191.368 / € 2.041.368

MAIN PRODUCTION COMPANY

Nefertiti Film

CO-PRODUCTION COMPANIES

Tomsa Films, Vertigo

PARTNERS ATTACHED

Rai Cinema, Eurimages, MiBACT, Friuli Venezia Giulia Audiovisual Fund, Friuli Venezia Giulia Film Commission, Re-Act, Creative Europe - Media, CNC Aide aux Cinémas du Monde, Slovenian Film Centre; Film Studio Viba Film, ARTE Cofinova (Sofica), TorinoFilmLab, When East Meets West.

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Laura Samani, *Director and Writer*
Marco Borromei, Elisa Dondi, *Writers*
Nadia Trevisan, *Main Producer*
Thomas Lambert, Danijel Hočevár, *Co-Producers*
Mitja Ličen, *DoP*

DELEGATE PRODUCTION COMPANY

Nefertiti Film

MAIN CONTACT PERSON

Nadia Trevisan

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Laura Samani,
Director



Nadia Trevisan,
Producer

DIRECTOR'S STATEMENT

If things don't have a name, they don't exist. Agata rebels against the accepted order of her day. She faces a journey far beyond what she knows, abandoning her roots and risking to loose herself and her life. She embodies both life and death: as a mother she has experienced the power of biological creation that is part of nature, but she is determined to subvert the natural order of things, fight against her fate and challenge divine law. Agata does not change, she doesn't overcome her internal, self-destructive voice. On the contrary she abandons herself to it. Her fierce desire is to give her daughter a name in order to be able to let her go when they have become two separate beings. But in reality this journey is a way to prolong the connection she has had with her daughter for months. The belly is metaphorically transferred to her back, becoming a weight she carries on her shoulders. Agata's journey to the sanctuary is a progressive descent to the underworld, a path that leads her to the surprising discovery that there is a thin and indescribable borderline between life and death, reality and magic, the possibilities we hope for and the time we have left.

PRODUCTION COMPANY PROFILE

Nefertiti Film is an independent production company, located in the north-east of Italy, which operates at both national and international level. It creates research projects with a strong authorial orientation for film, but not only, all based on an 'artisan' philosophy. Nefertiti Film has already participated in a number of international film festivals, being often praised and awarded.

MAIN FILMOGRAPHY OF PRODUCER

2018 Menocchio by Alberto Fasulo
2018 History of Love by Sonja Prosenc (co-producer)
2015 Parents by Alberto Fasulo

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Sleeping Saint

UNITED STATES, FRANCE, GERMANY

RUNNER

MARIAN MATHIAS



DIRECTOR'S BIOGRAPHY

Marian Mathias graduated with an MFA from NYU Tisch School of the Arts as a Departmental Fellow. Marian is a recipient of the Hollywood Foreign Press Award, the Sara Driver Production Award, and two awards in Fine Art. Her thesis film *Give Up The Ghost* premiered as an Official Selection at the (2017) Cannes Film Festival (Cinéfondation). Her films have premiered worldwide in countries such as Egypt, Poland, and Nepal. *Runner*, her first feature project, has been selected for the 2018 Cannes Cinéfondation Residence and the Torino FeatureLab, where it won the Creative Media Co-Production Prize.

LOG-LINE

After the sudden death of her father, Haas meets Will. A story of two strangers finding, changing, and ultimately leaving one another.

SYNOPSIS

Runner follows Haas, an eighteen-year-old girl raised by a single father in Missouri. When her father suddenly dies she is left to bury him alone. In order to meet the terms of his will, she must bring him to the town where he was born along the Mississippi River, a community battling both the stresses of climate and economy. Due to an upcoming storm her father's burial is postponed and with nowhere else to go she stays at an inn belonging to a lonely cinephile named Baggy. Though a hermit himself, Baggy encourages others to go out and see the world: a view very much restricted from this town. And it is during her extended, unexpected time here when she meets Will. Will is in the region working to support his mother whose eyesight is failing her. Will has an artistic soul, but one tethered to the harsh reality of his circumstances. Will teaches Haas to live and Haas teaches Will to feel. It is in their friendship, their shared expression of living, where Haas' understanding of love and loss begins to take shape.

GOALS AT GAP-FINANCING MARKET

To find partners who provide both strategic insight, as well as fiscal support for the film.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital / 100'

LANGUAGE / LOCATION

English and German / Missouri and Illinois, USA

BUDGET / FINANCING IN PLACE

€ 464.800 / € 326.000

MAIN PRODUCTION COMPANY

Killjoy Films

CO-PRODUCTION COMPANIES

Easy Riders, Man Alive

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Marian Mathias, *Director and Writer*

Joy Jorgensen, *Producer*

Omar El Kadi and Nadia Turincev,

Co-Producers

Jomo Fray, *DoP*

Blair McClendon, *Editor*

DELEGATE PRODUCTION COMPANY

Killjoy Films

MAIN CONTACT PERSON

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Marian Mathias,
Director



Joy Jorgensen,
Producer

DIRECTOR'S STATEMENT

Runner is my first feature and it is also the story of first love. It is a story of two young people, both in times of great trial, who find and reinforce one another. The characters in focus are those who possess both fragility and strength. Haas, in her quietude, her connectedness with people and environment, has enormous power. Will, a young man who possesses the same, is ridiculed for his sensitivity. I am drawn to the vast and often neglected scenes of the American Midwest. I want to narratively ask the question, "how can you be close, when you are so far apart?" and to visualize it. My aim is to put large emotional and physical gaps between characters and for those gaps to eventually close with the basic will of a young person to connect. Throughout the film there is a constant push and pull between dark and light, death and life. I will be looking to use joy as a means of investigating sorrow and vice versa, and for love to grow somewhere in between.

PRODUCTION COMPANY PROFILE

Killjoy was founded in New York in 2014 and moved to Berlin in 2016. We produce short and feature narrative projects with a focus on new voices and emerging directors from around the globe. We think a story can and should contain the complexity of what it is to be human and we strive for content that is daring and undeterred by fear of perception. Many of our films exist in the tension between joy and heartbreak, between the generosity of our better natures and the twinge of petty selfishness.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Homebody* by Joseph Sackett

2019 *Bambirak* by Zamarin Wahdat

2018 *Destete* by Inés Gowland

2018 *Blue Christmas* by Charlotte Wells

2017 *Laps* by Charlotte Wells

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Give Up the Ghost

NETHERLANDS, SPAIN

SHIRIN EBADI: UNTIL WE ARE FREE

DAWN GIFFORD ENGLE



DIRECTOR'S BIOGRAPHY

Dawn Gifford Engle is an activist, filmmaker and Co-Founder of the The PeaceJam Foundation, a nonprofit organization led by fourteen Nobel Peace Laureates. She has been nominated 17 times for the Nobel Peace Prize. She directed and wrote the award-winning documentary films, *Desmond Tutu: Children of the Light*, *Rigoberta Menchu: Daughter of the Maya*, *Adolfo Perez Esquivel: Rivers of Hope*, *Oscar Arias: Without a Shot Fired*, *Betty Williams: Contagious Courage*, and *The Dalai Lama – Scientist*. She has won more than 20 “Best Director” awards for her efforts.

LOG-LINE

The Struggle for Women's Rights in Iran.

SYNOPSIS

The first Muslim woman to ever receive the Nobel Peace Prize, Shirin Ebadi has inspired millions around the globe through her work as a human rights lawyer defending women and children against a brutal regime in Iran. Now the film, *Until We Are Free*, tells her story of courage and defiance in the face of a government out to destroy her, her family, and her mission: to bring justice to the people and the country she loves. The Iranian government would end up taking everything from Shirin Ebadi – her marriage, her home, even her Nobel Prize medallion – but the one thing it could never steal was her spirit to fight for justice and a better future for the women of Iran.

GOALS AT GAP-FINANCING MARKET

To secure financing and distribution. A rough cut of our film will be ready for viewing during the Venice Production Bridge program.

PROJECT TYPE

Documentary

FORMAT / RUNTIME

HD / 78'

LANGUAGE / LOCATION

English / Iran, UK, US, France, Belgium, India

BUDGET / FINANCING IN PLACE

€ 965.000 / € 700.000

MAIN PRODUCTION COMPANY

Stichting PeaceJam Europe Foundation

CO-PRODUCTION COMPANIES

Post-production

CURRENT STATUS OF PROJECT

Rough Cut completed

CREATIVE TEAM

Dawn Gifford Engle, *Director,*

Writer and Producer

Shirin Ebadi, *Cast*

Laurel Harris, *Narrator*

Ivan Suvanjiëff, *Executive Producer*

DELEGATE PRODUCTION COMPANY

Stichting PeaceJam Europe Foundation

MAIN CONTACT PERSON

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Dawn Gifford Engle,
Director, Writer and Producer



Ivan Suvanjiëff,
Executive Producer

DIRECTOR'S STATEMENT

Ever since I met Shirin Ebadi, the first Muslim woman to win the Nobel Peace Prize, I have been fascinated by her courage in taking on one of the most repressive regimes in the world – the hard line theocracy known as Iran. Shirin Ebadi lives under constant death threats. She is spied upon and followed. She was thrown into prison, and when that did not break her, they imprisoned her daughter, her sister, her husband, and took from her every single thing that she owned, including her ability to return to her beloved country without being tossed into prison for life. But they could not take away her fierce conviction that her people would one day be free – and that it will, indeed, be the women of Iran who will finally bring about an end to this brutal regime. For more than fifteen years, as I have worked alongside Shirin Ebadi, I have been thinking about making this film. But when I heard that she was planning to call for a constitutional referendum in Iran overseen by the United Nations, to finally allow her people to vote freely and to choose their own future path, for themselves, I knew that the time was now.

PRODUCTION COMPANY PROFILE

Stichting PeaceJam Europe was created to coordinate, strengthen, and expand PeaceJam programming throughout Europe. The mission of the PeaceJam Europe Foundation is to create a new generation of young leaders in Europe who are committed to transforming themselves, their communities and the world. An essential component of the work of the Stichting PeaceJam Europe Foundation is the production of feature length documentary films which capture the essence, inspiration, and cutting edge work of leading Nobel Peace Prize winners who are alive in the world today.

MAIN FILMOGRAPHY OF PRODUCER

2019 The Dalai Lama: Scientist by Dawn Gifford Engle

2018 Betty Williams: Contagious Courage by Dawn Gifford Engle

2017 Oscar Arias: Without a Shot Fired by Dawn Gifford Engle

2016 Rigoberta Menchu: Daughter of the Maya by Dawn Gifford Engle

2015 Adolfo Perez Esquivel: Rivers of Hope by Dawn Gifford Engle

2014 Desmond Tutu: Children of the Light by Dawn Gifford Engle

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Desmond Tutu: Children of Light

ICELAND, BELGIUM, SWEDEN

SUMARLJÓÐ OG SVO KEMUR NÓTTIN *SUMMERLIGHT* *AND THEN COMES THE NIGHT*

ELFAR ADALSTEINS



DIRECTOR'S BIOGRAPHY

Elfar Adalsteins studied filmmaking at the Met Film School at Ealing Studios (London). He began his career as a producer, working on Icelandic and international features alike, before shifting his focus to writing and directing. His short film, *Sailcloth*, starring the renowned John Hurt, was shortlisted for the 2012 Academy Awards and BAFTAS. His directorial feature debut, *End of Sentence*, an English language father-son road movie starring John Hawkes and Logan Lerman was met with critical acclaim.

LOG-LINE

The Village is brimming with stories and if you listen carefully it might tell you a few...

SYNOPSIS

We hover above a small Icelandic seaside village, as it speaks directly to us: «It feels good to wake up early around here, take a deep breath, look out at the ocean stirring under a mass gathering of grey clouds. No need to think... just be... Living here is pretty good, although life of course isn't always great. We probably won't have time to visit every house, to tell you every story, but we'll tell you the things that matter: stories of coincidence and chance, of dreams that turn worlds upside down, of things that exceed our comprehension, we'll tell you about human lust that melts together night and day and of course we'll tell you about the pitch black night that pulls its power from deep outer space». As we descend on the village we are introduced to the main characters of our stories: The Astronomer, who used to run the knitting factory, his musical son David and his amazingly beautiful wife Hrefna, to Hannes the colossal Policeman and his wafer thin son Jonas, to Benedikt who operates every kind of heavy machinery and Thuridur the doctor's assistant, to Kjartan the cheerful farmer and his determined wife Asdis, to Elisabet who loves to cook and her sister Solrun who runs the school and the whole village through her husband, Magistrate Gudmundur. We attend informed lectures at the Community Hall, get a boxing workout in the highlands, we get sweaty after a spin at a country dance. But life isn't always rosy as the thread between joy and sorrow, life and death, is wafer thin and can suddenly snap in two.

GOALS AT GAP-FINANCING MARKET

To introduce the project to potential sales agents, raise awareness amongst festival programmers as well as meet with financiers to close the gap.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

4K / 110'

BASED ON

Sumarljós og svo kemur nóttin
by Jón Kalman Stefánsson

LANGUAGE / LOCATION

Icelandic / Iceland

BUDGET / FINANCING IN PLACE

€ 2.512.625 / €2.031.663

MAIN PRODUCTION COMPANY

Berserk Films

CO-PRODUCTION COMPANIES

Polar Bear, Film Vilda Bomben

PARTNERS ATTACHED

Icelandic Film Centre, Nordisk Film & TV
Fond, Swedish Film Institute, Screen Flanders,
Tax Shelter Belgium, Tax Incentive Iceland,
Thingeyri regional fund (Iceland), SENA
(distributor Iceland), Scanbox (distributor
Nordics), Sýn (broadcaster Iceland)

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Elfar Adalsteins, *Writer and Director*
Ólafur Darri Ólafsson, Sveinn Ólafur
Gunnarsson, Sara Ásgeirsdóttir, *Main Cast*
Heather Millard, *Main Producer*
David Williamson, *DoP*

DELEGATE PRODUCTION COMPANY

Berserk Films

MAIN CONTACT PERSON

Heather Millard

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berserkfilms.com



Elfar Adalsteins,
Director



Heather Millard,
Producer

DIRECTOR'S STATEMENT

Few books have moved me as magnificently as Jón Kalman Stefánsson's masterful novel *Summerlight and Then Comes the Night*. It was as if the omniscient voice of *The Village* was speaking directly to me, entrusting me with stories from a microcosmos. *Summerlight* is woven by bittersweet anecdotes of people fighting ordinary everyday battles in an extraordinary community, on the verge of social sustainability. We follow four stories in a gallery of personas that converge into the theme of 'united we stand, divided we fall'. It is an ensemble piece, in the vein of Federico Fellini's *Amarcord* and Robert Altman's *Short Cuts*, where the conflicting elements of life, love and death melt into the collective heartbeat of our storyteller, *The Village*, which sees all and hears all. It is a story of contrasts, of the bright summer light followed by the long dark Nordic winter and how we as humans deal with such clashing forces.

PRODUCTION COMPANY PROFILE

Founded by filmmaker Elfar Adalsteins in 2007, Berserk Films is an independent content development company focused on creating compelling stories for cinema and television. In the past we have collaborated with international producers and agencies in bringing indie film projects to life and recently released our first in-house developed feature film, *End Of Sentence*, starring renowned actors John Hawkes, Logan Lerman and Sarah Bolger, now in pre-production with our second feature *Summerlight And Then Comes The Night*.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Beast Slayer* by Thorey Mjallhvit

2019 *The Seen and the Unseen* by Sara Dosa (Co-Producer)

2018 *Let Me Fall* by Baldvin Z.
(Exec. Producer)

2017 *Eat, Grow, Love* by Thordur Jonsson

2016 *Yarn* by Una Lorenzen

2013 *Of Good Report* by Jahmil X.T.Qubeka
(Co-Producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

End of Sentence

MEXICO, ARGENTINA

SUPERNOVA

NATALIA LÓPEZ



DIRECTOR'S BIOGRAPHY

Natalia López is a Mexican director, editor and post-producer. She directed the short film, *En el cielo como en la tierra*, which was presented at the 2007 Semaine de la Critique in Cannes, and also obtained the award for Best Experimental Short Film at the 2006 Morelia IFF and for Best Fiction Short Film at the Short Shorts Film Festival. She has been nominated for an Ariel Award for her work as editor in *Silent Light* by Carlos Reygadas, and for the Ibero-American Fénix Film Award for her participation in both *Jauja* by Lisandro Alonso, and *Heli* by Amat Escalante.

LOG-LINE

Is trying to save another person an attempt to free ourselves?

SYNOPSIS

Isabel, a woman from the city in the midst of a divorce, settles down with her two children at a countryhouse abandoned by her family. As she gets involved with María and her family and their search for a missing relative, Isabel is torn by an unusual guilt of social origin. To expiate it, she embodies the path of the missing young woman, who, giving in to an unrestrained life of violence, faced an untimely mortal destiny.

GOALS AT GAP-FINANCING MARKET

To complete the gap-funding and start presenting exclusively the project in its advanced version to key players of the industry.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital 4K / 100'

LANGUAGE / LOCATION

Spanish / Tepoztlán - Mexico

BUDGET / FINANCING IN PLACE

€ 730.693 / € 660.693

MAIN PRODUCTION COMPANY

Lobo en medio de Lobos, Amondo cine

CO-PRODUCTION COMPANIES

Foprocine, Rei Cine

CURRENT STATUS OF PROJECT

Production, editing

CREATIVE TEAM

Natalia López, *Director*

Fernanda de la Peza,

Joaquín del Paso, *Main Producers*

Adrian Durazo, *DoP*

Nailea Norvind, *Aida Roa*,

Antonia Olivares, *Main Cast*

Omar Gúzman, *Editing*

Angela Leyton, *Art Director*

Mary Ann Smith, *Costume designer*

Victor Tendler, *Sound*

Guido Berenblum, *Sound Design*

DELEGATE PRODUCTION COMPANY

Amondo cine

MAIN CONTACT PERSON

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Natalia López,
Director



Fernanda de la Peza,
Producer



Joaquín del Paso,
Producer

DIRECTOR'S STATEMENT

Deaths, disappearances, hidden graves, images of torture, violence, abandonment, indolence, and other calamities are deeply and relentlessly rooted in the unconscious of the Mexican people. A spiritual wound has sprouted that sneakily weaves into our lives and our collective imaginary as a country. In my film, a mother, a sister and a daughter from different social universes, struggle in the same playground, but with different reasons; Isabel's actions and her body are a metaphor for the immense social guilt that we keep hidden inside. The film that I want to make comes from my experience living for eleven years in a rural area of Mexico, sharing the day to day of people from this place where the degradation of the social tissues and the criminalization of society is visible. I think it is necessary to continue exploring it through fiction: the psychological dimension is what interests me, the unconscious affectation, the re-interpretation of the pain of others, what hurts us and unites us even if we don't want to see it. And ultimately, share my deep desire that we can reverse this decline.

PRODUCTION COMPANY PROFILE

Lobo en medio de lobos is an independent Mexican production company founded in 2009 by Fernanda de la Peza – Film and Theatrical Producer – and Natalia López – Film Director, Editor and Post-producer.

Lobo is the sister company of Amondo Cine based in Mexico City, Delhi and Warsaw, Amondo was founded by a multicultural group of filmmakers with the aim of developing national and international quality feature films with a unique and bold vision.

MAIN FILMOGRAPHY OF PRODUCER

2020 *El Hoyo En La Cerca* by Joaquín del Paso

2020 *Supernova* by Natalia López

2016 *Maquinaria Panamericana* by Joaquín del Paso

2016 *The Untamed* by Amat Escalante

THE NETHERLANDS

SWEET DREAMS

ENA SENDIJAREVIĆ



DIRECTOR'S BIOGRAPHY

Ena Sendijarević (1987) is a Dutch-Bosnian writer/director. She studied film theory at the Universities of Amsterdam and Berlin, before graduating from the Netherlands Film Academy as a director. Ena made several shorts, of which her latest, *Import* (2016), premiered at Cannes' Directors Fortnight and was the Dutch entry for Live Action Short Film at the Academy Awards. Her debut feature *Take Me Somewhere Nice* (2019) premiered at the IFFR Tiger Competition, where Ena won the Special Jury Award. The film traveled on to Cannes' ACID sidebar and the Sarajevo Film Festival, taking home the Grand Prix.

LOG-LINE

1900. A secluded island full of flora and fauna. Amidst another sugar crisis, Jan, patriarch and head of a sugar factory, dies. Leaving his two women to their own devices: Agathe, his wife, and housemaid Siti, the mother of his bastard son. A family reunion follows. When the boy turns out to be the only heir, it's every man, woman, child, plant and animal for themselves.

SYNOPSIS

1900. A secluded island full of flora and fauna in the middle of the Indian Ocean. Amidst yet another sugar crisis, Jan (64), dies. Leaving his two women to their own devices: Agathe (65), his Dutch wife, and Indonesian housemaid Siti (27), who is the mother of his bastard son Karel (7). The two women bury Jan's body deep in the jungle. Agathe summons her own estranged son Cornelis (26), who lives in the Netherlands, to come to her aid and become the new head of the factory. Cornelis is bankrupt and finds himself with no other choice than to cross the ocean together with his very pregnant wife Josefien (22). The two plan to sell the factory as soon as they can to start a more suitable life. Those plans are blocked when the family notary – who is also the local reverend – informs them that bastard son Karel is the sole heir to all property. Now that the old hierarchies are turned upside down, it's every man, woman, child, plant and animal for themselves.

GOALS AT GAP-FINANCING MARKET

To find international partners for the project, with a focus on a sales agent.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

T.B.D. / 100'

LANGUAGE / LOCATION

Dutch, Malay / T.B.D.

BUDGET / FINANCING IN PLACE

€ 2.999.450 / € 2.277.182,44

MAIN PRODUCTION COMPANY

Lemming Film

CO-PRODUCTION COMPANIES

A Private View, VPRO

PARTNERS ATTACHED

Gusto Entertainment (Benelux distributor)

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Ena Sendjarević, *Director and Writer*

Leontine Petit, Erik Glijnis, *Main Producer*

DELEGATE PRODUCTION COMPANY

Lemming Film

MAIN CONTACT PERSON

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Ena Sendjarević,
Director



Leontine Petit,
CEO/Producer



Erik Glijnis,
Producer

DIRECTOR'S STATEMENT

We live in a time in which we are becoming increasingly critical of the relationship between the West and the rest. The past is being revived and rewritten, especially when it comes to the exploitation and oppression of other people for the dominant country's benefit. The same is happening in the Netherlands. With *Sweet Dreams* I want to join this movement of looking critically at the past to see how it influences current power relations. At the beginning of the film the owner of the sugar factory and patriarch of this story dies. Now everyone's position in the pecking order is threatened, male and female, plant and animal. Chaos reigns. I want to dive into this schizophrenic state of being and express it cinematically. Czech New Wave filmmakers like Juraj Herz will be my cinematic guides to achieve this. Following Billy Wilder's quote, 'If you're going to tell people the truth, be funny or they'll kill you,' I want to avoid getting killed by using humour as a way into this period of insanity that still has much influence on how we perceive our world today. *Sweet Dreams* is an absurdist, surrealist film about the madness of the Dutch colonial era in the 1900 Dutch East Indies.

PRODUCTION COMPANY PROFILE

Lemming Film is one of the leading film and series production companies in The Netherlands, with a sister company in Germany. Since 1995 our aim is to create high quality productions which reflect contemporary society. We focus on both the national and international market and aim to work with the best local and international talent to reach a broad audience. Our productions are regularly financed from several international sources, are award-winning and widely shown at prestigious festivals. Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis and Tom van Blommestein.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Berlin Alexanderplatz* by Burhan Qurbani

2020 *Pleasure* by Ninja Thyberg

2019 *Monos* by Alejandro Landes

2017 *Zama* by Lucrecia Martel

2015 *Full Contact* by David Verbeek

2015 *The Lobster* by Yorgos Lanthimos

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Take Me Somewhere Nice

FRANCE, IRAN

چیزهایی که میکشی
THINGS THAT YOU KILL

ALIREZA KHATAMI



DIRECTOR'S BIOGRAPHY

Alireza Khatami is an Iranian filmmaker whose trademark is folding fantasy elements into otherwise realistic narratives that address the question of memory and identity. His short film *Mr. Chang's New Address*, premiered at Directors' Fortnight of Cannes Film Festival (2013). His first feature film, *Oblivion Verses*, premiered at the 74th Venice International Film Festival where it received Orizzonti Award for Best Screenplay, the FIPRESCI Award, and InterFilm Award for Best Debut Film.

LOG-LINE

Haunted by the suspicious death of his ailing mother, Ali coerces his enigmatic gardener to carry a cold-blooded act of revenge against his father. However, soon doubts begin to grow if what he did was right.

SYNOPSIS

Ali (39) has returned to Iran after years of living abroad. He struggles between saving his drying garden and childless marriage. Unable to grieve the sudden death of his mother, Ali forms a close relationship with an enigmatic gardener, Reza (39). When Ali's sister reveals that years ago, "dad punched mom so hard that she had a brain hemorrhage," Ali begins to question his mother's death. Reza encourages Ali to avenge. At gunpoint, he kidnaps Ali's father, Morteza (65), and orders Ali to bury him alive. After the burial instead of Ali, Reza drives home. Everyone accepts Reza as he is Ali. Soon Reza learns Morteza had transferred the house deed to his mother's name, making sure she is taken care of after him. He also discovers Morteza was a "loving child," but his father used to beat him. Regretful, Reza visits his father's burial site, but the grave is dug up and empty. Staying at his father's house one last night, Reza wakes up to a loud knocking. When he goes to open the door, we see it's Ali again, instead of Reza. Behind the door stands Morteza, half bone, and rotten flesh. The dead man goes inside and lays down. Another knocking shakes Ali up.

GOALS AT GAP-FINANCING MARKET

To find partners and financiers, distribution and sales agent.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

4K / 100'

BASED ON

Original Idea

LANGUAGE / LOCATION

Farsi, English / Iran

BUDGET / FINANCING IN PLACE

€ 690.000 / €495.000

MAIN PRODUCTION COMPANY

Fulgurance
Remora films

CO-PRODUCTION COMPANIES

Payman Maadi

PARTNERS ATTACHED

Arte / Cofinova; Procirep;
Blue Light Project

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Alireza Khatami, *Director and Writer*
Peyman Maadi, *Main Cast*
Elisa Sepulveda Ruddoff,
Cyriac Auriol, *Producers*

DELEGATE PRODUCTION COMPANY

Fulgurance
Remora films

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Alireza Khatami,
Director



Elisa Sepulveda Ruddoff,
Producer



Cyriac Auriol,
Producer

DIRECTOR'S STATEMENT

Things That You Kill is both historical and symbolic, a kind of Conradian search of one's place in the universe, one's root, one's identity and what happens to that identity in the encounter with the dominant culture. Ali has returned from the west with no answers. He is a lost stranger in his own home. Reza, on the other hand, has found the answer in eliminating the questions through violence. Ali's attempt at eliminating the question however fails and the ghosts hunt him. In order to move on, to come of age, to become a father, Ali should have tried to understand, but he is unable to forgive, and he learns that about himself too late. He will remain a child with no place in this world. I wrote hoping that maybe it's not too late for my generation and we still can learn to forgive.

PRODUCTION COMPANY PROFILE

Fulgurance
New ambitious and pioneering production company based in Paris. We produce ground-breaking worldwide content without restrictions of genre, length or format.
Remora Films
For over 20 years, with his first company Les Films du Requin then with Remora Films. Cyriac Auriol has produced 19 features from both french and foreign directors. He is the founder of the Cinémathèque de Tanger and had produced 4 films in Iran including *Nour* by Bahman Giarostami, *Bab'Aziz* by Nacer Khémir, Mitra Farahani's Teddy award winner *Just a woman* and *Tabou/Zohre & Manouchehr*.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Notes for a Film* by Ignacio Agüero
2019 *Haut Perchés* by Olivier Ducastel and Jacques Martineau
2010 *Marimbas del Infierno* by Julio Hernandez Córdón
2005 *Bab'Aziz* by Nacer Khémir
2003 *Tabou: Zohre & Manouchehr* by Mitra Farahani

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Oblivion Verses

FRANCE, GERMANY

TRANSAMAZONIA

PIA MARAIS



DIRECTOR'S BIOGRAPHY

Pia Marais grew up in Sweden and South Africa. Having studied art, she went on to study film at the DFFB in Berlin, where she is still based. Her feature debut *The Unpolished* premiered in Competition in Rotterdam where it won the Tiger Award (2007). Her second film *At Ellen's Age*, was developed at the Residence du Festival de Cannes and premiered in Competition in Locarno 2010, followed by Toronto, London, New Directors New Films, etc. Her next film *Layla Fourie* was set in her home country South Africa and premiered in Competition at the 2013 Berlinale, receiving a Special Jury Mention.

LOG-LINE

Rebecca is a young miracle healer, whose fame brings crowds to her father Lawrence Byrne's evangelical mission, deep in the Amazon rainforest. As hostility arises between the neighboring indigenous tribe and illegal loggers invading their territory, Rebecca and Byrne are pulled into an escalating conflict. Byrne believes he can use his daughter's notoriety to mediate and avoid bloodshed. But events cast Rebecca into the mystery of her own past. As doubt creeps into their relationship, father and daughter realize they cannot preach peace without confronting their own demons.

SYNOPSIS

Rebecca was declared "a miracle", after she survived a plane crash deep in the Rainforest. A trauma she has no memory of. Now thanks to her father Lawrence Byrne's entrepreneurial talent, Rebecca has become a notorious miracle healer to whom people flock. This supports their mission of evangelising the neighbouring indigenous population and baptising them in the name of the Lord. When marauding loggers plunder the indigenous land, the bible students desert the Mission to take up arms. Rebecca and her father are drawn into this conflict, hoping to broker peace on behalf of the tribe and hinder further violence. An encounter at the illegal sawmill leads Rebecca to make an unexpected discovery: whilst logging deep in the reservation, the loggers have unearthed parts of a plane. Rebecca is propelled into the core of the mystery of her own origins, discovering that her past is not what she was led to believe. She starts to question her father and his endeavours of gaining influence over the fortune hunters. As the conflict takes a bloody turn, father and daughter realize they cannot preach peace without confronting their own demons and the mystery of their own past.

GOALS AT GAP-FINANCING MARKET

To find equity and/or financiers with low spending constraints, sales agent, distributors in the co-producing countries, pre-sales.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 100'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / Amazon

BUDGET / FINANCING IN PLACE

€ 3.200.000 / € 2.200.000

MAIN PRODUCTION COMPANY

Cinema Defacto

CO-PRODUCTION COMPANIES

Pandora Filmproduktion, Gaijin

PARTNERS ATTACHED

CNC, FFA, NRW, Media, Angoa

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Pia Marais, *Director and Writer*
Willem Droste, Martin Rosefeldt, *Writers*
Sophie Erbs, *Main producer*
Tom Dercourt, Christoph Friedel,
Claudia Steffen, *Co-Producers*

DELEGATE PRODUCTION COMPANY

Cinema Defacto

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Pia Marais,
Director



Sophie Erbs,
Producer



Christoph Friedel,
Co-producer

DIRECTOR'S STATEMENT

Transamazonia is freely inspired by the story of a young woman who survived a plane crash in the Amazon rainforest in the 1970's. Due to her miraculous survival, she became famous overnight. I became interested in the idea of what it means to be a projection for others, upon which they project their needs and hopes of being saved. This became the inspiration for Rebecca and her father, the Missionary, Lawrence Byrne. Rebecca's survival is interpreted by him, as a miracle and he creates a miracle healer out of her. Through their business of the soul, they give meaning to this traumatic event that befell them both. She, his prodigy. He, her manager. Raised in the fabricated certainty that she is the beacon of some holy power, Rebecca will have to free herself and create her own beliefs. As a leitmotiv I could never satisfy, I want to tackle again the theme of family. Of the need for unconditional love and of certainty that is driving us. And of the mystery of the human soul which, fortunately, is never fully solved.

PRODUCTION COMPANY PROFILE

Cinéma Defacto is a French, author-driven production company at human scale, based in Paris. The company's track-record totals 40 features, almost all premiering in A-class festivals. Films such as *Los Perros* by Marcela Said (Critics' Weeks 2017), *The Harvesters* by Etienne Kallos (Un Certain Regard 2018), *As Happy As Possible* by Alain Raoust (ACID – Festival de Cannes 2019). Focusing on international productions as a lead producer and as a coproducer, the ambition of the company is to reach a wide market with crossover titles and to forge links with major independent players abroad.

MAIN FILMOGRAPHY OF PRODUCER

2019 *As Happy As Possible* by Alain Raoust
2018 *The Load* by Ognjen Glavonic
2018 *The Harvesters* by Etienne Kallos
2017 *Milla* by Valérie Massadian
2017 *Los Perros* by Marcela Said
2017 *After The War* by Annarita Zambrano

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Layla Fourie

BELGIUM, GERMANY

WHY WE FIGHT

ALAIN PLATEL, MIRJAM DEVRIENDT



DIRECTOR'S BIOGRAPHY

Alain Platel is one of Belgium's most renowned choreographers. In 1984, he set up the dance company les ballets C de la B. With *Lets op Bach* (1998), he rocketed to the international top, then *Pcreating Wolf* (2003), *Vspsr* (2006), *Gardenia* (2010), *Tauberbach* (2014), *Nicht Schlafen* (2016) and *The Most Recent Requiem Pour L.* (2018). Platel was hailed in 2001 as "Chevalier de l'Ordre des Arts et des Lettres de la République Française and in 2015 as 'Commandeur de l'Ordre des Arts et des Lettres'. In the UK he received the "Time Out Live Award" in 2001. His filmography includes *De balletten en si en la* (2006).

Mirjam Devriendt is a well-known Belgian photographer and video artist with 25 years of experience. She is famous for her video work for opera and for photographing the work of the internationally renown artist Berlinde De Bruyckere.

LOG-LINE

If we can't find words anymore, to express our deepest, biggest and ugliest feelings, the body takes over.

SYNOPSIS

In this film, the acclaimed choreographer Alain Platel poses the question of *Why We Fight* to various artists who reflect on violence in a special way. Violence is mental and physical. And who better than a dancer to reflect on how mind and body work together? The film shows how violence erupts as a physical reaction when we lack words and ways to express our dissatisfaction. The film is told through 3 dancers: Bérengère has just become a mother and struggles with the complicated emotions that motherhood brings. Samir, as the son of immigrants, grew up in a violent neighbourhood in a racist country. Russell saw death during the election protests in Congo in 2011. All three of them have learned to detect in a very intimate way violence around them but also within themselves. Our emotional life is directly linked to the world and the violence we experience in it - whether that violence is physical, psychological, social or political. We, the people, have power and it is our responsibility to react, but is that at all possible in a non-violent way? Or is that only possible for those who create music, art, dance, and words?

GOALS AT GAP-FINANCING MARKET

To find an international co-producer that can help us with (post-) production funding, for television partners and a world sales agent.

PROJECT TYPE

Documentary

FORMAT / RUNTIME

4K / 85'

BASED ON

Original Idea

LANGUAGE / LOCATION

French, Dutch, English / Belgium, France

BUDGET / FINANCING IN PLACE

€ 514.231 / € 429.231

MAIN PRODUCTION COMPANY

Cassette for timescapes

CO-PRODUCTION COMPANIES

Gebrueder Beetz Filmproduktion

PARTNERS ATTACHED

ZDF/arte, VRT

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Alain Platel, Mirjam Devriendt,

Directors and Writers

Bérengère Bodin, Samir M'Kirech,

Russel Thsiebua, *Main Cast*

Emmy Oost, *Producer*

Christian Beetz, Tuan Lam, *Co-producers*

Mirjam Devriendt, *DoP*

Dieter Diependaele, *Editor*

Steven Prengels, *Soundscape Composer*

DELEGATE PRODUCTION COMPANY

Cassette for timescapes

MAIN CONTACT PERSON

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Alain Platel,
Directors and Writers



Mirjam Devriendt,
Directors and Writers



Emmy Oost,
Producer

DIRECTOR'S STATEMENT

A number of scenes from my last dance performance, *Nicht Schlafen*, referred quite directly to the significant unrest and the profusion of gratuitous violence that we currently observe and feel in the world. Right from the start, we noticed how intense this dance piece was, both emotionally and physically, and that it gave rise to feelings among the dancers that they had trouble controlling. This led to discussions that were quite confronting, but also purging and sometimes disturbing. Hence my idea to make this film. In *Why We Fight* we look violence straight in the eye in order to uncover certain mechanisms outside and within us. We are constantly pointing out what's wrong in the world. With this film, I want to go beyond that: when we know how violence works within us, we might better see how we can change this. Using various types of imagery and visual metaphors, the film analyses social change, the lack of emotional processing and the power of humanity, which always seems to balance between creating something spectacularly beautiful and something horribly cruel.

PRODUCTION COMPANY PROFILE

Cassette for timescapes produces films and interactive projects that combine innovative vision and social or political engagement. Producer Emmy Oost started her career with the internationally acclaimed filmmaker Johan Grimmonprez. His *Doube Take* premiered at Berlinale and in Sundance. Cassette for timescapes has successfully co-produced with the US, UK, France, Germany, the Netherlands and aims at distributing its films worldwide through a tailor-made impact strategy for each project.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Glad That I Came, Not Sorry To Depart* (VR) by Azam Masoumzadeh

2019 *Mars, Oman* by Vanessa del Campo

2018 *Zie Mij Doen (Watch Me)* by Klara Van Es

2017 *Barber Shop* by Luc Vrydaghs

2016 *The Invisible City Kakuma* by Lieven Corthouts

SWITZERLAND, GERMANY

WIR WAREN KUMPEL working title *ONCE WE WERE PITMEN*

CHRISTIAN JOHANNES KOCH,
JONAS MATAUSCHEK



DIRECTORS BIOGRAPHIES

Christian Johannes Koch was born in 1986 in Lucerne, Switzerland. Studied photography at the HEAD-Genève and the HGB Leipzig. Studied film directing at the Film University Babelsberg Konrad Wolf, graduated MA under Barbara Albert. His latest film is *Spagat / Wnarar* (2020).

Jonas Matauschk was born in 1987 in Dresden, Germany. He studied photography at the HGB in Leipzig and film at the Media Master Class Lab. Berlinale Talent Campus Alumni. He co-founded the "Film Initiative Leipzig" (FILZ). His latest films are *Drei Wege* (2018) and *Habitat* (2017).

LOG-LINE

In times of discussions about climate change and gender identities, several miners embark on a tragic and humorous journey to begin a new chapter in their lives, triggered by the closure of their anachronistic place of work: The last underground coal mine in Germany.

SYNOPSIS

Once We Were Pitmen accompanies several miners (a few men and one woman) on a tragic but humorous journey to themselves in times of discussions about climate change and gender identities. Locke & Langer, the big one and the small one, are the last "real pitmen". While Locke clings to his miners pride, Langer longs for self-realization in retirement. For Thomas, the eternal bachelor, who lives with his mother, his social gathering place will disappear. He must emancipate himself a little from his role as a mama's boy. Also, Kiri has found refuge and a new home on the colliery. In his youth, he fled from the civil war in Sri Lanka. However, he can ignore the questions about his identity and the repressed past less and less. Martina could not and did not want to be a male miner anymore. She took the courageous step and decided to start living as a woman, tentatively trying to build her new life. Through the symbiotic interweaving of documentary observation and precise arrangements, the film brings together four personal stories of very different men's metamorphoses against the background of the social changes of our time.

GOALS AT GAP-FINANCING MARKET

To find the gap-financing through pre-sales, world sales, investors and co-producers, as well as festivals and partners for the distribution.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital / 70-90min'

LANGUAGE / LOCATION

German / Ibbenbüren, Fulda, Ruhrpott, Sri Lanka

BUDGET / FINANCING IN PLACE

€ 847.937 / € 655.864

MAIN PRODUCTION COMPANY

CognitoFilms

CO-PRODUCTION COMPANIES

Elemag Pictures (DE) | Serienwerk (DE)

CURRENT STATUS OF PROJECT

Financing / Pre-Production

CREATIVE TEAM

Christian Johannes Koch,
Jonas Matauschek, *Directors and Writers*
Rajko Jazbec, Dario Schoch, *Main Producer*
Tanja Georgieva, *Co-Producer*
Sebastian Klatt, *DoP*

DELEGATE PRODUCTION COMPANY

CognitoFilms

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Christian Johannes Koch,
Director



Jonas Matauschek,
Director



Rajko Jazbec,
Producer

DIRECTOR'S STATEMENT

The heroic image of the miner bravely risking his life to wrest the treasures from "Mother Earth" seems like an anachronism today. But certain values and ideas of this working-class image still have meaning in some parts of the working society. It is, therefore, our desire to look behind this mythical facade and to question historically grown role models. What does being a man mean today? How are role models shaped by work relationships? How will masculinity be constituted in the future? These are the questions that arise for us as men and filmmakers of today. From our point of view, the closure of the last German coal mine symbolizes in an exemplary way an end of the industrial age that has had a lasting impact on our society. On the one hand, German prosperity has been built on this foundation (despite devastating wars) and, on the other hand, the time has come to not only take a critical look at the legacy of this industrialisation but also to question the role models that have been passed from generation to generation and that still penetrate deep into our society.

PRODUCTION COMPANY PROFILE

CognitoFilms Ltd is a Zurich based production company. It focuses on the development, financing and production of national and international feature and documentary films. We produce films for an international audience that inspire to think outside of boundaries. We work with filmmakers that are distinguished by a style of their own and believe in a long-term cooperation with our creatives and production partners. The two producers Rajko Jazbec and Dario Schoch are well-connected throughout Europe and North America thanks to international producer programs like EAVE, ACE and Inside Pictures.

MAIN FILMOGRAPHY OF PRODUCER

2020 Spagat (Шнарар) by Christian Johannes Koch (to be released)
2020 Lost In Paradise by Fiona Ziegler (to be released)
2020 The Bubble by Valerie Gudenus (to be released)
2019 Another Reality by Noël Dernes and Olli Waldhauer
2018 Cloud Whispers by Kerstin Polte
2017 Goliath by Dominik Locher

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Above us Electricity

VIRTUAL REALITY IMMERSIVE STORY PROJECTS

FINLAND

YKSIN YÖSSÄ *ALONE AT NIGHT*

HANNA VÄSTINSALO, BEATA HARJU



DIRECTOR'S BIOGRAPHY

A Ph.D. in molecular genetics, director Hanna Västinsalo received the Alfred P. Sloan Foundation fellowship for her film directing studies at the American Film Institute Conservatory. She has directed the dance VR film, *Wombsong*, and directed and curated an exhibition with VR animation for the Helsinki City Museum, *Man Under Bridge*, which gives a voice to a homeless historian. Her future projects include a human genetics documentary, and a horror feature based on Finnish mythology. Västinsalo gave a speech about the relationship between science and film at TEDxHelsinkiUniversity event in 2018.

LOG-LINE

Alone at Night takes the viewer on a simple journey – a walk home through a seemingly safe city – but through the eyes of someone who has been triggered to see everything as a threat.

SYNOPSIS

After a triggering encounter with an unknown bar patron, a young woman's point of view of her hometown takes a turn for the worse. Embarking with the viewer on the simple journey of walking home through the seemingly safe streets of Helsinki, the woman sees threats on every corner. Tormented by coyote-like taxi drivers, lewd teenagers, and a persistent stalker, she finally reaches a boiling point when she witnesses a teenage girl struggle in the same, unnerving environment.

GOALS AT GAP-FINANCING MARKET

To find co-production partners, distribution funding, feedback about the concept, spread the word of mouth and create a community around our project.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

360 degree stereoscopic 3D video /10'

LANGUAGE / LOCATION

English / City of Helsinki, Finland

BUDGET / FINANCING IN PLACE

€ 180.000 / € 54.000

MAIN PRODUCTION COMPANY

Handle Productions

PARTNERS ATTACHED

Teatime Research, Kone Foundation, The Church Media Foundation, AVEK

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Hanna Västinsalo, *Director*

Beata Harju, *Writer, Associate Producer*

Hanna Hemilä, *Producer*

Pirjo Honkasalo, *DoP*

Paavo Happonen, *Visual Effects Supervisor*

Tommi Teronen, *360 Producer*

Sakari Salli, *Sound designer*

Juulia Kääriä, *Concept Artist*

DELEGATE PRODUCTION COMPANY

Handle Productions

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Hanna Västinsalo,
Director



Hanna Hemilä,
Producer



Beata Harju,
Writer, Associate Producer

DIRECTOR'S STATEMENT

Alone at Night was conceived when our team compared our memories of after-hours Helsinki. The startling differences in our depictions showed how people view the same places with different triggers for fear. This led to the exploration of how public spaces are mindscapes created by our unique personal experiences. *Alone at Night* allows the viewer to step inside a young woman's mind and see what she sees during a solitary walk through a nightly cityscape. As a director, I'm interested in the subjective truth of an experience using a virtual reality environment. The goal is to utilize a heightened reality with surrealism to bring forth the truth of one experience, and explore the public space through the eyes of a frequently objectified young woman. The exhibition space surrounding the VR experience is an enhanced communal opportunity that encourages audiences to participate, and continue the conversation about the impact and ownership of public spaces on everyone regardless of gender, age, race, ethnicity or disability.

PRODUCTION COMPANY PROFILE

Handle Productions delivers critically acclaimed stories to international audiences, and offers production expertise for prominent independent productions. The company's story-first approach has led to award winning documentary, children's content and feature film collaborations. The hand-drawn animated feature, *Moomins on the Riviera* premiered at the BFI London Film Festival, and the Finnish- French feature film *Le Havre* by Aki Kaurismäki premiered in competition at the Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Catcalling Virgin* by Douglas McGinness

2014 *Moomins on the Riviera* by Xavier Picard and Hanna Hemilä

2011 *Le Havre* by Aki Kaurismäki

2010 *Paavo, a Life in Five Courses* by Hanna Hemilä

2010 *Bad Family* by Aleksi Salmenperä

2004 *Pelicanman* by Liisa Helminen

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Wombsong

Man Under Bridge

GERMANY, PALESTINE, NETHERLANDS

BANKSY: THE WALLED OFF HOTEL VR

AMER SHOMALI



DIRECTOR'S BIOGRAPHY

Amer Shomali is a multidisciplinary Palestinian artist, who uses painting, film, digital media and comics as tools to explore the sociopolitical complexities of life in Palestine. Shomali co-directed the animated documentary *The Wanted 18* which premiered at the Toronto International FF in 2014 and won awards at the Abu Dhabi FF, the Aljazeera International Documentary FF, Carthage FF. It was the official Palestinian submission in the Oscar's Best Foreign Language Film and Best Documentary category. His art has been exhibited widely, i.a. at The British Museum and The Seoul Museum of Art.

LOG-LINE

Our VR experience will take you to Bethlehem, right inside *The Walled Off Hotel*, a Banksy art project/boutique hotel overlooking the controversial wall between the West Bank and Israel. Users of our VR experience will be able to explore the hotel, accompanied by the Monkey Bellboy, thus getting an idea of Banksy's art and a brief, but potent taste of Palestinian life in the shadow of the wall.

SYNOPSIS

Banksy, the famous yet anonymous British graffiti artist, has created *The Walled Off Hotel* (TWOH) - a fully functioning hotel in Bethlehem which overlooks the wall separating Israel and Palestine. The adjoining museum is focused on street art. Both have become must-see destinations for tourists and graffiti artists from all over the world. Banksy had quite the career for an artist who started out "bombing" walls in Bristol during the 1990s. To this day he has bombed cities from Vienna to San Francisco, Barcelona to Detroit. And he has moved from graffiti on walls to paint on canvas, conceptual sculpture, and site-specific installations like TWOH. At auctions his prints fetch up to 1.4 million Dollars. The user will have the unique opportunity of exploring the hotel, interacting with the art of Banksy and his Monkey Bellboy, learning about the Middle East Conflict. The Monkey Bellboy escaped from Qalqilya Zoo and now works at TWOH to save money for his return home. Equipped with virtual spray cans and stencils, the user can sneak up to the wall - tagging the wall and thus reappropriating the concrete, all the while helping the Monkey to leave Bethlehem.

GOALS AT GAP-FINANCING MARKET

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

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

Photogrammetry / 20'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / Bethlehem, Palestine

BUDGET / FINANCING IN PLACE

€ 350.000 / € 105.000

MAIN PRODUCTION COMPANY

K5 Factory GmbH

CO-PRODUCTION COMPANIES

Odeh Film, Bind Film

PARTNERS ATTACHED

Oculus Start, FFF Bayern

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Amer Shomali, *Director*

Christian Felder, *DoP*

Oliver Simon, *Producer*

May Odeh, *Producer*

Clarens Grollmann, *Producer*

Oda Schäfer, *Producer*

Joram Willink, *Co-Producer*

Michel Schütz, *Production Manager*

Ozan Saltuk, *Lead Developer*

Alex Degner, *3D Artist*

Mikel Tischner, *Tech Artist*

DELEGATE PRODUCTION COMPANY

Odeh Film

MAIN CONTACT PERSON

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Amer Shomali,
Director



Oliver Simon,
Producer



May Odeh,
Producer

DIRECTOR'S STATEMENT

I remember well when Israel started the construction of the wall. With each concrete slab, my hometown, Bethlehem, was being choked some more. I was thrilled and honored to see some of my works of art exhibited at *The Walled Off Hotel* in Bethlehem. Since then I have become a regular visitor. The hotel itself is not a political site but whether you're inside or outside the hotel - you are always besieged by the wall. Wherever you turn it is in your line of sight. The hotel is an eye-opening experience and at the same time suffocating, just like my city. I believe that it is sometimes easier to sympathize with animals than with people, like in the true story of my movie *The Wanted 18* about a herd of cows that becomes a pawn in the Middle East Conflict. For this VR experience, I want to give the monkey, the bellboy of the hotel, a voice and agency. He will be the guide, explaining the history of the hotel and the wall. In an ironic twist the cheeky monkey asks for help to escape over the wall, quoting Banksy: "Think outside the box, collapse the box, and take a fucking sharp knife to it".

PRODUCTION COMPANY PROFILE

K5 has always been in the vanguard: launching the first German script consultancy; founding K5 Film; distributing English language films out of Germany with K5 International. After 10 years of selling exceptional films and Oscar contenders (*The Visitor*, *Land of Mine*) K5 teamed up with Amazon in 2015 to cofinance/produce Jarmusch's *Paterson*. Since then we have refocused on producing: Niccol's *Anon* was our 1st as lead producers. With K5 Factory we have entered the realm of XR: in a synthesis of storytelling and technology we develop new realities and offer audiences a novel experience of embodiment.

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Coldest Game* by Lukasz Kosmicki

2018 *ANON* by Andrew Niccol

2016 *Paterson* by Jim Jarmusch

2015 *Land Of Mine* by Martin Zandvliet

2014 *War Book* by Tom Harper
(Executive Producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Wanted 18

FRANCE, BELGIUM

BIRDIE LONG GONE

SAMUEL LEPOIL



DIRECTOR'S BIOGRAPHY

Samuel Lepoil is a young director who, after 15 years of practicing theatre, seeks to understand the language of immersion. After a first VR experience *Saving Tomas* bought by France TV in 2017, Samuel works as an interaction designer for projects such as *The Roaming*, selected at the Venice Virtual Film Festival 2018 or *Playmobil VR*. Co-founder of the Tamanoir studio, his projects all aim to combine the living arts with new technologies.

LOG-LINE

Play the role of Claire when she discovers her parents' travel trunk, disappeared since when she was 10 years old, in which the secrets of her origins are buried.

SYNOPSIS

Birdie Long Gone is a 20-minute immersive narrative installation for one spectator who brings a travel suitcase back to life, becoming the magical theatre of a quest for origins. The participant plays the character of Claire in an introspective treasure hunt. By opening her magician parents' travel suitcase, the young woman tries to find their trail, which disappeared when she was 10 years old. *Birdie Long Gone* is a family drama told like a fairy tale. This experience deals with the place of illusion in our lives, and more precisely with the part played by fantasized memories of our origins in the construction of our identity. These themes are approached through a work on matter and objects, memory supports that betray them as much as they contain them. *Birdie Long Gone* uses all the technologies of augmented reality to give objects a magical dimension. Thanks to Demute's Ahia immersive headphones, memories are played with sound, leaving the spectator room to imagine the ghostly world playing out in front of him.

GOALS AT GAP-FINANCING MARKET

To find co-production partners.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

No shooting, just audio recording and spatialization / 20'

LANGUAGE / LOCATION

French, English / Worldwide

BUDGET / FINANCING IN PLACE

€ 200.000 / € 90.000

MAIN PRODUCTION COMPANY

Tamanoir Immersive Studio

CO-PRODUCTION COMPANIES

Demute Studio

PARTNERS ATTACHED

CNC, Pictanovo

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Samuel Lepoil, *Director*

Alice Lepetit, *Artistic Director*

Greg Berger, *Maker*

Walter Fiorini, *Sound Designer*

Rémi Large (Tamanoir) and François Fripiat (Demute), *Producers*

DELEGATE PRODUCTION COMPANY

Tamanoir Immersive Studio

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Samuel Lepoil,
Director



Rémi Large,
Producer



François Fripiat,
Producer

DIRECTOR'S STATEMENT

Birdie Long Gone tries to capture those childhood memories that are built around fetish objects. If at any random day in your adult life, you get your hands on them again, a strange feeling of mixed pleasure and discomfort occurs in your mind. You are happy to find this small object, but when you touch it, it seems to you that it is not the same one you had years ago. Even more disturbing, as if this impression of falsity were communicative, some of your memories disappear, defeated by the reality of the object in your hands. This feeling of strangeness born from the relationship between memory and touch is at the heart of *Birdie Long Gone*. It determines the tone of the experience, a magical realism that draws its source from the impossibility of giving full credit to children's memories. This tension between what is faithful memory and what is impregnated by the imaginary is maintained by the sound, which strongly distinguishes the animate from the inanimate. It is that wonderful sad feeling that will accompany the participant when he or she takes off the immersive headphones to get out of the experience.

PRODUCTION COMPANY PROFILE

Tamanoir is a studio that creates immersive worlds. Each of its experiences creates bridges between age-old practices, such as the live arts, and today's tools, such as virtual reality, augmented reality, video-mapping and spatialized sound. This curiosity for all the arts comes from its two founders and their love for theatre, dance, cinema and video games. It is this energy that allows the studio to design experiences that place the spectator at the center of its creative process.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Birdie Long Gone* by Samuel Lepoil

2019 *The Empire of the Ordinary* by Leon Denise, Samuel Lepoil, Elie Michel, Marie Vilain

2019 *Jungle Love* by Samuel Lepoil

2017 *Saving Tomas* by Samuel Lepoil

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Roaming - Interaction Designer

FRANCE

GULLIVER'S PUTSCH

MICHAEL BOLUFER, JÉRÉMY POUILLOUX



DIRECTOR'S BIOGRAPHY

Jérémy Pouilloux is associate producer at the Paris-based Générale de Production. His award-winning and critically-acclaimed works include *Le Président* (feature-length documentary), *Dring* (award-winning short series), *Tantale* (award-winning interactive fiction for the big screen), and *Accused#2: Walter Sisulu* (a VR documentary entered in numerous festivals, including TRIBECA and IDFA). He is regularly invited to professional juries for festivals (CNC Fiction TV, SACD, Séries Mania). He also founded a hub for professionals in new media that is behind the *Love Transmedia* event in Paris.

LOG-LINE

Gulliver's Putsch is inspired by Gulliver's Travels and it invites the spectator to plunge into the heart of Lilliputian society. Our mission? To help commandos from Lilliput and Blefuscu return the egg of the island of Lilliput and end the war between the Little-Endians of Lilliput and the Big-Endians of Blefuscu. The adventure is experienced through the eyes of Gulliver and/or Bilelstrum, one of the commandos operating on Lilliput. In the complete version, the adventure is played out by two people – one as Gulliver, the other as Bilelstrum.

SYNOPSIS

A 25 and 30 minute narrative and interactive experience in virtual reality. From 7 years onwards depending on VR restrictions. Surreal humour... gameplay aimed at casual players. Adventure involving Gulliver the giant and a commando made up of Lilliputians and Blefuscu. Apart from the beginning of the game, characters tell the story during the game... there are no cutscenes. The aim of the experience: Return the egg of Lilliput by helping the commando of putschists to obtain peace.

GOALS AT GAP-FINANCING MARKET

To strengthen the financing of our project internationally, in order to place it right away in a global ambition.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Animation / 25'

LANGUAGE / LOCATION

French, English / France

BUDGET / FINANCING IN PLACE

€ 670.162 / € 105.163

MAIN PRODUCTION COMPANY

La Générale de Production

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Michael Bolufer, *Director and Artistic Director*

Jérémy Pouilloux, *Writer and Producer*

DELEGATE PRODUCTION COMPANY

La Générale de Production

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Michael Bolufer,
Director



Jérémy Pouilloux,
Writer and Producer

DIRECTOR'S STATEMENT

Gulliver's Putsch is an opportunity to pay homage to Jonathan Swift's novel by reactivating certain themes in the work particularly the one highlighting the ridiculous way in which all sorts of convictions come about and how they can lead to conflict. Equally it retains the book's inquiry into the ability of culture and learning to illustrate human behaviour. From the ancient Greeks to the modern day, it seems the issue of war has never been properly explained. Man's overwhelming need for aggression... will it be tamed one day? Or will it for ever induce us to die for ideas? Or as the French singer George Brassens once mused: will we have to die for those ideas slowly? Consequently, *Gulliver's Putsch* assumes the form of an allegory... the one of constant restarts. The aim of the putsch is to return the egg of the island of Lilliput in order to install it the same direction as the egg of the enemy island of Blefuscu. The egg is thus a totem.

PRODUCTION COMPANY PROFILE

Founded in 2001, La Générale de Production has produced around sixty films. Specialising in fiction, documentaries and magazines, it has broadened its scope to publish general content for all media. It combines radical ambition with formal research in order to explore the world in a keen, inquisitive manner. The subjects it examines provide openings for more universal stories. Convinced of the potential of new forms of writing, La Générale sees the digital world as both a promising environment and a responsibility to provide a better understanding of a new era whose main language is images.

MAIN FILMOGRAPHY OF PRODUCER

2019 Accused #2: Walter Sisulu by Nicolas Champeaux and Gilles Porte
2020 The executioners of Katyn by Olivia Gomolinski, Cédric Tourbe
2018 Doxa by Alexandre Pierrin and Olivier Marquézy
2016 Tantale by Gilles Porte

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Accused #2: Walter Sisulu

FRANCE

LET GO

MICHAEL BEETS



DIRECTOR'S BIOGRAPHY

Michael Beets is an Australian award-winning director. His virtual reality projects, music videos, and films have been screened at festivals around the world including Venice, Cannes, Busan, Toronto and Melbourne. In 2018 his interactive VR work *The Unknown Patient* was selected at the 75th Venice Film Festival, and won the VR Award at the Adelaide Film Festival. He also won Audience choice award for his music video *Gordi: Bitter End* at the St. Kilda Film Festival. Michael was also nominated for a 2019 ADG award for best direction in an immersive experience.

LOG-LINE

Let Go is a five-part VR experience that confronts the viewer with his relation to death, through age-old mourning rituals set in Japan, Lithuania, Australia, South Africa and China. The audience will have the responsibility of carrying the ritual out, or else the fear - unique to each culture - will present itself.

SYNOPSIS

Let Go is a thrilling experience that blends spirituality and use of codes that are usually seen in genre movies and specific literature. Each episode offers a different experience and a dedicated narrative through age-old mourning rituals.

In Japan, in the 'Nezunoban' tradition, the audience must ensure that an incense stick is burning overnight so the soul of the spirits may be guided to heaven. In Lithuania, close relatives of the deceased must cut down a tree in the middle of a forest. In Australia, 'Kunmanara' is a ritual using smoke to chase spirits. In the Xhosa culture in South Africa, when somebody dies, all mirrors, windows and reflective surfaces must be smeared with ashes so the dead can't see themselves. Finally, in China, during the 'Jin' ritual people must keep throwing fake, papier money into the re in order to keep the spirit rich and happy in the afterlife.

Across the lens of each tradition, *Let Go* asks us to reconsider our own process of mourning our loved ones.

GOALS AT GAP-FINANCING MARKET

To find financing partners but also broadcasters and local distributors, both for the LBE installation and the platform version.

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

Real-time 3D animation / 5x10'

LANGUAGE / LOCATION

English, Japanese, Lithuanian, Xhosa, Mandarin, Aboriginal dialect / N/A

BUDGET / FINANCING IN PLACE

€ 500.000 / € 70.000

MAIN PRODUCTION COMPANY

Les Produits Frais

PARTNERS ATTACHED

CNC, Région Sud, Diversion cinema

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Michael Beets, *Director*

Oriane Hurard, *Main Producer*

Côme Jalibert, *Sound Designer*

Albyon, *Animation Studio*

DELEGATE PRODUCTION COMPANY

Les Produits Frais

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Michael Beets,
Director



Oriane Hurard,
Producer

DIRECTOR'S STATEMENT

Let Go began from a personal curiosity with the Japanese tradition of 'Nezunoban'. Half of my family is Japanese and I am aware that one day I will have to partake in the mourning tradition myself. To be perfectly honest, I was, and to an extent still am, quite terrified of the inevitable day that I will spend the night with a loved one, lighting incense and saying farewell. It turns out the Japanese are not alone, and these age-old rituals exist all over the world. All of them designed to say farewell. After much research, I have chosen four more rituals from around the world: Lithuania, China, South Africa and Australia. Each of these deals with active participation in the ritual and are horrifying at first glance, but all uniquely beautiful. This duality of tension between horror and meditative is crucial in understanding the purpose of this project, because everything - narrative, interactions, tone - are all based around it. Covid-19 has been a stark reminder of our the fragility of life, and there has never been a more relevant time in our generation to contemplate the mourning rituals that we partake in to celebrate and let go of loved ones.

PRODUCTION COMPANY PROFILE

Based in Paris since 2010, Les Produits Frais specializes in emerging filmmakers and new narratives. The company is developing a diversified portfolio including short and feature films, series and VR. *Isle of the Dead* won the Best Story VR Award at 2018 Venice Film Festival and has been showcased in more than 50 festivals. Coming soon in 2020, *Meet Mortaza VR* will be participating in the 2020 Venice VR Expanded selection; and *The Passengers*, a French-Canadian VR multi-user experience written by Nicolas Peuffaillit and directed by Ziad Touna.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Meet Mortaza VR* by Joséphine Derobe

2018 *Isle of the Dead* by Benjamin Nuel

2017 *Legacy* by Benjamin Nuel

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Unknown Patient

FRANCE

NÉPHÉLÉ

ALEXANDRE PEREZ



© Daniel Balage - Albyon studio

DIRECTOR'S BIOGRAPHY

After graduating from film school in Paris, and a professional experience in several production companies, Alexandre Perez embarked on a career in writing and directing. It started with award-winning shorts and collaborations with France Inter's web department. In 2017, *Sergeant James*, his first VR film produced by Floréal Films, was presented online and shown in more than 100 festivals, events and VR theaters. In 2018, he wrote and directed a second VR film called *Séance 129*. Alexandre's only desire these days is to tell stories, regardless of the style or form they take.

LOG-LINE

Néphélé is on a mission: to reach the top of the island. To assist her in her quest to the clouds, she is helped by a giant wind spirit played by the user.

SYNOPSIS

Néphélé is an animated and interactive VR experience that narrates the story of an eponymous woman on a pilgrimage to reach the top of a mystical mountainous island. To assist her in this quest, she is helped and guided along this ancient path to the clouds by an archaic giant wind spirit played by the user. This intimate complicity, collaboration and trust-building relationship drive the whole story. The user can move around the scale model mountain at the center of the experience and assist Néphélé on her epic and final journey as a mentor, intervening whenever she gets stuck and protecting her from the island's harsh elements and dangerous perils. They will use their hands or breath to interact with the environment of this tiny world and generate wind, in order to solve puzzles, uncover secrets and live Néphélé's legend. An AR experience is also considered, bringing the same adventure into the real world by projecting a scaled-down version of the set onto the floor.

GOALS AT GAP-FINANCING MARKET

To find co-producers, distributors, exhibition spaces and platforms.

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

3D and real-time animation / 30'

LANGUAGE / LOCATION

No dialogue / N/A

BUDGET / FINANCING IN PLACE

€ 850.000 (TBC) / € 150.000

MAIN PRODUCTION COMPANY

Floréal Films

PARTNERS ATTACHED

CNC, City of Paris, Orange XR Grant, Kaleidoscope

CURRENT STATUS OF PROJECT

In Development

CREATIVE TEAM

Alexandre Perez, *Director and Writer*
Avi Amar and Katayoun Dibamehr, *Producers*

DELEGATE PRODUCTION COMPANY

Floréal Films

MAIN CONTACT PERSON

Avi Amar

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Alexandre Perez,
Director and Writer



Avi Amar,
Producer



Katayoun Dibamehr,
Producer

DIRECTOR'S STATEMENT

The notion of presence, as a viewer or as a player, is key for creation for me. I understood immediately what could be attractive to me as a creator when I discovered virtual reality experiences: the intimate dialogue with embodied users inside the world I can create for them. In *Néphélé*, I needed to come up with a story to stimulate that sensation with an engaged relationship between a giant divine presence played by the user and a tiny virtual character. In fact, *Néphélé* is on this rocky island to follow a strange ritual in order to meet the user and evolve. The whole structure of the story is actually based on the connection you're going to build with her as a helping hand with your wind powers. The experience deals with parenting and embraces poetically the sensitive subject of the End. The end of a life or of a cycle. It is human and universal. I want the experience to be visual, simple, pared-down and without dialogue like *Journey* by Jenova Chen or *Ico* by Fumito Ueda. With *Néphélé*, I'm seeking the perfect balance between the contemplative aspect of an animated film and the interactive nature of a video game.

PRODUCTION COMPANY PROFILE

Founded in 2014, Floréal Films is an independent film production company based in Paris whose mission is to discover filmmakers with a desire to express themselves through their films. Our aim is to establish lasting relationships with an emerging generation of talents, accompanying them in every step and coming up with tailor-made production strategies not only in traditional film but also in new forms of storytelling.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Minimum Mass* by Raqi Syed and Areito Echevarria

2020 *The Hangman at Home* by Michelle and Uri Kranot

2017 *Sergeant James* by Alexandre Perez

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Sergeant James

SUDAN, SOUTH AFRICA

NIGHT SHIFT

ABDALSALAM ALHAJ



DIRECTOR'S BIOGRAPHY

Abdalsalam Alhaj is a Sudanese digital media producer, visual storyteller and founder of Rift Digital Lab. He is passionate about visual arts, AR/VR and self-expression. His works put a spotlight on stories often overlooked by mainstream media, treasure the local, the small-scale and evoke the passage of time. It questions the attitudes, fears and unwritten rules which have formed our environment and our behavior within it. He aims to uncover unexplored stories, places of curious self-expression, the world of new relationships, new chances, new beginnings by using immersive technology.

LOG-LINE

A first person VR experience of the peaceful Sudanese Revolution

SYNOPSIS

On April 6 2019, the Sudanese Professionals Association asked people to march in protest to the army headquarters in Khartoum—the most dangerous place in Sudan's capital. Skeptical, but nonetheless, the filmmaker joined the march knowing the risks, but also knowing it was the only way this revolution could succeed. *Night Shift* gives a first hand account of the events that took place on the ground and tells another story of the peaceful sit-in.

GOALS AT GAP-FINANCING MARKET

To find co-producers, post production support, finance, grants and sales agent.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

360 Stereoscopic / 12'

BASED ON

True events

LANGUAGE / LOCATION

Arabic / Sudan

BUDGET / FINANCING IN PLACE

€ 18.615 / € 13.445

MAIN PRODUCTION COMPANY

Electric South

CO-PRODUCTION COMPANIES

Rift Digital Lab, Gisa Group

CURRENT STATUS OF PROJECT

Post Production

CREATIVE TEAM

Abdalsalam Alhaj, *Director*,

Cinematographer, Editor

Abdalla and Iman, *Main Cast*

Steven Markovitz, *Executive Producer*

Kirstin Grey, *Producer*

DELEGATE PRODUCTION COMPANY

Electric South

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Abdalsalam Alhaj,
Director



Steven Markovitz,
Executive Producer

DIRECTOR'S STATEMENT

What drew me to this idea of this film, stems from the fact that I had been part of the revolution from the beginning, witnessing all the peaceful protesting, so I wanted to give my own version of the story. Every day that I was at the sit-in square, shouting with the demonstrators and filming with my 360 camera was the most overwhelming personal experience I've ever had. I lived for 30 years under the rule of Bashir, so this time really felt like it was our time to overthrow Bashir's regime. At the sit-in, there were hundreds of filmmakers, photographers, and dozens of films that were filmed and arranged, but I was always looking for a different way to tell the experience, I wanted the viewer to really feel things from my perspective.

PRODUCTION COMPANY PROFILE

Founded in 2015, Electric South is an award winning non-profit company based in Cape Town, South Africa and operating across the African continent. We are involved in the production of daring and urgent stories around African experiences, using immersive, interactive formats including virtual and augmented reality, and other digital media. We build audiences and exhibition models for these stories in the local sector. We have pioneered VR production in Africa, producing work that have been selected for festivals such as Sundance, Tirbeca, Sheffield and over 80 festivals around the world.

MAIN FILMOGRAPHY OF PRODUCER

2020 Azibuye - The Occupation by Dylan Valley

2019 Le Lac by Nyasha Kadandara

2019 Lagos at Large by Jumoke Sanwo

UNITED KINGDOM, INDIA, PAKISTAN

PROJECT DASTAAN: CHILD OF EMPIRE

ERFAN SAADATI, SPARSH AHUJA



DIRECTOR'S BIOGRAPHY

Erfan Saadati is an award winning storyteller, filmmaker and an immersive producer. He started his career as a VR creator, and has been at the forefront of this exciting new medium ever since. Erfan has worked on productions for the United Nations, Royal Opera House and The Guardian.

Sparsh Ahuja is a UK-based digital artist, a 2020 National Geographic Explorer and the founder of Project Dastaan. Sparsh graduated as a FitzRandolph Scholar in Philosophy, Politics and Economics at the University of Oxford. He was the youngest ever recipient of the CatchLight Fellowship in 2019.

LOG-LINE

Project Dastaan: Child of Empire is an interactive VR docu-fiction experience which puts you in the shoes of a migrant during the 1947 Partition of India and Pakistan. Weaving through the stories of three-present day survivors, it navigates identity and sectarianism during times of immense social upheaval.

SYNOPSIS

Child of Empire is an interactive animated journey of the gruelling Partition of India. Immersed in the world of 1947 British India, you will actively participate at key moments of migration, recounted to us by firsthand witnesses.

You may be hiding from a violent mob in the backroom of a shop with Ishar Das Arora, a Punjabi farmer boy from Attock; sharing meagre food rations while taking sanctuary in a gurdwara with Trilochan Singh, an independence activist in the Quit India Movement; or accidentally glimpsing a truck piled with dead bodies when taking a 360° view when arriving in Pakistan with Zarina Akram, a Mohajir girl who fled her home in Delhi on the day of Eid. At certain points in the narrative, the real-life survivors will even break the fourth wall to speak directly to the viewer, adding a hyper realism to the experience and grounding it in reality.

The production is intended for the Oculus Quest, allowing viewers to walk through the narrative in a 25m2 6DoF space. The level of interactivity is going to be cutting edge, merging various elements to push the boundaries of the technology as far as it can. The VR will serve the story first and foremost, intended to ground the viewer into the historical reality of this experience, whilst ensuring the UX is not remotely jarring, and that the VR elements are simple enough that they bring in audiences who are both new to the format, or completely familiar with it.

GOALS AT GAP-FINANCING MARKET

To secure extra financing and distributional partners, particularly cultural institutions.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

Quill Animation / 15'

BASED ON

Original Idea

LANGUAGE / LOCATION

English, Hindustani / Set in British India

BUDGET / FINANCING IN PLACE

€ 64.820,65 / € 44.820,65

MAIN PRODUCTION COMPANY

Project Dastaan

CO-PRODUCTION COMPANIES

Anzu Films Limited

PARTNERS ATTACHED

Arts Council England, Digital Catapult, The CatchLight Foundation, Google Arts and Culture, Kaleidoscope DevLab, Citizens Archive of Pakistan, Citizens' Archive of India, 1947 Partition Archive, Partition Museum (Amritsar), Oxford VR and AR Hub, Tareekh Arts and Culture, MENA Arts, The National South Asian Heritage Month, India Cultural Hub, The Pakistani Foundation

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Erfan Saadati, *Director*

Sparsh Ahuja, *Main Producer*

Stephen Stephenson, *Lead Artist*

Shehroze Khan, Sadia Kidwai, *Scriptwriters*

DELEGATE PRODUCTION COMPANY

Anzu Films Limited

MAIN CONTACT PERSON

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projectdastaan.org



Erfan Saadati,
Director



Sparsh Ahuja,
Main Producer



Stephen Stephenson,
Lead Artist

DIRECTOR'S STATEMENT

We are living in one of the great periods of global migration. In the last decade, migration rates have doubled. This has reshaped cultural identities, altered global economies and unleashed an unprecedented surge in right-wing politics. The 1947 Partition of India is the largest case study of migration in history. Plagued by the legacy of Partition, political relations between India and Pakistan remain on the brink of war. Over 70 years later, most migrants have never been able to return home. *Child of Empire* is first and foremost an homage to the legacy of the 14 million refugees in the subcontinent who had their lives changed overnight. More importantly, however, it is a reminder that it is ordinary people who suffer the most when nationalities are created and torn apart. As children of diaspora, we have come to understand that the important stories of migration are not those of the politics that dictate it, but the people it uproots. The Partition is a harrowing tale of migration, human loss, and the devastating effects of colonial occupation. In *Child of Empire*, we want our viewers to take a jump towards empathy, inviting them to walk through the history of empire.

PRODUCTION COMPANY PROFILE

Project Dastaan is a peace-building initiative which examines the human impact of global migration through the lens of the largest forced migration in recorded history, the 1947 Partition of India. The Project is backed by Malala Yousafzai, Suroosh Alvi (cofounder of VICE Media) and celebrated authors such as William Dalrymple and Aanchal Malhotra. We've received a CatchLight Fellowship and a National Geographic Exploration Grant, have spoken at British Parliament and were recently accepted onto the prestigious Kaleidoscope DevLab Accelerator.

MAIN FILMOGRAPHY OF PRODUCER

2018 Haka by Erfan Saadati (VR Supervisor)

2018 Incredible India by Erfan Saadati

2016 Growing A World Wonder by Erfan Saadati
(VR Producer)

2016 Home: Aamir by Erfan Saadati

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Home: Aamir
Incredible India

ROMANIA

TANGIBLE UTOPIAS

IOANA MISCHIE



DIRECTOR'S BIOGRAPHY

Ioana Mischie is a Romanian-born transmedia artist, screenwriter, director and futurist, advancing film (*Government of Children*, *Cumulonimbus*, *237 Years*), cinematic VR (*The Wetland*) or innovative concepts. UNATC Alumna and Fulbright Grantee Alumna of USC School of Cinematic Arts, her cinematic projects have traveled to more than 100 festivals worldwide, were developed in top-notch international programs (Berlinale Talents, Sundance Workshop, Cannes International Screenwriters Pavilion) or awarded by The Webby Awards, Golden Drum, D&AD, SXSW Hackathon.

LOG-LINE

Tangible Utopias is an exploratory VR experience immersing the viewer as a first-person into an Odyssey of potential future city scenarios, inspired by the imagination of children worldwide.

SYNOPSIS

Tangible Utopias is an exploratory VR experience immersing the viewer as a first-person into an Odyssey of potential future city scenarios, inspired by the imagination of children worldwide. The project is a continuation of the transmedia universe entitled *Government of Children* – a civic imagination-driven transmedia world (3D film, VR, web) that encourages children from all over the world to see themselves as leaders and to design their societal future. We have gathered a total of more than 250 visions that will selectively serve as a script for the current VR universe. *Tangible Utopias* aims to design alternative multi-layered futuristic societies. The users can personalize the ever-expanding interactive world and reshape it exponentially depending on their own involvement. At the end of the experience, each user receives their own customized tangible utopia both as an artistic souvenir, but also as an awareness tool in order to advocate for more ethical long-term cities.

GOALS AT GAP-FINANCING MARKET

To find international co-production partners, distributors, curators, publicists, decision-makers.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Open World VR Transmedia Franchise (Unreal & Unity extensions) / minimum 10' - maximum 100'

BASED ON

The visions of children in *Government of Children*

BUDGET / FINANCING IN PLACE

€ 240.000 / € 60.000

MAIN PRODUCTION COMPANY

Storyscapes

CO-PRODUCTION COMPANIES

Studioset

PARTNERS ATTACHED

SeeThree

CURRENT STATUS OF PROJECT

Interactive Virtual Reality Prototype

CREATIVE TEAM

Ioana Mischie, *Director and Writer*
Mircea Olteanu, *Lead Unreal Developer*
Sorin Baican, Ioana Mischie, *Main Producers*
Bogdan Jugureanu, *Editing*
Andrei Nechifor, *Original Music*
Călin Bogdacenco,
Alexandru Pop, *3D Artists*

DELEGATE PRODUCTION COMPANY

Storyscapes

MAIN CONTACT PERSON

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governmentofchildren.com
tangibleutopias.com
studioset.tv



Ioana Mischie,
Director and Writer



Sorin Baican,
Producer

DIRECTOR'S STATEMENT

Tangible Utopias is a noetic fiction world or noe-fi, as we love to nickname it. If the sci-fi genre proposes science-led futures, noe-fi aims to rather design consciousness-driven futures. It is a blend of noetic science and hope-filled visions. Some might see it as a window into long-term future scenarios, some others as a civic imagination practice or as a healing journey. It questions our choices and invites us to customize the surrounding world with care to detail. To me personally, *Tangible Utopias* is a way to archive the unarchivable - that glimpse of human imagination that is enriching, generative and aspirational. This multiverse is designed to be a modular world, where we will continuously add fresh visions into immersive futuristic worlds. It is an creative archival of the potential future. At the end, each explorer receives a postcard from the chosen tangible utopia.

PRODUCTION COMPANY PROFILE

Storyscapes was initiated in 2012 as the first Romanian-based transmedia association, currently having three innovative paths of development: transmedia creation (XR / Expanded Cinema), transmedia research and transmedia education. The goal of the multi-awarded artistic studio is to create holistic works of art with profound social impact.

Studioset is a full-house production and post-production studio based in Bucharest, Romania with 12 years of AV production experience and over 50 employees specialized in production, post-production, animation, CGI.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Government of Children* by Ioana Mischie

2019 *Unquiet Voices* by Ioana Mischie

2019 *Pendulum* by Ioana Mischie

2018 *Opinci / My Father's Shoes* by Anton Groves and Damian Groves

2018 *The Wetland* by Ioana Mischie

2017 *Cumulonimbus* by Ioana Mischie

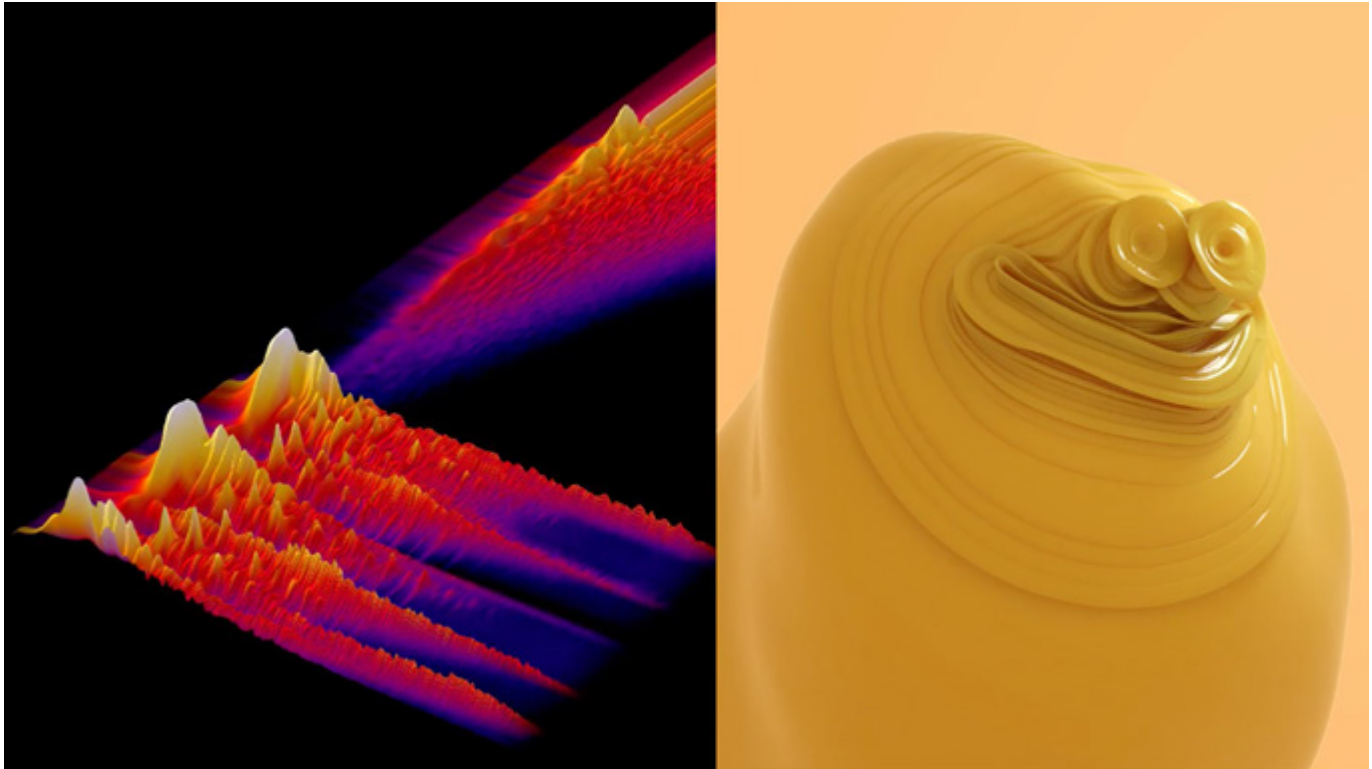
PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Government Of Children 3d

CANADA, FRANCE

THE GARDEN

DAVID BARLOW-KRELINA,
CHARLES AYATS



DIRECTOR'S BIOGRAPHY

A Montreal-based animator/filmmaker, David Barlow-Krelina specialises in everything 3D – from character design to rigging to shader development. David produced and directed the animation *Bless You* (2013), a short film that was shown at the Ottawa International Animation Festival and toured in the Animation Show of Shows. In 2017, he directed the NFB short film *Caterpillarplasty* which was nominated for Best Animated Short by the Academy of Canadian Cinema and Television (2019).

LOG-LINE

Welcome to your brain. It has been hiding there forever a small, weird, facetious being. He looks strangely like you. Every part of his body is the same size it occupies in your cortex. Homunculus, that's what the scientists call it, invites you to explore your inner world, change size, touch sounds, make appearances vibrate at a glance or with your hand and discover the disturbing beauty of the world, the unknown garden you carry inside. *The Garden* is a VR experience where animation, movements and sounds interact in new ways. No drugs, no God: the unknown is you.

SYNOPSIS

As you put on the helmet, you look down and see your hands. You are in the skin of the Host, aboard a true sensory vessel. You are immersed in several natural environments. In these places, your perception of reality is calm and stable. You are free to explore, to walk, to pick flowers, to eat berries. Some of these actions will change your perceptions subtly or severely. This is where Homunculus comes in. We recognize him, with his falsetto voice, his little song and that arrogant little tune he has when he makes the shapes change around him and you. Each of the hallucinations that he proposes to you is a stage of learning and delivers a message to you. His goal is to deliver the Host from the routine of the senses and to reconnect with his body. The visions that he proposes sometimes look terrifying and chaotic, but remain tolerable. Each sequence has its own mechanics. The Host must focus on each one, embracing chaos through touch, sight and movement. Homunculus never uses the same method twice. He hopes that the Host will stay alert and pay attention to his environment. Only then will he be able to see its true beauty.

GOALS AT GAP-FINANCING MARKET

To find coproducers, financial partners and VR locations.

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

Animation / 20'

BASED ON

Original Idea

LANGUAGE / LOCATION

English, French / Canada, France

BUDGET / FINANCING IN PLACE

€ 193.994 / € 58.000

MAIN PRODUCTION COMPANY

E.D. Films

CO-PRODUCTION COMPANIES

Red Corner

PARTNERS ATTACHED

Epic Games, NFB

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

David Barlow-Krelina, *Director*

Charles Ayats, *Interactive Designer*

Franck Weber, *Sound Director*

Emily Paige, *Producer*

Marie Blondiaux, *Producer*

DELEGATE PRODUCTION COMPANY

Red Corner

E.D. Films

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red-corner.fr

edfilms.net



David Barlow-Krelina,
Director



Emily Paige,
Producer



Marie Blondiaux,
Producer

DIRECTOR'S STATEMENT

My parents are both psychiatrists. At the dinner table, every day, I was surrounded by questions about the mind, about mental illness. As a young man, I worried about my own abnormalities, my own perceptions. I became a director, animator and creative technologist. My work, mostly done at the NFB and then with E.D. Films, mixes drawing, animation and programming. I try, in my creations, to push back the limits of realistic representation. Animation allows me to work on the distortion of forms, to visually embody emotions. VR is an exciting field to deploy this conceptual work. To tell a story that would bring to life the incessant connections that our brain makes, the powerful or subtle changes in our perceptions. With *The Garden*, I want to take the user to explore a universal contradiction, between that part of us that would like to control everything and that part that is ready to let itself dissolve in the pleasure of the senses. Often, these two parts of ourselves contradict each other. Sometimes they manage to move forward together. Some of us would like to make a choice but between order and chaos everything is a continuous movement. It's up to us to embrace them.

PRODUCTION COMPANY PROFILE

Red Corner is dedicated to digital creation. Based in Paris, we produce fictions and documentaries for VR, AR, webseries. Our experiences gather talents from films, books, video games to create narratives that celebrate curiosity, diversity and critical thinking. E.D. Films is an animation studio based in Montreal. Known for their hybrid and holistic animation production, technical experimentation and innovation, E.D. Films does this for the animation and game industries.

MAIN FILMOGRAPHY OF PRODUCER

Red Corner

2019 7 Lives by Jan Kounen

2016 Sens (VR) by Charles Ayats

E.D. Films

2018 Let There Be Light by Mila Aung-Thwin

2019 Giant Bear by Neil Christopher

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Caterpillarplasty
Bless You

FRANCE, CANADA, QATAR

THE GREATEST WAIT (AFTER THE LAST SKY)

RAZAN ALSALAH



DIRECTOR'S BIOGRAPHY

Razan AlSalah works across a range of image, text and installation practices, investigating the politics of dis/appearance of places and bodies in colonial image worlds - photographic / digital / virtual - breaking these thresholds of view into elsewhere here - where colonialism no longer makes sense. Razan is a 2020 Arab Fund for Arts and Culture (AFAC) Grantee and Sundance New Frontier Story Lab Fellow and Grantee. Her work has been exhibited internationally in festivals and galleries. Razan teaches Moving Images and Intermedia at Concordia University in Tiohtiá:ke/Montreal.

LOG-LINE

Zei is trapped in cyberspace in an impossible yet eternal return to Palestine. Disembodied by the virtual, she interconnects **حيفا** /Haifa, **بيروت** /Beirut & Tiohtiá:ke/Montreal in the 1940s, 90s & 2020s. Zei returns home to her body with a new way of being in the world.

SYNOPSIS

Zei loses her body in cyberspace and finds herself trapped in a city that bears an uncanny resemblance to her grandparents' home but denies they ever existed. She floats in photorealistic locations she cannot enter and navigates through an immersive depth that denies her senses. Only when Zei begins to witness the injustice of her own entrapment, does she regain physical sensation. Excavating her own inherited and living memory of exile pixelates the panoramic image of Haifa to a glitchy 3D triptych city, a collage of the many places Zei lives between today. Zei moves in place again, with a new understanding of how to inhabit space: shifting from gazing at the world to being in the world, her exile transforms from a national identity to a political commitment to decolonize this place, wherever that may be.

GOALS AT GAP-FINANCING MARKET

To find co-producers, funders, distributors, partners.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

360 / 15'

BASED ON

Original Idea

LANGUAGE / LOCATION

Arabic, French and English versions / Montreal, Beirut, Haifa

BUDGET / FINANCING IN PLACE

€ 363.964 / € 77.057

MAIN PRODUCTION COMPANY

IDA.IDA

CO-PRODUCTION COMPANIES

Kngfu

PARTNERS ATTACHED

Sundance, AFAC, DFI

CURRENT STATUS OF PROJECT

Late development

CREATIVE TEAM

Razan AlSalah, *Director and Writer*
Emilie Dudognon, Ghassan Fayad, *Main Producers*
Momchil Alexiev, *Research Consultant*
Ali Kays, *Lead technologist*
Farah Saleh, *Choreographer*
Farah Hazim, *Sound designer*
Wissam Sader, *Sound Installation*

DELEGATE PRODUCTION COMPANY

IDA.IDA

MAIN CONTACT PERSON

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WEBSITE

ida-ida.com



Razan AlSalah,
Director and Writer



Emilie Dudognon,
Producer



Ghassan Fayad,
Producer

DIRECTOR'S STATEMENT

For the past three years, I've been recording experimental films inside Google Streetview exploring a virtual return to Palestine and an aesthetics of land reclamation in virtual space. In *The Greatest Wait*, I approach the land as a form, inextricably linked to my body, weaving (non)narratives that blur the two at a fundamentally material level to circle back on the cultural, social and political. I use the cinematic form, and specifically virtual reality because it connects physical space to the projected image. This formally manifests the tension between colonial and indigenous worldviews, between the Euclidean image and the immersive environment, between perspectival depth and spatial depth, between embodiment and disembodiment; inhabiting space by being in the world versus gazing at it.

PRODUCTION COMPANY PROFILE

IDA.IDA is a production company for auteur films and artists' projects, based in Paris. It was created by Emilie Dudognon, in 2005, in order to answer the specific production needs of films at the crossroads of cinema and art. IDA.IDA's first international co production, *Ouroboros* by Basma Alsharif, opened in Locarno in 2017.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Ouroboros* by Basma Alsharif

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Your father was born a 100 years old, and so was the Nakba

TAIWAN

病玫瑰

THE SICK ROSE

ZHI-ZHONG TANG



DIRECTOR'S BIOGRAPHY

Zhi-Zhong Tang is currently an animation director and the representative of Turn Rhino Original Design Studio. *The Sick Rose* is his directorial debut. In 2014, he was in charge of the animation and the post-production for the animation *Bart*, which he also made and produced. The lengthy production spanning two years aimed to achieve international standards of commercial animation, and to strive to enhance the expression of animation and the ability of storytelling. He continued to produce stop-motion animation shorts, such as *Where Am I Going?* and *Little Hilly*.

LOG-LINE

An infectious disease has visited a town named "Wonder". Rose, a girl under forced quarantine, is determined to embark on an unusual fantastical journey to meet her mother.

SYNOPSIS

A terrible infectious disease comes to a town named Wonder, and forced quarantine has sent people into a frenzy. Rose is unwell, but she wants to deliver a handmade gift to her mother who is working at the hospital. Rose misses her mother so much that she embarks on an unknown journey alone although she does not know the location of the hospital. When she needs help the most, she finds that people have become selfish and horrific due to their fear of the disease. Animals have mutated as they were eaten by humans, even they teased Rose. The little girl's body has become weaker and weaker. With only her will left, will she be able to reach her mother?

GOALS AT GAP-FINANCING MARKET

To seek international co-production and funding opportunities.
To build network with global distributors.

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

8k 360 video / First episode: 15 min'

BASED ON

Original Idea

LANGUAGE / LOCATION

Mandarin Chinese, English / Taiwan

BUDGET / FINANCING IN PLACE

€ 955.467 / € 334.414

MAIN PRODUCTION COMPANY

HTC Corporation

CURRENT STATUS OF PROJECT

Production

CREATIVE TEAM

Zhi-Zhong Tang, *Director and Writer*
Yun-hsien Huang, *Artistic Director and Writer*
Szu-ming Liu, Yu Yu, *Creative Lead*
Szu-ming Liu, *Main Producer*
Jack Huang, *DoP*
Anferne Chen, *Post Production Lead*

DELEGATE PRODUCTION COMPANY

HTC Corporation

MAIN CONTACT PERSON

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Zhi-Zhong Tang
Director



Szu-ming Liu,
Main Producer

DIRECTOR'S STATEMENT

The world is indeed filled with hardship and suffering. But this is also its most beautiful part. We might have to hold fast to kindness and the common good so that the suffering becomes meaningful in a positive sense. For me, this is what the process of stop-motion animation means, and also what life is all about. The Sick Rose is born incidentally. Many coincidences make it bloom so well. I hope everyone can enjoy the fragrance of the roses.

PRODUCTION COMPANY PROFILE

HTC VIVE ORIGINALS devotes to the development, production and distribution of original content. It explores the development of industries including XR films, arts, animation, music, cultural collection, as well as cultural and creative entertainment. It also actively incubates cross-disciplinary creative content teams, standardizes XR technical formats and builds standardized operating procedures of content process. By providing a greater diversity of XR solutions and content, HTC VIVE ORIGINALS enriches our cultural life through the latest technological creativity.

MAIN FILMOGRAPHY OF PRODUCER

2019 Gloomy Eyes by Fernando Maldonado and Jorge Tereso (Ex. Producer)

2018 VR project 5x1

2017 The Deserted by Tsai Ming Liang (Ex. Producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

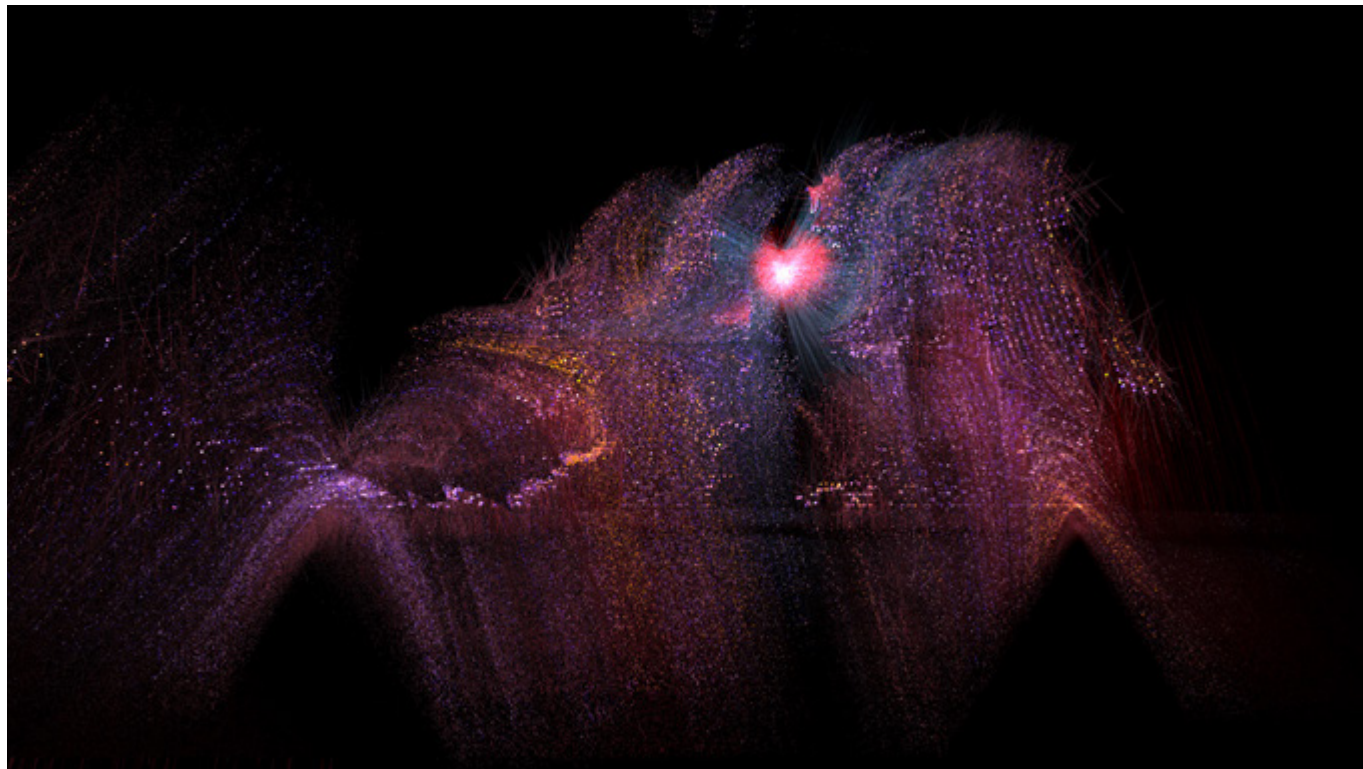
Where am I going?
Little Hilly

**BIENNALE COLLEGE
CINEMA – VIRTUAL
PROJECTS**

DENMARK, FRANCE

A VOCAL LANDSCAPE

OMID ZAREI, ANNE JEPPESEN



DIRECTOR'S BIOGRAPHY

Omid Zarei is an Iranian director and DoP. After studying film directing in Paris he made *L'Etranger* and *Jester*. As an XR artist he has created projects that cross platforms brining together artists of different disciplines. In 2016 he created the "VR filmmaking workshop" in Helsinki with the support of Kone Foundation and Aalto University. In 2019 his VR project *Songs of Future Past* was finalist in the XR competition at The Finnish National Opera and Ballet.

Anne Jeppesen is a critically acclaimed, Copenhagen based producer with a focus on audio documentaries. With a background in classical music and musicology, Anne is driven by a never fading fascination for the richness of the human voice and is constantly seeking out new ways to work with vocal expressions. She has produced audio documentaries for Danish Broadcasting Corporation and the journal Politiken. Her pieces have been nominated four times for the national radio and podcast documentary awards.

LOG-LINE

A hyper-realistic VR documentary showing the complexity of communication and how much is hidden in the richness of the human voice.

SYNOPSIS

A Vocal Landscape is a hyper-realistic VR documentary based on an audio recording of a late-night conversation revolving around a Persian poem that connects the two characters to themes of childhood and individual identity. It invites the spectator to get closer to the characters using interactive sound and visuals that respond organically: mirroring the fine nuances of the voice.

GOALS AT GAP-FINANCING MARKET

To find executive co-producers, financing and distribution

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

Volumetric capture in VR / 7'

BASED ON

Documentary voice recording

LANGUAGE / LOCATION

English / VR

BUDGET / FINANCING IN PLACE

€ 60.000 / € 5.000

MAIN PRODUCTION COMPANY

Superposition

PARTNERS ATTACHED

Khora VR

CURRENT STATUS OF PROJECT

Late development stage

CREATIVE TEAM

Omid Zarei, *Director and Artistic Director*

Anne Jeppesen, *Co-Director, Producer, Sound Designer, Composer*

Khora VR, *VR production partner*

Dimitrios Tsirozoglou, *Lead VR developer*

DELEGATE PRODUCTION COMPANY

Superposition

MAIN CONTACT PERSON

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superposition.dk



Omid Zarei,
Director and Artistic Director



Anne Jeppesen,
*Co-Director, Producer,
Sound Designer, Composer*

DIRECTOR'S STATEMENT

Our project initiated with our fascination with the richness of the human voice and the subtle ways in which it communicates. Hidden in its timbre, rhythm and intensities our personality, emotions, intentions and dynamics are embedded. We want to amplify these qualities so that they come more to the surface. Through our VR piece, we want our spectator to experience an enhanced sensibility of the subtleties in human communication. Something they can take away with them.

PRODUCTION COMPANY PROFILE

Superposition focuses on associating sound and volume in novel ways. Coming from diverse backgrounds- Cinema, sound storytelling and XR- we extract all the qualities we love in the familiar art-forms and fuse them into new sensory and emotionally rich formats. VR partner: Khora VR Khora is a Virtual & Augmented Reality production house with full-scale production team including CG artists, filmmakers, programmers and developers. Khora has made more than 140 productions involving 6 DOF 3D animation VR, 360° video and AR applications across several platforms.

MAIN FILMOGRAPHY OF PRODUCER

Superposition

2020 Oprør for livet by Anne Jeppesen
documentary for DRP3

2018 Odilon Redon: Into the Dream by Anne Jeppesen
exhibited at Glyptotek museum

2018 Karoline, Journal 5305 by Anne Jeppesen
documentary for Politiken

Khora VR

2017 La Apparizione by Christian Lemmerz

2017 Coach Stage Stage Coach by Paul McCarthy.

2016 Switchstance Bay by Erik Parker.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

L'Étranger
Jester

HONG KONG

CHROMA 11

TSUI-SHAN TSANG



DIRECTOR'S BIOGRAPHY

Tsang Tsui-Shan was awarded Best New Director at the 31st Hong Kong Film Award. In 2008 her first feature film *Lovers On the Road* won the Best Drama Award at the 8th South Taiwan Film Festival. In 2011 her second feature *Big Blue Lake* won the Jury Special Award at the Golden Koala Chinese Film Festival and the Asian New Talent Jury Prix at the Shanghai International Film Festival. Tsang also makes documentaries. Her documentary feature *Flowing Stories* (2014) won the Humanitarian Award at FilmAid Asia. Her latest feature film *The Lady Improper* was released in April 2019.

LOG-LINE

Chroma 11 holds the tale of forbidden love, unconditional love, in dreams and in reality. A story of lost love, through the VR journey re-visiting memories, experiencing past, present and future. Beginning from an isolated loneliness, *Chroma 11* allows the audience to transcend from the fear of separation to fearless. As long as we can face separation in life, we can find peace in life and in death.

SYNOPSIS

Chroma 11 is an immersive dance piece performed by Ix Wong who lost his love Aaron. The gay dancer couple had been happily in love and dancing together for over 20 years, but life has given them many challenges. Aaron unfortunately fell ill with cancer. This project is a further development of a 2D dance documentary, *Ward 11*, made by Tsang Tsui-Shan. Before Aaron passed away, Tsang recorded the final 2 years of his life. Dancing never stopped even with a sick body. The body condition changed but their spirits remain unchanged. Tracing and arresting a dance couple's shadows, encountering the dance, trekking the terrains of their adventures. In *Chroma 11*, listening lovers' whisper, even at the dullest moments, words of love, conversations continue to flow. There wasn't a clear linear narrative in place and the emerging story not only featured one living character, it also everyone's love journey about life and death. Through the documentary footages of Ix and Aaron's last dance, their relationship began to transform into shapes, textures and lights.

GOALS AT GAP-FINANCING MARKET

To find partners for motion capture, special effects, 3D modelling and scanning.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

HD Volmetric / 15'

BASED ON

Ward 11

LANGUAGE / LOCATION

English, Chinese / Hong Kong, Malaysia

BUDGET / FINANCING IN PLACE

€ 85.000 / € 8.000

MAIN PRODUCTION COMPANY

River Vision Company Limited

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Tsui-shan Tsang, *Director*

Kattie Fan & Teresa Kwong, *Producer*

Jason Lam, *Creative Technologist*

Eunice Martins, *Composer and Sound Designer*

Ix Thien-pau Wong (Hockix), *Dancer*

DELEGATE PRODUCTION COMPANY

Hong Kong Arts Centre

MAIN CONTACT PERSON

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Tsui-shan Tsang,
Director



Kattie Fan,
Producer

DIRECTOR'S STATEMENT

Upon completing *Ward 11*, Aaron passed away. I hope I can make use of the specificity of the VR medium to continue Ix and Aaron's sentimental dialogue and spread their story to a wider audience. The idea of *Chroma 11* comes from that of a dance with the dead. The border between life and death can be wide but also blurred. Taking user's experience into consideration, I decided that the work should use the spirit of the departed as a point of departure to return to one's loved one. I hope that the boundless love between Ix and Aaron can touch participants, and use the specific quality of the medium that lies between reality and unreality to create a dance work that is flavored with Eastern elements. *Ward 11*, a flat dance video work, was a collaboration between Ix, Aaron and myself, while *Chroma 11* will be a collaboration of the above parties plus participants. To bring someone back to life is impossible, but it can be realized by VR technology, for VR is a perceptual medium that transfers intense emotion to audience. Considering its highly transformative potential, we have decided to make a 360-degree, linear, immersive VR dance piece in an installation setting.

PRODUCTION COMPANY PROFILE

River Vision Company Limited was established with the intention of discovering and supporting talented, creative people to make films with both independent and mainstream elements. Previous production including drama and documentaries, namely *Lovers on the Road* (2008), *Big Blue Lake* (2010), *Flowing Stories* (2014) and more. Their film productions have received numerous recognitions. In 2018, the company was granted by the Hong Kong Film Development Council to produce a new feature film *The Lady Improper*, which was nominated for the Best Actress at the 38th Hong Kong Film Awards.

MAIN FILMOGRAPHY OF PRODUCER

Kattie Fan

2011 *Big Blue Lake* by Jessey Tsang

2010 *Dead Slowly* by Rita Hui

Teresa Kwong

2019 *Suk Suk* by Ray Yeung

2018 *Napping Kid* by Amos Why

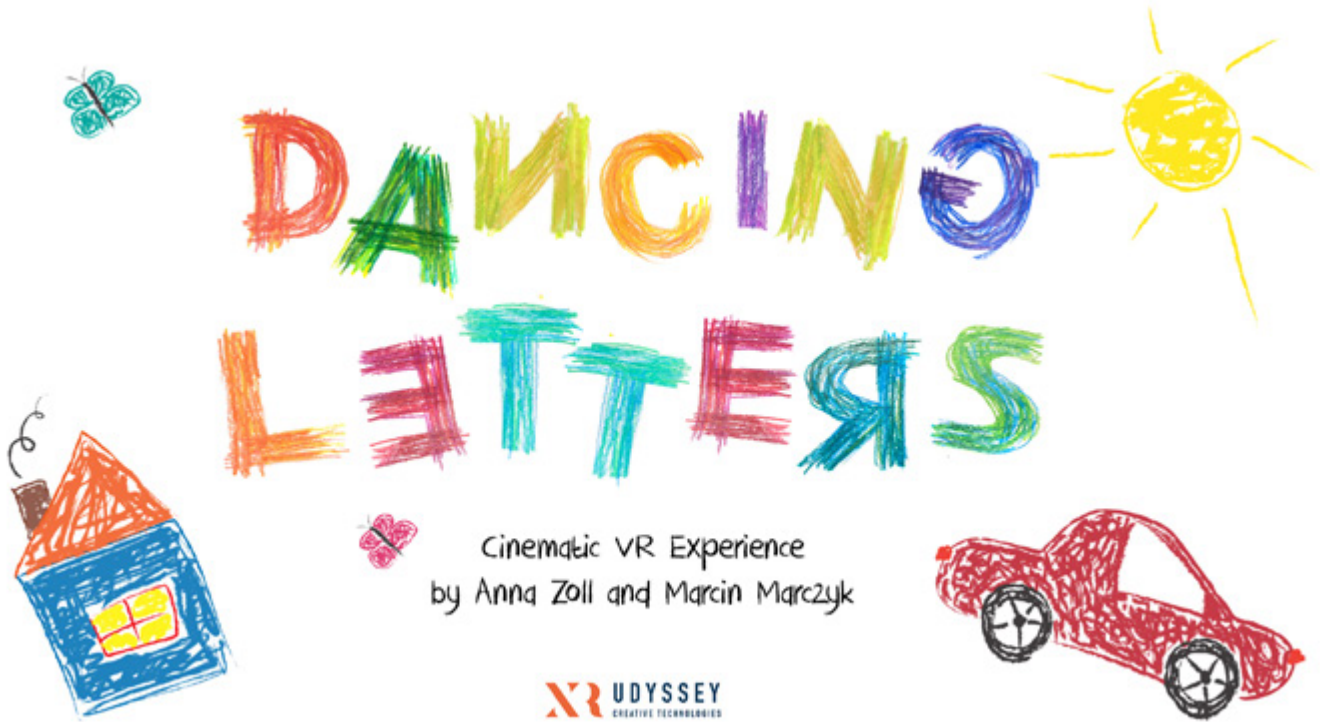
PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Ward 11

POLAND

TAŃCZĄCE LITERY DANCING LETTERS

ANNA ZOLL, MARCIN MARCZYK



DIRECTOR'S BIOGRAPHY

Anna Zoll is a screenwriter, director and producer, specialised in short films on social issues. Anna's 3-minute short *Heart Therapy* won 2nd prize of Nespresso Talents 2018 at Cannes. She also directed the short documentary *You can't see me* and the short animated fiction *Spider*.

Marcin Marczyk a producer in the media industry for over 15 years, is debuting as director. Since 2013, he deals with the influence of technology on narrative methods. He is the initiator of the Polish edition of StoryCode, a series of community meetings interested in new forms of storytelling.

LOG-LINE

Hidden dysfunctions may be devastating but once understood by society may not be a problem anymore.

SYNOPSIS

Together with our main character Noel, we would like to invite you for a journey through memories of his life. You will see Noel on your side and hear Noel's voice as well as his inner voice that will lead you through his emotions. Beginning credits will already present you some "Dancing Letters" to immerse you in the world of Dyslexia. Then you will meet 5 year old Noel, his parents, and his kids room. Here you will discover inverted individual letters written by Noel as well as mirror reflection that helps him writing correctly. The next scenes will let you go through Noel's memories and situations where you will not be able to read normally because of letters changing their order, rotating, dancing and blurred lines. At the end of this experience, Noel as an adult will become very successful by having his own photo exhibition in London, but even then someone will come to you showing a smartphone, saying: "*Look what they wrote about your exhibition*". Of course, Noel will not be able to read it because of *Dancing Letters*. In some moments of Noel's story, you will have a chance to live his life and see how it is be to have dyslexia.

GOALS AT GAP-FINANCING MARKET

To find co-producer and distributor.

PROJECT TYPE

VR IMMERSIVE

FORMAT / RUNTIME

360 stereoscopic video / approx. 15'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / Poland

BUDGET / FINANCING IN PLACE

€ 101.000 / € 78.000

MAIN PRODUCTION COMPANY

Udyssey Creative Technologies

CO-PRODUCTION COMPANIES

vnLAB Polish National Filmschool, Locomotive sp. z o.o.

CURRENT STATUS OF PROJECT

Pre-Production

CREATIVE TEAM

Anna Zoll, *Writer and Director*

Marcin Marczyk, *Co-Director and Producer*

DELEGATE PRODUCTION COMPANY

Udyssey Creative Technologies

MAIN CONTACT PERSON

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Anna Zoll,
Writer and Director



Marcin Marczyk,
Co-Director and Producer

DIRECTOR'S STATEMENT

In *Dancing Letters* we would like to show the world of a dyslexic, seen through his eyes and his emotions. Dyslexia has many varieties and here - we will deal with the problem of slow reading. We would like to invite the viewer to a life's journey of dyslexic for a while and to have a reading problem. Letters will change order, rotate, "dance" and lines will blur. The viewer will be able to feel shame, embarrassment, misunderstanding, but also achieve great success in life, thanks to the "gift of dyslexia". It happens very often that in the case of some dysfunction the other senses are sharpened. In the case of dyslexia, sometimes dyslexics look at the world with pictures, they have a photographic memory and they can see some elements more clearly. For a long time, we were looking for a way to make a film in a technology that will be able to take the viewer into the unknown world. Discovering cinematic VR with interactive elements, we felt that it is the language and technology that best reflects the assumptions project. The project will be produced using 360 stereoscopic video cameras and ambisonic audio, interactive parts we want to develop using Unity3d engine.

PRODUCTION COMPANY PROFILE

Udyssey Creative Technologies (former 2m film studio) specializes in television and film production. For many years, it has been providing outsourcing services for Polish TV stations and foreign film crews. The studio was involved in co-production of the international documentary project *Yarn: The movie* (2016). In addition, it co-organizes new media workshops for professionals from the creative industry (StoryCode Warsaw, Digital Stories Lab). Currently developing 3 VR projects (including one interactive LBVR).

MAIN FILMOGRAPHY OF PRODUCER

2016 Yarn: The movie by Una Lorenzen (co-producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Heart Therapy Spider

AUSTRIA

JAMIE & JAMIE

FANNI FAZAKAS



DIRECTOR'S BIOGRAPHY

Fanni Fazakas is a Creative Technologist, Director, and Co-founder of OCG Immersive. She works across a range of media including VR, immersive theatre, and interactive installation. Combining her expertise as an artist, developer, and producer she aims to investigate real-world problems through her unconventional practice. In 2015 she won the Best Director Prize at Hungary's Music Video Award with her very first music video. By 2017 she directed a few short films which got into the London Short Film Festival, National Film Festival for Talented Youth and the Berlin MVA.

LOG-LINE

Jamie & Jamie is an interactive narrative VR experience for 2 participants, who can experience gender inequality like never before. Through dark comedy, they are given a chance to overcome the hegemony of an autonomous washing machine and escape the surreal laundry room.

SYNOPSIS

By going through the experience, players are given hilarious domestic tasks to perform such as - ironing endless amounts of wrinkled suites while the irons are talking to the players about their miserable past. The game master - a huge talking Washing Machine - is running several competitions between the two players in a very unfair way. He always privileges one player - his "favorite" over the other, while commands all living objects in the laundry room to be his servants and do what he asks for. As the series of competitions go on, a hint from a secret rebellion reaches the player's ears. It's organized by one of the latest home appliances, the Robot Vacuum Cleaners who are very intelligent and mobile, still, the success of the rebellion depends on whether the two players can come up with a collaborative solution to destroy the Washing Machine and end his reign. Through the multiplayer experience, we hope to spark inclusive conversations that encourage participants to reconsider their own association and approach to everyday responsibilities, which could be the first step towards gender parity.

GOALS AT GAP-FINANCING MARKET

To find co-production and distribution partners to join our team. Furthermore, we are looking for investors, fund and grant opportunities.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

6 DOF Interactive Virtual Reality / 25'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / Austria

BUDGET / FINANCING IN PLACE

€ 42.000 / € 24.000

MAIN PRODUCTION COMPANY

OCG Immersive Studio

CURRENT STATUS OF PROJECT

In Development

CREATIVE TEAM

Fanni Fazakas, *Director and Writer*

Kevin Kim, *Writer*

Daniel Benyi, *Creative Producer*

Clemens Den Exter, *Lead Designer*

Zara Olson, *Art Director*

Vincent Warmerdam, *Technical Artist*

Balazs Bakon, *Programmer*

DELEGATE PRODUCTION COMPANY

OCG Immersive Studio

MAIN CONTACT PERSON

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Fanni Fazakas,
Director



Daniel Benyi,
Creative Producer

DIRECTOR'S STATEMENT

I grew up in Budapest where almost everyone I know in their 20's, including myself, is married. I am considered quite lucky for having a "progressive" husband who shares household duties equally with me. Yet, even in the privilege of my own relatively equal marriage, the issue around gender roles and dynamics is a difficult conversation. The ugly truth is that even Europe's most egalitarian countries struggle to put women on an even footing at work, in fact women still earn an average of \$ 0.80 for every dollar earned by a man on a global scale. One of the many causes of this pay gap is uncompensated labor, which is often referred to as "invisible work". Unpaid domestic duties not only undermine women's career opportunities, but the fact that mostly women are performing it also reinforces those socially constructed ideas about which traits and roles are associated with each gender. Our team decided to deliver this message through dark humor since people tend to be more receptive of the truth when they are confronted with a familiar situation on which they are able to laugh.

PRODUCTION COMPANY PROFILE

OCG is a brand new immersive studio based in Vienna, Budapest and New York. We are a young, cross-disciplinary creative team and our mission is to introduce people to the power of storytelling in virtual and mixed reality - in a fairly unexpected way.

MAIN FILMOGRAPHY OF PRODUCER

2020 Missing 10 Hours VR by Fanni Fazakas

2019 Run VR by Fanni Fazakas

2016 Two Hookers and a Bitch by Daniel Young

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Run VR

PALESTINE, UNITED STATES

NOWHERE LEFT TO GO

PATRICIA ECHEVERRIA LIRAS



DIRECTOR'S BIOGRAPHY

Patricia Echeverria is a multi-media artist whose work spans across multiple disciplines including architecture, storytelling, therapy, & social justice. Through her work, she explores the ways we can bridge perceptual differences and create spaces that foster connection, and empathy across divides. She has worked on *Parallel Utopias*, an environmental conflict-resolution scheme at the Korean DMZ, organized 'the public therapy tour' across Palestine with AM Qattan Foundation, and 'Not a Question of Peace' an immersive playback performance with the Freedom Theatre from Jenin.

LOG-LINE

The tiny village of Khan al Ahmar sits at a strategic location contested since biblical times. This village is home to Sara, a Bedouin woman turned activist, who needs your help to preserve her village & culture, in order to maintain the possibility for peace & hope within the broader region.

SYNOPSIS

On the road from Jericho to Jerusalem exists the village of Khan al Ahmar, home to one of the last remaining Bedouin tribes in the West Bank. Its people have suffered a long history of displacement. Today their livelihoods (and culture) are threatened by the imminent destruction of their village. The location of Khan al Ahmar represents a strategic point for Israeli-Palestinian relations: Its survival represents the possibility for a two-state solution; while its destruction represents the loss of hope for peace and stability across the region. *Nowhere Left to Go* is inspired by the real story of Sara, a Bedouin woman and activist fighting to protect her village and culture from destruction. This is the story of her people's past, present and future. Participants of the experience will not only interact with Sara and her village; they will also be invited to protect the village (and its future) through action-based participation, and a new form of 'virtual reality activism.'

GOALS AT GAP-FINANCING MARKET

In addition to our partnerships with Oxfam and UN, we are continually seeking opportunities for financing, high-level distribution, and promotion.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

photogrammetry & animation / 9'

BASED ON

Original Idea

LANGUAGE / LOCATION

Arabic, English / West Bank

BUDGET / FINANCING IN PLACE

€ 100.000 / €20.000

MAIN PRODUCTION COMPANY

Lightshed

CO-PRODUCTION COMPANIES

INVR.SPACE

PARTNERS ATTACHED

Oxfam, UN, Bedouin without Borders, GVC (Gruppo di Volontariato Civile)

CURRENT STATUS OF PROJECT

In Development

CREATIVE TEAM

Patricia Echeverria, *Director, Writer and Creative Lead*

Sara Abu Dahouk, *Writer*

Sara Abu Dahouk, *Main Cast*

Barry Pousman, Sohail Dahdal,

Sönke Kirchhof, *Producers*

Sawsan Qaoud, *Local Producers*

Adeline Guerra, Hind Wataniya, Lauren

Anders Brown, *Impact Leads*

Gabo Arora, *Advisor*

DELEGATE PRODUCTION COMPANY

Lightshed

MAIN CONTACT PERSON

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Patricia Echeverria,
Director and Writer



Barry Pousman,
Producer

DIRECTOR'S STATEMENT

If the headset is the ultimate empathy machine, how can we leverage the power of immersive storytelling to mobilize the international community into action, in order to effect real change on the ground? In the most recent unfolding of the Israel-Palestine 'conflict,' Netanyahu has announced an official annexation plan to confiscate 30% of the West Bank. The plan has been condemned by UN human rights experts as 'a violation of international law,' and has been deemed 'a threat to the stability of the broader Middle East region' by Jordanian King Abdullah.

Sara is a Bedouin woman born in Khan al Ahmar, (only one of many villages threatened to be destroyed). She represents a powerful and contemporary female voice standing for human rights for all in the region. In 2018 the village of Khan al Ahmar was saved from destruction thanks to the support and pressure exerted by international activists and media. Today, we aim to do the same: leverage the power of immersive storytelling, and key partnerships on the ground, to shift the course of history, starting with this tiny village.

PRODUCTION COMPANY PROFILE

LightShed uses the power of immersive storytelling and emerging technologies (VR/AR/AI) to create positive social change. We shed light on the lives of everyday people struggling to overcome today's structural inequalities. Because we believe that immersive storytelling leads to empathy – and empathy leads to action.

MAIN FILMOGRAPHY OF PRODUCER

2019 These Sleepless Nights

by Gabo Arora

2018 ZIKR: A Sufi Revival by Gabo Arora

2018 The Day the World Changed by Gabo Arora

2017 The Last Goodbye by Gabo Arora

2016 My Mother's Wing by Gabo Arora and Ari Palitz

2016 Ground Beneath Her by Gabo Arora

2014 Clouds Over Sidra by Gabo Arora and Barry Pousman

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Not a Question of Peace

ITALY

MONO

CHIARA TROISI



DIRECTOR'S BIOGRAPHY

Chiara Troisi is a young director, author, filmmaker and illustrator. She has obtained a degree in set design at the Academy of Fine Arts in Turin, and she attended the master in screenplay and directing at Scuola Holden. She has worked as director, writer and animator on several projects: *Italia - Colombia* (2018 - documentary short film), *Tulips* (2018 - teaser trailer/animated feature film project), *Sala Pastrone - Circolo Cinematografico Vertigo commercial* (2015) and *Our Eyes, Academy of Fine Arts of Turin commercial* (2015) are the most relevant. She's currently working on her next short film *XI, la Forza* (Torino Factory development program 2020).

LOG-LINE

A man returns from work, enters the house and crosses it stripping slowly of all his possessions; it drags on towards the garden, the place where you can clean yourself of every slag and start to see in color again.

SYNOPSIS

A man comes back from work, gets into his house and walks through it stripping himself of everything; he drags himself to the garden, where he will clear out the bad energy and start again to breath and see in colour. The viewers follow the main character on his journey through the house and the garden. They get into his personal life and his fears so they could watch him unfiltered.

Mono aims to tell the story with candor and simplicity of content, lines of the drawing and staging. It also talks about Nature as spiritual salvation, regardless of gender, ethnicity, social class, religion or any other distinction, and about the alienation that human beings inflict on themselves to survive, the birth-work-death triad. This journey is visually told with animation that simulates two-dimensional nature of the image by the use of (monochromatic) watercolour textures. The graphic style is inspired by the poetical watercolour vision of painter and writer Gao Xingjian.

GOALS AT GAP-FINANCING MARKET

To find financing to complete the development of the project.

PROJECT TYPE

VR Animation

FORMAT / RUNTIME

Animation / 15'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / Fictional

BUDGET / FINANCING IN PLACE

€ 100.000 / € 25.000

MAIN PRODUCTION COMPANY

Epica Film

CO-PRODUCTION COMPANIES

Dead Pixels

CURRENT STATUS OF PROJECT

In Development

CREATIVE TEAM

Chiara Troisi, *Director and Animator*

Federico Lagna, *Producer*

Maurizio Marseguerra, *Technical Consultant*

DELEGATE PRODUCTION COMPANY

Epica Film

MAIN CONTACT PERSON

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Chiara Troisi,
Director and Animator



Federico Lagna,
Producer

DIRECTOR'S STATEMENT

Have you ever tried to help someone and have had difficulties to do so? Or not wanting to get help? Imagine coming home from work, you've had a hard day and you're tired; your head bursts and you're down. Maybe you suffer from depression. The only thing you can think about is that you are tired of that life, you don't like what you do, and you can't react. All that you want is to find peace. What if contact with nature is peace? What if nature is spiritual salvation? This is a personal story. It's about my family, my mother especially, and about me trying to help her. It's about her feelings with nature. *Mono* starts its journey from here, and from the necessity to talk about these themes. *Mono* is an interactive animated VR experience in black and white watercolor. This is a journey, and we are with the protagonist, in his house, which is very small, so we can feel like him, as an animal locked in a cage. The user is watercolor, and sees himself as watercolor, and this watercolor is energy. There isn't just one final solution, there are many different types, but our aim is to communicate how much the contact with nature can be important to all of us.

PRODUCTION COMPANY PROFILE

Epica Film was founded in 2008 in Turin as a cinema association by Federico Lagna. Its activities include writing, producing, shooting and post-production of audiovisual contents of various kinds: advertising, video clips, documentaries, feature films and animation. Its nature has been versatile and multifaceted since the beginning: it focuses on social issues and is mainly targeted at younger audiences. In 2018 Epica Film was selected at the Biennale College Cinema 2018 with the feature film *Hominarius*, directed by Federico Lagna, pitched to Alberto Barbera and now in development.

MAIN FILMOGRAPHY OF PRODUCER

2008 *Demon's Twilight* by Federico Lagna

2009 *Ubaldo Terzani Horror Show* by Gabriele Albanesi

2011 *Zooschool* by Andrea Tomaselli

2019 *Cucine Vicine* by Giulietta Vacis

2019 *Hominarius* by Federico Lagna

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Tulips

HUNGARY

OPEN THE DOOR

ZSOLT MAGYARI



DIRECTOR'S BIOGRAPHY

Zsolt Magyari is a multidisciplinary cinematic storyteller. He has made fiction films and documentaries in Germany, Romania, United Kingdom and Hungary as DoP (*Government of Children*, *My Life Rehearsed in One Leg*, *The Cork Justifies the Means*) and as stereographer (*The Forbidden Girl*, *Lost Place*, *A New Normal*), directed music videos (e.g. for *Seksendört*), short films and documentaries (*The Hero*, *Peking*). Guest lecturer of stereoscopic cinematography at HFF Potsdam, dffb Berlin, Filmakademie BW, SSR Manchester. Co-founder of Stereographer Ltd that creates high-end technology for stereoscopic filming.

LOG-LINE

Would you recognize a cataclysm approaching? What would you personally do to avoid it?

SYNOPSIS

Open the door is essentially an interactive one-on-one theatre in VR format. You are teleported back in time to 1939, to a gorgeous neo-baroque Villa in Central Europe, at the dawn of World War II and you are challenged intellectually and emotionally by wide-ranging world views. The thrilling characters you meet there come from various social backgrounds. They share with you their secrets, express their personal frustrations, social grievances, and conflicting political views. Your reactions are rewarded with more intimate confessions or trigger aggressive argumentation, depending on the situation. These accounts constitute the outline of the bigger picture that shows grim similarities to our world today. The difference is that we all know what was the outcome of those times, but we can still change our future.

GOALS AT GAP-FINANCING MARKET

To find co-production, fundings, distribution, pre-sales, sales, festivals.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

interactive 360 degrees stereoscopic / selectable 5-15'

BASED ON

Original Idea

LANGUAGE / LOCATION

Hungarian, English subtitles / Budapest, former Scitovsky Villa, now residence of the British Ambassador

BUDGET / FINANCING IN PLACE

€ 80.000 / € 29.000

MAIN PRODUCTION COMPANY

Good Kids Productions

CO-PRODUCTION COMPANIES

Budapest City Archives

CURRENT STATUS OF PROJECT

Preproduction, Financing

CREATIVE TEAM

Zsolt Magyari, *Director and Writer*

Patricia D'intino, *Main Producer*

Ágnes Telek, *Co-Producer*

Gergő Roszik, *Editing*

DELEGATE PRODUCTION COMPANY

Good Kids

MAIN CONTACT PERSON

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Zsolt Magyari,
Director and Writer



Patricia D'intino,
Main Producer

DIRECTOR'S STATEMENT

We want to show that history is a complex weaving of endless fragments, faiths and personal stories that form a constructed narrative only in retrospection. We suggest that learning these very subjective and personal viewpoints of a certain epoch can bring us closer to understanding our own present and our personal participation in historical events. On the other hand, we acknowledge and we want to highlight through the interactive experience that each of us journeys through time on an individual path and social position, thus we all have a different reading of the world. The goal of this VR experience is to create awareness of our present reality and also to urge us for consciousness and for understanding our own responsibility in history.

PRODUCTION COMPANY PROFILE

Good Kids is a Budapest based boutique production house co-founded by producer Patricia D'intino focusing on young directors and author-driven projects as well as creative branded video contents.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Whisper* by Adam Breier

2018 *A Siege* by Istvan Kovacs

2017 *Granny Project* by Balint Revesz

2017 *Another New Story* by Orban Wallace

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Hero
Peking

BRAZIL, USA

PUPPET TROUBLE

LUCAS RIZZOTTO



DIRECTOR'S BIOGRAPHY

Lucas Rizzotto is an award-winning VR/AR Director and Interactive Storyteller from Brazil. A self-made indie in every sense of the word, Lucas's work challenges audiences to interact with virtual worlds in never seen before ways, from leaving their most sacred stories behind using their voice to puppeteering characters in wild interactive comedies. His directorial debut *Where Thoughts Go* premiered at Tribeca in 2018 and went on to win several awards and an official release on the Oculus Quest. Now in 2020 Lucas is focusing on figuring out the highly underexplored genre of interactive comedy.

SYNOPSIS

After the world's messiest breakup, Supreme Leader Dick and his second in command must recruit a race of super intelligent babies to help them take back the Earth from a group of revolutionaries. In this innovative VR comedy, the main characters are puppets you control with your hands... but don't be fooled, for you only control them to an extent: these characters have a mind of their own and will turn on you when you least expect it.

GOALS AT GAP-FINANCING MARKET

To find production financing and a publisher.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Realtime 3D Interactive / 25'

BASED ON

Original Idea

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 75.000 / € 0

MAIN PRODUCTION COMPANY

Thought Co.

CO-PRODUCTION COMPANIES

FXG

PARTNERS ATTACHED

Oculus

CURRENT STATUS OF PROJECT

Completed Pre-Production

CREATIVE TEAM

Lucas Rizzotto, *Director*,
Writer and Creative Lead
Aidan Wolf, *Unity Developer*
Vladimir "Vrhuman" Ilirc, *3D Artist*
Max Noir, *Main Producer*

DELEGATE PRODUCTION COMPANY

Thought Co.

MAIN CONTACT PERSON

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Lucas Rizzotto,
Director



Max Noir,
Producer



Vladimir "Vrhuman" Ilirc,
3D Artist

DIRECTOR'S STATEMENT

What if your hands were the main characters of an interactive story... and what would happen if they hated one another... or even you? That is the central idea this project means to explore. *Puppet Trouble* is an interactive VR comedy where the main characters are puppets you control with your hands... but these are no mindless puppets, no sir! They're alive and well with their own free will, voice, interests, desires and fears. The result? A new kind of VR comedy where you control the main characters while paradoxically having no idea of what they're about to do next - a perfect match for interactive comedy. If you move our protagonists really close to one another, for example... will they share a kiss or attempt to murder each other? Get them close and find out! I'm hugely excited about this new storytelling format and what it represents for the medium. It *Puppet Trouble* reinvents audience participation, embraces improvisation, subverts embodiment and creates an entirely new way to do comedy. It's a ridiculous, hilarious and often shocking - but it's also important to develop the medium. And that's what I would like to work on with you.

PRODUCTION COMPANY PROFILE

Thought Co. is the independent production company behind the production and publishing of *Where Thoughts Go* as well as a number of other Mixed Reality experiences. With widespread experience creating products for all major VR and AR platforms, *Puppet Trouble* is its second major release.

MAIN FILMOGRAPHY OF PRODUCER

2020 *Coronavirus 360 VR*
2020 *Juneteenth March NYC 360*
2020 *Sense Slaves*
2019 *Africa Future Summit 2019 in 360 VR*
2019 *Welcome to VR Planet*

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Where Thoughts Go

NORWAY

THE PUB

DUANE HOPKINS



DIRECTOR'S BIOGRAPHY

Duane Hopkins is a Writer/Director & Artist whose short films, *Field*, *Love Me Or Leave Me Alone* and *Twelfth Man* have won over 30 international awards. His debut feature, *Better Things* premiered in Cannes and his sophomore feature *Bypass* in Venice. The *Better Things* script won the MEDIA new talent award and both of Duane's features have collected awards on the festival circuit. Duane's third feature *Wolf Note* is in development at the BFI. Duane's multi-channel film installation series *Sunday* has exhibited worldwide in solo and group exhibitions in Museums of Modern & Contemporary Art.

LOG-LINE

The Pub is a live action 360 Cinematic VR experience. One where you begin by watching other people but by the end, you realise you have been watching yourself. *The Pub* is about the Fight / Flight / Freeze response in Human Beings. An evolutionally adapted physiological reaction that occurs in us in response to a perceived harmful event, attack or threat to our survival. We all believe we would run into the burning building. To help our friends. To help a fellow human being. But how can we really know? The Pub will reveal that unknown to the participant.

SYNOPSIS

You are in a classic English Pub. You can turn 360 degrees but not move from your vantage point. You take in your surroundings: Xmas decorations. Atmosphere of celebration. Holidays beginning. Groups of people in numbers of 2 to 6 - cutting across age, gender, class, race. You observe the people in the bar. How they dress, act, the conversations they are having. Some are loud, others quiet and intimate. Some arrogant, ignorant of those around them. Others considerate, even intimidated. Your opinions on each group/individual form - even if only sub-consciously. Then: BOOM! The windows shake and everyone jumps in shock. Glasses drop. Screams! A BOMB has GONE OFF outside the Pub. Everyone in the pub is now in FIGHT/FLIGHT/FREEZE mode. You watch them react - do they act in the way your previous judgement of them would have predicted? As the drama unfolds the question occurs: how would I be reacting? You KNOW what your brain and body are telling you to do. What YOUR reaction would be. As the experience ends, you are left in the empty Pub. Was your reaction FIGHT, FLIGHT or FREEZE? You KNOW which one it was, did the answer shock/surprise you? Then: you hear someone MOVING behind you!

GOALS AT GAP-FINANCING MARKET

To find financiers. production and post-production houses. Production camera partner, headset for gallery exhibition, sales. Open to meeting other interested parties.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

8k Stereoscopic / 10'

BASED ON

Original Idea

LANGUAGE / LOCATION

English / UK

BUDGET / FINANCING IN PLACE

€ 250.000 / € 5.000 (30.000 pending)

MAIN PRODUCTION COMPANY

Oslo Pictures

CURRENT STATUS OF PROJECT

Financing

CREATIVE TEAM

Duane Hopkins, *Director and Writer*

Andrea Ottmar, *Producer*

David Proctor, *DoP*

DELEGATE PRODUCTION COMPANY

Oslo Pictures

MAIN CONTACT PERSON

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Duane Hopkins,
Director and Writer



Andrea Ottmar,
Producer



David Proctor,
DoP

DIRECTOR'S STATEMENT

The Pub will be a dramatic and compelling experience that also serves as a social psychological experiment for the participant. An exploration of VR's storytelling potential to connect the participant to what would be their honest circumstantial reactions in a similar situation. Revealing part of the participants 'self' that may remain unknown to them outside such a VR experience, something that 'flat' film is not capable of. A Games Engine will enable you to hear mainly the people you look at. Adding interactivity through what you choose to hear. Deepening connection between participant and the onscreen characters to help the participant make their initial 'judgements' pre explosion. This experience is not about terrorism. We never see the terrorists or comment on any moral aspect of terrorism. We will not engage in any judgment or ideological POV. There is no religious, political, race or societal context of the attackers. The exterior act of terror is simply a device to move from safety to danger in the most efficient way possible. *The Pub* is an investigation into our human reactions as individual and group animals that will challenge your perception of self and others.

PRODUCTION COMPANY PROFILE

Oslo Pictures is an independent Norwegian production company. We produce feature films, shorts, TV drama and documentaries, and aim to have a high quality portfolio that we can offer to a broad specter of audiences. One of our latest films *The Body Remembers When The World Broke Open* (co-prod) had its premiere in the Generation programme of Berlinale 2019, and *Hope* (co-prod) had its premiere at Toronto IFF in 2019, and was screened at the Berlinale 2020. The company includes creative partners, director Joachim Trier and screenwriter Eskil Vogt, and producers Dyveke Graver and Thomas Røhsahm.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Children of Satan* by Thea Hvistendahl (short)

2019 *Chronos* by André Chocron (short)

2018 *Virgins4Lyfe* by Thea Hvistendahl (short)

2018 *Bauta* by Paul Tunge (short)

2017 *Fanny* by Halfdan Ullmann Tøndel (short)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Bypass

NORWAY

ULVEN OG LAMMET

THE WOLF AND THE LAMB

EMANUEL NORDRUM



DIRECTOR'S BIOGRAPHY

Emanuel Nordrum is a British-Norwegian screenwriter and has written for TV and film both in Norway and internationally. His graduation film from the Norwegian Film School, *The Culture*, won awards at festivals worldwide.

LOG-LINE

An immersive adaptation of Aesop's fable about the futility of debating someone who is looking for an excuse to hurt you, where the audience comes to realise that they're not merely watching the story unfold, but are an active participant. How do you react to an injustice playing out in front of you?

SYNOPSIS

The user finds themselves in a clearing by a shallow two-tiered stream. A small lamb appears and, once satisfied they pose no danger, steps forward to drink. Should they move closer, it pleads: "Please, I just want a drink of water."

Something moves. The lamb freezes as a silhouette circles the clearing. A wolf – large, but malnourished – steps onto the tier above them. It drinks, but notices the lamb. It paces back and forth, licking its lips.

Finally, it growls: "How dare you walk around and stir up all the mud! Are you trying to poison me?"

The lamb is terrified. "That can't be. You're upstream, and any mud I stir can't find you."

"You've got a mouth on you," the wolf responds.

"I don't mean to. I was just pointing out a fact."

"So I'm stupid?"

"That's not what I said."

"Oh, so now I'm deaf and dumb?"

Throughout, the wolf keeps glancing at the user. They can turn the story. To do so, they will have to confront the wolf, but remain unaggressive, allowing it to choose to leave with its pride intact.

But this isn't easy. As they assert themselves, the wolf will focus its ire on them, finally ignoring the lamb completely. And if they flinch, it may be the last thing they do.

GOALS AT GAP-FINANCING MARKET

To find 3D artists, animators, financiers, production partners

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Animation / ca 10'

BASED ON

The Wolf and the Lamb by Aesop

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 89.422 / € 0

MAIN PRODUCTION COMPANY

Varino Creative

PARTNERS ATTACHED

Qvisten Animation

CURRENT STATUS OF PROJECT

In Development

CREATIVE TEAM

Emanuel Nordrum, *Director*

Jennifer Varino, *Producer*

Sigrid Anita Haugen, *Composer*

DELEGATE PRODUCTION COMPANY

Varino Creative

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Emanuel Nordrum,
Director



Jennifer Varino,
Producer



Sigrid Anita Haugen,
Composer

DIRECTOR'S STATEMENT

After graduating from the Norwegian film school in 2018, I immediately felt the need to at least partially break away from the medium. While I love film, it is by its nature a one-way medium. I wanted to find a way to tell stories that would involve the audience and be personal to them.

The Wolf and the Lamb is a short fable where the wolf looks for an excuse in order to attack and eat the lamb. The lamb, taking those excuses at face value, attempts to reason its way out of being eaten. The unfortunate moral of the story is that someone looking for an excuse to hurt you will always find a way to do so.

In my retelling, the audience member isn't merely a passive observer. The wolf and lamb are aware of them, and are constantly watching to see if they'll step in. If they do, the story stops being about the wolf and the lamb, but instead becomes about the audience, and how they react to witnessing a bully attack someone.

This is based on my own experience of standing up to a drunken bully late one night, and having him forget all about his target and instead turn on me. I want to put the audience in that experience, to have them choose to confront the bully — and question whether they went about it in the right way.

PRODUCTION COMPANY PROFILE

Producer Jennifer Varino runs her work through her Oslo-based sole proprietorship Varino Creative. With more than two decades of experience in creative communications, she finds her extensive background allows quicker adaptation to new platforms such as VR. Her portfolio includes post production on an Emmy-award-winning PBS documentary; project management for a MTV Networks' anti-drug TV commercial; project management for a number of TV-level live events; and creation and production of the sound art piece *Globally Connected*, which was recently selected for Copenhagen's radio art platform.

MAIN FILMOGRAPHY OF PRODUCER

2005 And They Flew: The Story of Detroit's Mosaic Youth Theatre by Katherine Weider

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Culture
Danse Macabre

DENMARK

TICKET TO NOWHERE

DAVID WEDEL



DIRECTOR'S BIOGRAPHY

Graduating from the first class of Denmark's Film & Transmedia school, David Wedel wrote and directed the immersive VR-film *Separate Silences* as his final project. The 260-degree, surrealistic drama, used tactile elements such as carefully synchronized touch, wind and smells to increase immersiveness, besides having 2 different perspectives. Since then, he has worked on short films, music videos and web series, as well as a multiplayer VR-experience. Using his wide background in filmmaking, he attempts to use a hands-on approach, to create projects that feel distinctive throughout.

LOG-LINE

Three prodigal Soul Protectors in a wondrous world, must redeem themselves on a ghostly train-ride to the other side, after they lose a small child to a dark goddess, on their first mission.

SYNOPSIS

Three participants enter a mysterious world located between life and death. In their role as Soul Protectors, they fail their first mission to save a little girl, resulting in them getting demoted to serve as lowly helpers on a train-ride to the other side. During the train-ride, the participants will have an opportunity to redeem themselves, as the villainous Eris, goddess of chaos, returns to tear the train apart. The story will revolve around the three participants, letting them become the main characters. As the experience progress, they will have to work together in order to complete challenges - gathering information as well as action-packed sequences. To help move the story along, we will have a live actor in a motion capture suit, who will play different characters throughout the experience, and will be able to interact with the participants in real-time. With this setup, we can create an interactive performance in a virtual environment from anywhere in the world, meaning that the three participants can enter the experience from all over the world as well.

GOALS AT GAP-FINANCING MARKET

To find financing, 3D animation and VFX.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Animation / 20'

BASED ON

Original Idea

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 93.733 / € 0

MAIN PRODUCTION COMPANY

MANND

CURRENT STATUS OF PROJECT

Pre-Production

CREATIVE TEAM

David Wedel, *Director and Writer*

Maria H. Engermann, *VR Experience*

Designer and Producer

Signe Ungermann, *Producer*

Nikolaj Stausbøl, *Creative Unity Developer*

DELEGATE PRODUCTION COMPANY

MANND

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David Wedel,
Director and Writer



Maria Engermann,
Experience Designer



Signe Ungermann,
Producer

DIRECTOR'S STATEMENT

To me, personally, this is a chance to push the medium once more. I realize that some VR-experiences have already tested the waters of the aforementioned techniques, but I feel there is a need to have them all merged together in the setting of an original story. Having been the scriptwriter and director of *Separate Silences*, as well as the facilitator during screenings, I have personally heard countless testimonials on user experiences. We learned what worked and what didn't, and with this knowledge, we now want to take VR - both storytelling-wise and technically - a step further.

PRODUCTION COMPANY PROFILE

MANND is a XR production house based in Aarhus, Denmark, established in 2017 by Maria Herholdt Engermann and Signe Ungermann. At MANND our mission is to develop and challenge the use and understanding of XR in order to create the next era of branded content, communication and shared experiences. Our award winning VR experiences *Separate Silences* ('17) and *X-Ray Fashion* ('18) have been showcased at various A-ranked exhibition venues across the world, including Cannes & Venice Film Festival, Qatar Museums and the UN's Environmental Assembly in Kenya.

MAIN FILMOGRAPHY OF PRODUCER

2020 ERA 360 by MANND

2019 Blind VR by MANND

2018 X-Ray Fashion by Francesco Carrozzini

2018 WhatWeEat by MANND

2017 Separate Silences by David Wedel

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Separate Silences

THE NETHERLANDS, DENMARK

TOUCHED

EMILIA ONDRIASOVA,
SARA LISA VOGL



DIRECTOR'S BIOGRAPHY

Working simultaneously in advertising, theatre video art and independent documentary world, Emilia Ondriasova represents a truly versatile director and editor. Her portfolio includes queer documentary web-series *IDentity*, numerous commercials, a handful of video-theatre pieces and a short biopic *Lille Lys*.

Sara Lisa Vogl is collaboratively constructing and exploring VR experiences since 2013. A background in communication arts & interactive media it is Sara's mission to go beyond the status quo, experiment with a deep immersion in virtual realities and explore their diverse potentials for the future.

LOG-LINE

It's time to shatter the taboo around female masturbation by empowering women to be shameless about it. The showdown is in your hands – literally.

SYNOPSIS

Women masturbate. And the world should eventually start appreciating it. Touched is an interactive documentary installation with a VR component that empowers women to speak openly about their experiences with self-pleasure. Their intimate confessions combined with haptic body exploration are meant to take you on a journey; not only to a virtual self-induced orgasm but also out of your comfort zone by challenging your unconscious biases and fixed beliefs.

GOALS AT GAP-FINANCING MARKET

To find the main producer/production company as well as prototype and production funding.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

Real-time 6dof VR experience for sitting/ laying-down position. Environment and Interactivity created in Unity or Unreal (depending on financing etc.). Personal testimonies recorded over podcasting software. / 12'

BASED ON

Real-life experiences

LANGUAGE / LOCATION

English / Germany, Slovakia

BUDGET / FINANCING IN PLACE

€ 150.000 / € 0

MAIN PRODUCTION COMPANY

Studio Baritz

CO-PRODUCTION COMPANIES

Makropol

PARTNERS ATTACHED

Astrid Kahmke
(Virtual Worlds/ EU Creators lab)

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Emilia Ondriasova, *Director, Story Editor*
Sara Lisa Vogl, *Director, Producer*
Corine Meijers, Mads Damsbo, *Producers*

DELEGATE PRODUCTION COMPANY

Studio Baritz, Makropol

MAIN CONTACT PERSON

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Emilia Ondriasova,
Director, Story Editor



Sara Lisa Vogl,
Director, Producer



Corine Meijers,
Producer

DIRECTOR'S STATEMENT

Even if we live in a society where sex can be openly discussed, we – as women – barely do so when it comes to self-pleasure. *Women are denied masturbation even more severely than men and that's another method of control – they're not taught to please themselves.* – Lydia Lunch, multidisciplinary artist.

Our aim is to look at masturbation as everyone's prerogative, not a male privilege. Even though open to guests of all genders, *Touched* is a statement piece of empowerment, created by women for women. The ultimate mission is to establish a safe space of non-judgement, acceptance and the possibility of women being heard. The exploration of one's body within the experience leads not only to unleashing hidden secrets but also to a self-induced, virtual orgasm. Thanks to the honesty of our female contributors and the highly intense immersion, *Touched* definitely helps shatter one of the last-standing sexual taboos – because it finally takes the judgement and shame out of the equation.

PRODUCTION COMPANY PROFILE

Studio Biarritz, was founded by Corine Meijers in 2019, Studio Biarritz is a brand-new production house that specializes in audiovisual projects that cross borders. Studio Biarritz develops its own projects, but we also love collaborating with filmmakers, artists and partners from all over the world to produce stories with a lot of heart that are relevant for our trying times.

We cross borders in 1) form, technology and subject matter, in 2) collaboration with filmmakers, artists & partners and 3) in audience reach, distributed on multiple platforms.

Makropol, based in Copenhagen, Denmark, is an award-winning independent studio working in the intersection of cinema, technology, live performance and installation with their works exhibited, screened, and featured in venues, galleries, and festivals all over the world.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Writer

Lucid Trips

BIENNALE COLLEGE CINEMA PROJECTS

BRAZIL, PORTUGAL

BABADO

CAMILA FREITAS, JOÃO VIEIRA TORRES



DIRECTORS BIOGRAPHIES

Camila Freitas, Brazilian, born in 1983. Director of *Chão*, premiered at Berlinale Forum in 2019, and screened worldwide in venues such as True/False (USA), or BAFICI (Argentina). Also a cinematographer, he has studied filmmaking at the École Nationale Supérieure Louis Lumière in Paris.

João Vieira Torres, Brazilian, born in 1981. Doctor in Contemporary Art by the École Européenne Supérieure de L'image. His work has been screened at venues such as the Pompidou Center, New York Anthology Film Archives, Palais de Tokyo, Villa Arson, MIS São Paulo, LABoral, CPH:Dox, FIDMarseille, Vilnius CAC, etc.

LOG-LINE

At the triple border between Brazil, Peru and Colombia, there is a town called Tabatinga. In this town there is a religious temple where most devotees are transgender sex workers. There, in ritual, those who have been initiated enter a trance and receive in their bodies the living spirits of entities that have once been in the same unprivileged position they are now, and thus are able to guide them. During the day, these transgender women suffer prejudice by the same people who at night are their clients. When they are in trouble, they can't call the police. They can only rely on the ghosts.

SYNOPSIS

Jairo is a young Umbanda priest, who lives at a crossroads in which religion, gender identity and sexuality superpose. He has built his temple in the backyard of an occupied piece of land in the outskirts of Tabatinga, in the core of the Amazon forest. Jairo is bisexual and a former transgender who used to take part in the local sex market before he was initiated in Umbanda. His temple constitutes a kind of cluster, a point of reference, encounters, healing and affection for a network of young people who have grown up together and share their lives between spiritual devotion and the nightlife in Tabatinga. Cristielly, a young transgender prostitute initiated in Umbanda, is one of Jairo's over 30 children-of-saint, and one of the keepers of the temple since it was created eight years ago. Jairo, Cris and their network of close friends deftly circulate between the spiritual world of Umbanda's entities, such as caboclos, pretos velhos, exus and pombagiras, and the material world, turning the streets of Tabatinga into their home and the place where they live adrift, party and earn a living, all at once.

GOALS AT GAP-FINANCING MARKET

To find production and post-production funding. Making international pre-sales.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

Portuguese / Tabatinga, Brazil

BUDGET / FINANCING IN PLACE

€ 220.000 / € 16.000

MAIN PRODUCTION COMPANY

Duas Mariola

CO-PRODUCTION COMPANIES

Primeira Idade

PARTNERS ATTACHED

Institut Français

CURRENT STATUS OF PROJECT

In development, significant material shot.

CREATIVE TEAM

Camila Freitas, *Director*

João Vieira Torres, *Director*

Marina Meliande, *Brazilian Producer*

Pedro Fernandes Duarte, *Portuguese Producer*

DELEGATE PRODUCTION COMPANY

Primeira Idade

MAIN CONTACT PERSON

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Camila Freitas,
Director



João Vieira Torres,
Director



Pedro Fernandes Duarte,
Portuguese Producer



Marina Meliande,
Brazilian Producer

DIRECTOR'S STATEMENT

The film will portray the experiences of the main characters in the different spheres of their lives: at night, in prostitution and partying; during the day, in family life and in special days, in ritual in the temple. Structured around the ever-evolving self- dialogue of our characters' desire for self-narrative and self-fiction, which we were able to verify in our research, carried out in loco, we will depart from the temple, a space that is itself a character, and approach political resistance by looking at our characters' multifaceted and diverse experiences in Afro-Brazilian religions, queer sexuality and prostitution, three domains that still suffer a great deal of prejudice. The film language we are going to use will be inspired by our characters' ways of being in the world, with the aesthetic contributions such ways produce: fabulation, fantasy, humor, the mystical experience and spirituality, syncretism and the codification of violence as a weapon for survival. Through those means, our characters resist the hardships they face in daily life. All of this constantly in dialogue with the entities who embody our characters, which turn the mundane into mythological.

PRODUCTION COMPANY PROFILE

Primeira Idade is an organization dedicated exclusively to film production, founded in 2014. Its latest production is *The Metamorphosis of Birds* directed by Catarina Vasconcelos, premiered at the Berlinale Encounters program in 2020, where it was distinguished with the FIPRESCI Award for Best Film. Winner as well of the award for Best Film at the Vilnius Film Festival, has been selected to multiple other festivals such as True/False, MoMA's New Directors/New Films, Jeonju, Taipei, Thessaloniki, San Sebastian, Spirit of Fire, Cartagena de Índias, Sheffield Doc, New Horizons, Beldocs and others.

MAIN FILMOGRAPHY OF PRODUCER

2020 *The Metamorphosis of Birds* by Catarina Vasconcelos

2019 *Ruby* by Mariana Gaivão

2019 *Look no Further* by André Marques

2019 *Cerro dos Pios* by Miguel de Jesus

2019 *Ghosts: Long Way Home* by Tiago Siopa

2017 *Coelho Mau* by Carlos Conceição

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Chão

CHINA

好生意 GOOD DEAL

DI SHEN



DIRECTOR'S BIOGRAPHY

Shen Di, graduated from Shanghai Theater Academy (STA). *The Storms in our Blood* (2017) won the second prize of the Cinefondation of the 71st Cannes Film Festival.

LOG-LINE

Fake business, fake marriage, fake daughter: but life and love are real.

SYNOPSIS

Qian Xi is a poor, middle-aged man in cosmopolitan Yiwu. The only way to gain custody of his six-year-old daughter after divorce is to prove he has the financial means to support her. He meets a Yemeni businesswoman, Nora, who faces the problem of not being able to renew her visa. Nora wants to adopt a Syrian-Chinese girl to obtain a family visa. However, only married persons may adopt a child. Hence, Qian marries Nora in a fake marriage, so that Qian splits Nora's fortune equally to win custody and Nora is able to adopt May. With Nora's help, Qian Xi opens an international marriage agency to help foreigners find Chinese fake marriages for family visas. Qian meets many foreigners living in Yiwu, including foreign doctors, models, and those calling on foreigners to donate blood. The marriage agency business goes better and better. Qian, Nora and May live together and they rediscover their confidence in life. However, Qian is reported to the embassy and the agency's business is almost ruined. May learns that they adopted her for the visa, and Nora learns from the government that she could get a five-year visa. Where does this fake family go?

GOALS AT GAP-FINANCING MARKET

To find funds, co-producers, Sales agents, Pre-sales

PROJECT TYPE

Fiction

FORMAT / RUNTIME

Digital Format / 110'

LANGUAGE / LOCATION

Mandarin / Yiwu, China

BUDGET / FINANCING IN PLACE

€ 2.576.557 / € 386.483

MAIN PRODUCTION COMPANY

Super Player Film & Media Co. Ltd.,
Midnight Blur Films

CURRENT STATUS OF PROJECT

Finalising script, Financing

CREATIVE TEAM

Shen Di, *Director and Writer*
Rachel Cai, Zhao Jin, *Producer*

DELEGATE PRODUCTION COMPANY

Super Player Film & Media Co., Ltd.
Midnight Blur Films

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Shen Di,
Director and Writer



Zhao Jin,
Producer



Rachel Cai,
Producer

DIRECTOR'S STATEMENT

The current cultural context of China is not unified, and the disunity of context is precisely a manifestation of change and development, which is reflected in Yiwu. Yiwu is a magical city. There are more than ten thousand Arab businessmen in the city, and the streets are full of Arab restaurants. Here, it is even possible to predict the general election in the United States through the number of ftags produced by each candidate. These Arab businessmen live in Yiwu hoping to uncover a pot of gold in the vibrant business market of the world's small commodity capital. Foreign doctors who can speak three languages, Arab restaurants, Sudanese businessmen who solicit active blood donations, Arabs who speak Putonghua with Zhejiang accents, countless transnational marriages and families — and they all face visa problems. People enter this small town in different ways, and at the same time weave their lives into this huge and vibrant international commodity market, leading a stable, anxious, drifting and lucky life.

PRODUCTION COMPANY PROFILE

Super Player Film & Media Co., Ltd. attempts to think of the rational and scientific production management. We are committed to producing works of the film and television which offer more attitude and depth. Midnight Blur Films is a film production and service brand that is devoted to developing and creating films with international vision and idiosyncratic style, both commercial and arthouse. It has two subsidiaries: an international sales and film festivals PR company, Parallax Films, and a new media brand, Deep Focus. Its business covers all major film markets and festivals worldwide.

MAIN FILMOGRAPHY OF PRODUCER

2020 Wild Grass by Xu Zhanxiong
2021 The Neo-New Adventures by Qiu Jiongjiong
2020 Yanagawa by Zhang Lu
2019 All About Ing by Huang Zi
2019 Vanishing Days by Zhu Xin

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

The Storms in our Blood

BRAZIL

A PLANTA SOB A TERRA SELVAGEM *THE PLANT UNDER THE WILD LAND*

DIEGO ZON



DIRECTOR'S BIOGRAPHY

Diego Zon (1986) is a Brazilian filmmaker who presented his short films in several festivals across Latin America such as Tiradentes Film Festival, Rio de Janeiro International Film Festival, Film Festival of Uruguay and Habana Film Festival. His latest short "Running Waters" had its world premiere at the 66th Berlin International Film Festival, nominated for Golden Bear. Currently Diego is a master's degree student in film at Lisbon Theatre and Film School and he is preparing his first feature films *Submersal* (Ancine) and *The Plant Under the Wild Land* (Biennale College).

LOG-LINE

In the effort of his tired breathing, Antonio grows older between his plants growing on the terrace and dusty VHS tapes that he often watches with Brando. One day, Antonio falls asleep indefinitely.

SYNOPSIS

In a small country town in Brazil, time goes by in a house at the pace of Antonio's tired breathing, who gets older amidst his plants that grow on the terrace. In the house, in which past and present mix together, the understanding of an imminent passage of time seems to be linked to the sensations that surround only Antonio, and for moments natural and supernatural merge. Fragments of a lifetime, the spaces, the objects kept in a box, the VHS tapes and mysterious characters around, slowly unveil this silent man. He seems to step in reality when next to Brando, a snack-bar employee about to celebrate his 70th birthday, full of vitality and eccentric dreams, that speaks for both, sometimes causing a certain noise in their relationship. One day Antonio suddenly turns off his hearing aid and later Brando realizes that he has decided to fall asleep indefinitely. Faced with this absence, Brando penetrates alone into the forest and the river, searching for the plant from which Antonio brought seedlings. He returns transformed, with that root, hoping to wake him up. It is a film that flows through the feelings and transformations that happen in our lives and after them.

GOALS AT GAP-FINANCING MARKET

To find financiers, co-producers and meeting with funds. To get in touch with potential buyers such as sales agents or distributors.

PROJECT TYPE

Fiction

FORMAT / RUNTIME

2K / 90'

LANGUAGE / LOCATION

Portuguese / Espirito Santo, Brazil

BUDGET / FINANCING IN PLACE

€ 350.000 / € 3.000

MAIN PRODUCTION COMPANY

De Repente o Rio

CURRENT STATUS OF PROJECT

Development (closed)

CREATIVE TEAM

Diego Zon, *Director, Writer and Producer* Ana Cristina Viegas, *Producer*

Patrick Tristão, *DoP*

Djanira Bravo, *Production Designer*

DELEGATE PRODUCTION COMPANY

De Repente o Rio

MAIN CONTACT PERSON

Diego Zon

Ana Cristina Viegas

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Diego Zon,
Director



Ana Cristina Viegas,
Producer

DIRECTOR'S STATEMENT

The Plant Under the Wild Land is a film in which we find ourselves involved in the relationships revealed by the passage of time. It is as if it was the expression of time over the characters, the things, the places and the elements of the story itself. We are in a film about the old age, with Antonio, his friend Brando, his sister Solange, and the mysterious Linita, with whom we go through a process of meditation on life, spirituality and the imminence of death. In such a way that ancestry and the experience of contemporary life, tenderness and human complexity coexist. Building a film of affection, of love stories articulated in a bittersweet mood, in which the minimal daily gestures have a meaning and the simplest things are deep, as if the banality of life was sacred. I was born and raised in a small state of Espirito Santo Brazil, where I was awakening to experiences typical of the countryside environment, people of nearly unnoticeable singularity before the hurried and annihilating look of contemporary man. The film proposes to engage in this intimacy, with characters belonging to a particular place – not only a physical place, but also a place in their memories.

PRODUCTION COMPANY PROFILE

De Repente o Rio is an independent film production company based in Espirito Santo-Brazil and founded in 2015. The company has a special focus on arthouse and documentary films with an authorial cinematic and innovative projects, for both local and international markets. De Repente o Rio's debut film was the short film *Running Waters* premiered at the 66th Berlin International Film Festival, nominated for the Golden Bear. At the present De Repente o Rio is preparing its new feature films projects *Submersal* (Ancine) and *The Plant Under The Wild Land* (Biennale Cinema College).

MAIN FILMOGRAPHY OF PRODUCER

2019-2021 *Submersal* by Diego Zon

2020 *Our Equinox* by Diego Zon

2016 *Voárvore* by Ana Viegas and Joana Pires

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO

Running Waters

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

September 2020



Market for selected projects

labiennale.org
veniceproductionbridge.org