



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021



La Biennale di Venezia

Arte
Architettura
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FINAL CUT IN VENICE

VENICE
5–7.09.2021

VENICE

PRODUCTION

BRIDGE



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D'ARTE CINEMATOGRAFICA
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LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG

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Final Cut in Venice
Alessandra Speciale

With the kind support of
Thierry Lenouvel
Annouchka De Andrade

La Biennale di Venezia
and its collaborators for
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FINAL CUT IN VENICE 9TH EDITION



CAMPARI

Cartier

ARMANI
beauty



Main Broadcaster



Thanks to
Db Logic S.r.l.
Festival Scope

The Final Cut in Venice brochure for 2021 has been edited using the information assembled by July 26th, 2021.
The Venice Production Bridge may not be held responsible for possible errors.

A workshop to support films in post-production from Africa, Iraq, Jordan, Lebanon, Palestine and Syria. The goal of the project is to enhance the role of the Venice International Film Festival as a bridge builder supporting the production of independent quality films coming from Africa and Arab countries; providing concrete help to film production and promoting the competitiveness of their audiovisual products on the international market. The work-in-progress copies of 6 films from different geographical and cultural areas (Tunisia, Nigeria, Iraq, Morocco, Central African Republic, Mozambique) will be presented. Access is reserved exclusively to Gold, Trade and Online VPB accreditations. The one-to-one meetings session between the selected projects and the professionals attending the Venice Production Bridge will be organized on September 7th. Due to the current situation the entire Final Cut in Venice programme, including the screenings, workshop and the one-to-one meetings, will take place on site but also virtually through the VPB website.

THE PRIZES

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase.
For the fifth year La Biennale di Venezia will give a prize of € 5,000 for the best film in post-production. The **La Biennale di Venezia Prize** will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director, in conjunction with the project supporters, the heads of the institutions, and the service companies providing the prizes.

- € 15.000 for the color correction of a feature-length film offered by **Laser Film** (Rome) for up to 50 hours of work (technician included);
- € 15.000 offered by **Mactari Mixing Auditorium** (Paris) for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);
- one of the selected projects will benefit from the film composers represented by **Oticons** and the original score that they will create. The production of the original score will include all relevant services, such as spotting sessions/composition/orchestration/mockups/final production, of a total value of € 12.000;
- for a feature-length fiction film a \$ 10.000 MG or for a feature-length documentary a \$ 3.000 MG for marketing, publicity and distribution in the Arab World offered by **MAD Solutions** for one Arab project (except for projects already funded by MAD Solutions);
- **Titra Film** (Paris) will offer up to € 5.000 for color-grading; up to € 3.000 for the production of a DCP master, or the creation of i-Tunes, Google or Netflix files; up to € 2.000 for French or English subtitles (translation not included);
- up to € 7.000 for the creation of the DCP master with Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);
- up to € 7.000 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing-impaired and audio description for the blind and visually impaired, including audio subtitles in voiceover, in Italian or English (the subtitles and the audio-described soundtrack for the DCP will be provided) offered by **Sub-Ti Access Srl** (Turin).
- € 5.000 for the purchase of two-year broadcasting rights by **Rai Cinema**;
- \$ 5.000 awarded to an Arab project and an invitation to participate in the CineGouna Platform offered by the **El Gouna Film Festival**;
- € 5.000 offered by **Organisation Internationale de la Francophonie** (OIF) as a refund for post-production services – delivered by societies based in one of the EU or OACPS countries (except South Africa) – of a feature-length film realised by a director from one of the ACP countries and produced or co-produced by a society based in one of the ACP countries;
- “Coup de cœur de la Cinémathèque Afrique” Prize, offered by **Cinémathèque Afrique of the Institut Français** (Paris). The prize consists in the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years for a value of € 4.000 – € 6.000 depending on the genre and length of the film and the number of available territories;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film d'Amiens**;
- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International de Films de Fribourg**;
- One of the selected projects will benefit from the **Eye on Films** label, which will present the film to distributors and festivals affiliated with EoF and will contribute to the communication of the film for a value of € 2.500 on the occasion of its world premiere in an A-category festival.

PALAZZO DEL CINEMA SALA PASINETTI AND ONLINE ON THE VPB WEBSITE

SUNDAY SEPTEMBER 5, 2021

09:30

Introduction and opening remarks by Alberto Barbera, Artistic Director of the 78th Venice International Film Festival

09:45

THE MOTHER OF ALL LIES (Morocco, Germany, Qatar) 60'

DIRECTOR Asmae El Moudir
PRODUCTION Asmae El Moudir and Silvana Santamaria (Insight Films, Soilfilms Media GmbH)
GENRE Documentary

LOGLINE A young Moroccan woman's search for truth tangles with a web of lies in her family's history. As a daughter and a filmmaker, Asmae fuses personal and national history as she reflects on the 1981 Bread Riots, drawing out connections to contemporary Morocco.

+

Q&A

Gold, Trade
and Online VPB accreditation only

11:15

MAMI WATA (Nigeria, France) 60'

DIRECTOR C.J. "Fiery" Obasi
PRODUCTION Oge Obasi (Fiery Film Company)
GENRE Fiction

LOGLINE Prisca and Zinwe grew up in Iyi under the protection of their mother Mama Efe, the spiritual leader of the village. Their destiny changes when Jasper, an escaped mercenary, is washed onto their shores. Chaos ensues when their mother is murdered and Jasper takes over Iyi, and the two sisters must join forces to defeat Jasper and bring hope and harmony back to Iyi.

+

Q&A

Gold, Trade
and Online VPB accreditation only

15:00

UNDER THE FIG TREES TAHT EL KARMOUSS (Tunisia, Qatar, Switzerland, France) 45'

DIRECTOR Erige Sehiri
PRODUCTION Erige Sehiri (Henia Production)
GENRE Fiction

LOGLINE Among the trees, young women and men working the summer harvest develop new feelings, flirt, try to understand each other, find – and flee – deeper connections.

+

Q&A

Gold, Trade
and Online VPB accreditation only

MONDAY SEPTEMBER 6, 2021

09:30

THE NIGHTS STILL SMELL OF GUNPOWDER AS NOITES AINDA CHEIRAM A PÓLVORA (Mozambique, Germany, France, Norway, The Netherlands, Portugal) 40'

DIRECTOR Inadelso Cossa
PRODUCTION Inadelso Cossa (16mmFILMES)
GENRE Documentary

LOGLINE Concerned with the fragmented memories of my childhood during the civil war in Mozambique, I return to my grandmother's village to reveal the untold stories, which still hunt my generation.

+

Q&A

Gold, Trade
and Online VPB accreditation only

10:45

WE, STUDENTS! NOUS, ÉTUDIANTS! (Central African Republic, France, Democratic Republic of Congo, Italy) 83'

DIRECTOR Rafiki Fariala
PRODUCTION Daniele Incalcaterra (Makongo Films)

GENRE Documentary
LOGLINE In Bangui, Central African Republic, the lives of a few friends, all economics students, told by one of them, the director.

+

Q&A

Gold, Trade
and Online VPB accreditation only

15:00

HANGING GARDENS (Iraq, Palestine, United Kingdom) 90'

DIRECTOR Ahmed Yassin Al Daradji
PRODUCTION Huda Al-Kadhimi and May Odeh (Ishtar Iraq Film Production, Odeh Films)
GENRE Fiction

LOGLINE When As'ad, a 12-year-old rubbish picker, adopts an American sex doll from the Baghdad dumps, he crosses into a perilous red zone finding himself caught in the crossfire between abusive forces of commercialism and fundamentalism in a world where defenders of humanism have lost their power.

+

Q&A

Gold, Trade
and Online VPB accreditation only

HOTEL EXCELSIOR 3° FLOOR FOYER AND ONLINE ON THE VPB WEBSITE

TUESDAY SEPTEMBER 7, 2021

9:30-13:00 / 14:00-16:30

One-to-one meetings with the 6 selected projects to find funding, distribution possibilities and festival selection. In order to book the meetings a reserved area FCV will be available to Industry delegates (Gold, Trade and Online VPB) on the VPB website www.veniceproductionbridge.org.



Festival International
de Films de Fribourg



THE VENICE PRODUCTION BRIDGE WELCOMES THE 6 SELECTED WORK IN PROGRESS FILMS TO THE 9TH EDITION OF FINAL CUT IN VENICE.

We are delighted to present at this 9th Final Cut in Venice – FCV 2021 a selection of six work in progress films with a strong presence this year of titles from sub-Saharan Africa and a perfect balance between fiction and documentaries. We received 48 films in post-production, which is a good number if we take into account the difficult year we have just been through and of these we have selected six from six different countries: Central African Republic, Iraq, Morocco, Mozambique, Nigeria and Tunisia. On 5th and 6th September therefore, we will be presenting, at rough cut stage or assembly of sequences, the directing debut of a fiction feature film by the Tunisian documentary filmmaker Erige Sehiri (***Under the Fig Trees***) and by the Iraqi director Ahmed Yassin Al Daradji (***Hanging Gardens***), the second works which confirm the talent of the Moroccan documentary filmmaker Asmae El Moudir (***The Mother of All Lies***) and of the Mozambican documentary filmmaker Inadelso Cossa (***The Nights Still Smell of Gunpowder***); after the success of *Makongo* by Elvis Sabin Ngaibino at FCV 2019, there is a new discovery from the Central African Republic, the very young Rafiki Fariala (***We, Students!***) and for the first time at FCV, a director with a fiction film from Nigeria, C.J. “Fiery” Obasi (***Mami Wata***).

We are pleased that we can confirm again all our supporters and we thank them in particular this year for their loyalty to the project and their generosity: **Laser Film, Mactari Mixing Auditorium, MAD Solutions, TitraFilm, Sub-Ti Ltd, Sub-Ti Access Srl, Rai Cinema, El Gouna Film Festival, Organisation Internationale de la Francophonie, Cinémathèque Afrique/Institut Français, Festival International du Film d’Amiens, Festival International de Films de Fribourg, and Eye on Films.**

We also welcome a new prize in kind offered by the Greek company **Oticons**, which puts its pool of film scoring talents at the disposal of the directors selected.

Last year the health emergency due to Covid-19 forced us to hold the workshop wholly online and it was the opportunity to experiment how the organisation of the industry days is as effective and efficient remotely. The emergency has acted as an accelerator of change, encouraging new ways to interact with directors, producers and professionals. But the warmth of the meetings in person was missing and this cannot be denied. For this ninth edition, the aim (anti-Covid rules permitting) is to enjoy all the benefits of a hybrid event where it is possible for our Trade and Gold accreditees to follow the screenings in a cinema and the one-to-one meetings in person.

At the same time we are hoping in a worldwide participation of Online VPB accreditees who will be able to see the films in streaming and take part in the one-to-one meetings comfortably at a distance.

The formula of the workshops is not changing substantially from previous years, so we will have two days of screenings of the working copies of the films and Q/A with the directors/producers and for those who follow us online, the films can be seen in streaming on Festivalscope (5th and 6th September) and a day of one-to-one meetings both live and virtual (7th September).

Our ambition is to bring the results of our thorough scouting and selection, the best of the films in progress coming from Africa and the Arab world, to the prestigious setting of the Venice International Film Festival every year and to contribute to their completion with prizes: a first important step towards the launch of the films that in 2022 will appear at festivals and film markets.

We invite you to take an active part in the screenings and meetings with the directors and producers and share with us this very delicate and crucial time in the life of a film which is the phase of post-production.

Alessandra Speciale
Curator of Final Cut in Venice

HANGING GARDENS

AHMED YASSIN AL DARADJI

IRAQ, PALESTINE, UNITED KINGDOM



SYNOPSIS OF PROJECT

Six days a week Taha (27) and As'ad (12) rise with the first call to prayer and head for Hanging Gardens – a multi-coloured mash-up of an environmental disaster. While Taha searches for scrap metal to sell by weight, As'ad chases after the US Embassy trucks, with their higher grade of trash. Then one day, As'ad uncovers a one-legged American sex doll, takes her home, washes her and dresses her up.

As'ad quickly learns that it's not so easy to disappear in a world where individual choices are the whole community's business. In fact, Amir, a teen entrepreneur, immediately spots the doll's potential and convinces As'ad it's his duty to offer this virus-free entertainment to his male peers. It's not long before the local patriarch gets wind of this unwelcome addition to his closely patrolled community. Caught between the entrepreneur's commercial exploitation and the patriarch's fundamentalism, As'ad asserts his right to determine the fate of his treasure. Although, before he gets a chance to put theory into action, the doll goes missing. A frantic search begins. The patriarch's henchmen get to As'ad before he can find the doll and hand him over to the patriarch who abuses As'ad for his own pleasure.

LOG-LINE

When As'ad, a 12-year-old rubbish picker, adopts an American sex doll from the Baghdad dumps, he crosses into a perilous red zone finding himself caught in the crossfire between abusive forces of commercialism and fundamentalism in a world where defenders of humanism have lost their power.

NEED TO COMPLETE THE FILM

Editing, color grading, sound mixing, English and French subtitles, master DCP, marketing, publicity and distribution.

GENRE / SPECS
Fiction / Color

CURRENT RUNTIME / ESTIMATED RUNTIME
90' / 90'

LANGUAGE / SUBTITLES
Arabic / English

BUDGET / FINANCING NEEDED
€ 410.000 / € 100.000

MAIN PRODUCTION COMPANY

Ishtar Iraq Film Production

CO-PRODUCTION COMPANIES

Margaret Glover, Odeh Films

CURRENT STATUS OF PROJECT

Rough Cut

FUNDS OR AWARDS RECEIVED

Ministry of Culture - Iraq,
AFAC - Arab Fund for Arts and Culture,
Ashur International Bank.

CREATIVE TEAM

Ahmed Yassin Al Daradji, *Director*
Huda Al-Kadhimi and May Odeh, *Producers*
Margaret Glover, *Co-producer*
Ahmed Yassin Al Daradji
and Margaret Glover, *Screenwriters*
Duraid Munajim, *DoP*
Michael Rakowitz, *Set Designer*
Ali Mohammed Hadi, *Costume Designer*
Kamal Elmallakh, Medoo Ali, *Sound and Editors*
Hussein Muhammad, Wissam Dyaa,
Jawad al-Shakrji, *Main Cast*

DELEGATE PRODUCTION COMPANY

Odeh Films

CO-PRODUCER'S CONTACTS

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DIRECTOR'S CONTACTS

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Ahmed Yassin Al Daradji,
Director and Screenwriter



Huda Al-Kadhimi,
Producer



May Odeh,
Co-producer

DIRECTOR'S STATEMENT

The idea dates from the time the Americans occupied Iraq. I witnessed the chaos and during the civil war, when the militia controlled life in Baghdad, my friend Atheer asked me to accompany him to a safe place. Atheer carefully opened a bag: it was an American sex toy. He had gotten it from a relative who worked for the US military. It was the first time in our lives that we'd seen such a creature. Not long after that, another friend washed the sex toy with boiling water! The toy shrank beyond recognition and use. Atheer's fledgling business stopped before it ever really got started.

This story led me to explore at depth the problems of historical cultural confrontation of a society isolated from the world for 12 years due to war politics and dictatorship. The transition that Iraqi society has been undergoing since 2003 is completely surreal. My purpose in making this film is to bring audiences – both in Iraq and around the world – face to face with what the people on whom my characters are based have been going through in real life.

DIRECTOR'S BIOGRAPHY

Iraqi-UK writer-director Ahmed Yassin Al Daradji is an alumnus of Berlinale Talents 2018. The success of the short he wrote, *My Name Is Mohammed*, earned Ahmed a place at the London Film School. There he received an MA with distinction in 2013 for *Children of God*, a multi-award winning short which he wrote and directed. The short won the Muhr Award for Best Arab Short, the Fipresci Award for Best Arab Short, the Seoul Guro for Best Live Action Short, the Jury Award at 2015 Festival International du Film sur les Handicaps.

Ahmed has begun work on a feature documentary, *Servant of Baghdad*, which has received development support through Greenhouse Film Centre. He also participated at Royal Film Commission, RAWI Screenwriters' Lab and Med Film Factory in 2017 and short-listed for a development award at El Gouna Film Festival 2018. His short *Stray* recently completed a successful festival run.

Ahmed has taught on various film workshops in Iraq including for the Institute of Peace Salam in 2008 and The Journey from Short to Feature at 3 Minutes 3 Days Film Festival in Baghdad in 2018. He is now producing his current feature film *Hanging Gardens*, set in Iraq.

DIRECTOR'S FILMOGRAPHY

- 2017** *Stray*, short fiction
- 2013** *Children of God*, short fiction
- 2009** *The Train Returns to its Roots*, feature documentary
- 2007** *My Name Is Muhammed*, short fiction

MAMI WATA

C.J. "FIERY" OBASI

NIGERIA, FRANCE



SYNOPSIS OF PROJECT

When Mama Efe (the intermediary between the Mermaid Goddess called Mami Wata and the people of Iyi, a small fishing village in West Africa) is murdered by a deceptive warlord called Jasper, the village is thrown into upheaval. Thus Zinwe, Mama Efe's rebellious daughter, and Prisca, Mama Efe's protégé, must put aside their differences in order to defeat Jasper and restore the village to its glory. The two women discover friendship and solidarity as they form a unified bond to vanquish their common enemy. Prisca believes her purpose lies in helping Zinwe to achieve this, being that Zinwe is the daughter of the late Mama Efe and the expected Chosen One. But she, Prisca, is the true successor to Mama Efe, and her destiny is much greater than she could have ever imagined.

LOG-LINE

Prisca and Zinwe grew up in Iyi under the protection of their mother Mama Efe, the spiritual leader of the village. Their destiny changes when Jasper, an escaped mercenary, is washed onto their shores. Chaos ensues when their mother is murdered and Jasper takes over Iyi, and the two sisters must join forces to defeat Jasper and bring hope and harmony back to Iyi.

NEED TO COMPLETE THE FILM

Editing, VFX, scoring, music licensing, color grading, sound mixing, master DCP, marketing, publicity and distribution.

GENRE / SPECS

Fiction / BW

CURRENT RUNTIME / ESTIMATED RUNTIME

60' / 130'

LANGUAGE / SUBTITLES

English / French

BUDGET / FINANCING NEEDED

€ 400.000 / € 80.000

MAIN PRODUCTION COMPANY

Fiery Film Company

CO-PRODUCTION COMPANIES

IFind Pictures, Guguru Media, PalmWine Media

CURRENT STATUS OF PROJECT

Editing

CREATIVE TEAM

C.J. "Fiery" Obasi, *Director and Screenwriter*

Oge Obasi, *Producer*

Francis Nebot, *Co-producer*

Lilis Soares, *DoP*

Bunmi Demilola Fashina, *Costume Designer*

Funke Olowu, *Hair Stylist*

Campbell Precious Arebamen, *Make-Up Artist*

Tunde Jegede, *Composer*

DELEGATE PRODUCTION COMPANY

Fiery Film Company

PRODUCER'S CONTACTS

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DIRECTOR'S CONTACTS

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C.J. Obasi,
Director and Screenwriter



Oge Obasi,
Producer



Francis Nebot,
Co-producer

DIRECTOR'S STATEMENT

I grew up in a large family with many women – mother, two elder sisters (now late), cousins, aunties and countless relatives taking care of me. So, I grew up having a very high opinion and respect for women. In fact, for the longest time I didn't realize that it was a thing not to have a high regard for women, because I just wasn't built that way. And as I grew into adulthood, and my love for cinema as well, I started to become more aware of how the women I knew – women who were in the forefront of things, running homes, offices, business, and even governments in city and rural life were hardly represented visually. I could never relate in any way to most of the depictions of the African women I see on TV or film; characters who are either hyper-sexualized or caricature one-dimensional beings. This problem created the major intent for writing *Mami Wata*. In creating Zinwe, Prisca, Mama Efe and making them the heart of the story, my intent is to depict multidimensional women with various strengths, weaknesses, intellect and skill. The women I know. Real African women. *Mami Wata* explores comradeship between two women who encounter great loss - the loss of a mother, and the loss of self. They are different women in age, strength, and personality who must first find faith in each other, before they can find faith in the invisible. As a supernatural tale of loyalty and sisterhood, the story becomes grounded in the very real emotions of love, fear, hate, and pain connecting Prisca and Zinwe to the audience. In these times of global reawakening for people of African descent, conversations around African spirituality have come to the fore, and it has become even more relevant for dark people around the world to assert our true identity in a world that seeks to take that away from us or diminish us. Now is the time to take the reins, steer our stories, create new visions, and chart new cinematic possibilities - and I believe *Mami Wata* represents all of these things, and more.

DIRECTOR'S BIOGRAPHY

C.J. Obasi, also known as "Fiery" or "The Fiery One", is the writer and director of the feature films *OJUJU* and *O-Town*, both of which has screened in many festivals, including the Pan African Film Festival, Shockproof Film Festival, New Voices in Black Film Festival, Göteborg Film Festival and Fantasia Film Festival, garnering acclaim from the likes of Screen Anarchy, IndieWire and The Hollywood Reporter. He has won many awards and nominations including Best Nigerian Film (*OJUJU*), the African Movie Academy Awards (African Oscars), and the Trailblazer Award at the Africa Magic Viewers Choice Awards (AMVCA). Obasi's short film *Hello, Rain* – an adaptation of the short story *Hello, Moto* by World Fantasy & Nebula award-winning author Nnedi Okorafor – premiered in the International Competition of the International Short Film Festival Oberhausen and in over 30 festivals such as Fantasia Film Festival, where it won the Special Mention of the Jury prize, and the BFI London Film Festival where it was nominated for the Short Film Award. *Hello, Rain* has also been featured on CNN and BBC for its strides in Afrofuturism and fantasy. In 2019, Obasi was signed by the Creative Artists Agency (CAA), a first for a Nigerian director. Obasi participated in Le Groupe Ouest's Less is More (LIM) year-long development lab in Krakow (Poland), Transylvania (Romania) and Brittany (France) with his forthcoming feature film project *Mami Wata*, now in post-production. Obasi with his cinema collective Surreal16 made the anthology film *Juju Stories*, which explores supernatural themes and urban legends in Modern Nigeria. *Juju Stories* had its world premiere in the main competition of Locarno Film Festival 2021.

DIRECTOR'S FILMOGRAPHY

2021 *Juju Stories*, feature fiction

2018 *Hello Rain*, short fiction

2017 *Visions*, short fiction

2015 *O-Town*, feature fiction

2014 *OJUJU*, feature fiction

THE MOTHER OF ALL LIES

ASMAE EL MOUDIR

MOROCCO, GERMANY, QATAR



SYNOPSIS OF PROJECT

Asmae, a young Moroccan director, goes to her parents' place in Casablanca to help them move out. Back in her family house, she starts to sort out all the objects of her childhood. At some point, she sees a photograph: children smiling in a kindergarten playground. On the edge of the frame, there is a little girl sitting on a bench, looking shyly at the camera. This picture is the only image of her childhood, the only memory her mother could give her. But Asmae is convinced that she's not the child in the picture. Hoping to make her parents talk, Asmae introduces her camera and plays with this intimate incident to talk about other memories that she doesn't trust either. This photo becomes the starting point of an investigation during which the director questions all the little lies told by her family. Behind the walls of the house, there is also the neighbourhood. The local politician, Sir Abdelkader: is he the generous man offering hammam, meat and plums to the neighbourhood or a corrupt politician? Little by little, Asmae explores the memory of her own people – either real or surreal – together with the memory of her neighbourhood and country.

LOG-LINE

A young Moroccan woman's search for truth tangles with a web of lies in her family's history. As a daughter and a filmmaker, Asmae fuses personal and national history as she reflects on the 1981 Bread Riots, drawing out connections to contemporary Morocco.

NEED TO COMPLETE THE FILM

Editing, color grading, sound mixing, English or French subtitles, master DCP, marketing, publicity and distribution.

GENRE / SPECS
Documentary / Color

CURRENT RUNTIME / ESTIMATED RUNTIME
60' / 90'

LANGUAGE / SUBTITLES
Arabic / English

BUDGET / FINANCING NEEDED
€ 240.340 / € 80.000

MAIN PRODUCTION COMPANY

Insight Films

CURRENT STATUS OF PROJECT
Rough Cut

FUNDS OR AWARDS RECEIVED

CNC FAIA, CNC Centre National, 2x IDFA, Doha Film Fund, AFAC Film Fund, IMS Int. Media Support, Al Jazeera Documentary Contribution, La SCAM, Atlas Ateliers, Blue Ice Doc Fund, Hotdocs Blue Ice, Arte La Lucarne.

CREATIVE TEAM

Asmae El Moudir, *Director, Screenwriter, Editor and Producer*
Silvana Santamaria, *Producer*
Ennachi Hatem, *DoP*

DELEGATE PRODUCTION COMPANY

Soifilms Media GmbH

PRODUCER'S CONTACTS

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Asmae El Moudir,
*Director, Screenwriter,
Editor and Producer*



Silvana Santamaria,
Producer

DIRECTOR'S STATEMENT

As a young Moroccan director, I carry with me many unsolved questions, some personal, some political. I want to ask them now, as both a filmmaker and a daughter, interacting with the closest people around me: my family. From these family relationships, I create a common space for the film and our house in Casablanca. A space full of complicity, love, hostilities and objections.

Investigating my childhood's stories, I interact with my mother, my father and my grandmother. It allows me to question my memories, stuck between fiction and reality, between truth and lies. And I show how difficult it is to build one's identity when every memory we own is doubtful.

Little by little, this narrative choice will give me the opportunity to ask my parents about the 1981 "Bread Riots" and how they lived through this dark and unknown event of Moroccan History that the government decided to minimize. In this sense, my goal is not so much to try to document the real story but rather to make a film about the multiplicity of points of view and plurality of interpretations that coexist within the same intimate space, regarding family and national history.

DIRECTOR'S BIOGRAPHY

Asmae El Moudir (director, editor and producer) has been working in cinema and audiovisual since 2010. Asmae has directed three short fiction films and studied at La Fémis (French film school) where she produced *Thank God It's Friday*, her most awarded film. Staging her family in a chronicle about the Friday couscous and the story of her communist uncle Merzouk was a way of engaging with the political repression during Morocco's dark years.

In 2014, Asmae co-founded the cinematographic production company Insight Films then in 2020 she directed and produced her first feature film *The Postcard* selected at IDFA 2020, Visions du Réel 2021, Durban IFF 2021, MAAF 2021 and others.

Her current project, *The Mother of All Lies*, a Moroccan, German and Qatar co-production, is a new step in her career. It has received the most prestigious funds such as: AFAC, IDFA Bertha Fund, Hot Docs Blue Ice Docs Fund, Doha Film Institute, Atlas workshops Marrakech International Film Festival, IMS, CNC, Aljazeera co-production, Arte - La Lucarne co-production, World cinema fund, Moroccan Centre for cinematography and LA Scam.

DIRECTOR'S FILMOGRAPHY

2020 *The Postcard*, feature documentary

2018 *HARMA*, medium-length documentary

2015 *Boujloud*, medium-length documentary

2015 *Rough Cut*, short fiction

2014 *Stories of Coffee*, short documentary

2013 *Thank God It's Friday*, short documentary

2012 *The Colors of Silence*, short fiction

THE NIGHTS STILL SMELL OF GUNPOWDER AS NOITES AINDA CHEIRAM A PÓLVORA INADELSON COSSA

MOZAMBIQUE, GERMANY, FRANCE,
NORWAY, THE NETHERLANDS, PORTUGAL



SYNOPSIS OF PROJECT

I return to my grandmother's village to document the war traces and its traumatic effects. It is also the place of my happy childhood memories. I realized later that my country was in the middle of a civil war. My grandmother Maria turned gunshots into fireworks, war into fairy tales. She witnessed the war at its height and how it took everything she loved. She lives in loneliness. Maria has Alzheimer's, but at night her memories are clearer. She tells me how a landmine killed my grandfather. She still sets the table for him. The film climaxes with a bonfire, where everyone gathers, but nobody speaks as they confront Macuacua, a former Renamo rebel who must confess and redeem himself before the village. The fire goes out, and reconciliation is far away. Nevertheless, a healing process may begin.

LOG-LINE

Concerned with the fragmented memories of my childhood during the civil war in Mozambique, I return to my grandmother's village to reveal the untold stories, which still hunt my generation.

NEED TO COMPLETE THE FILM

Editing, color grading.

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME /

ESTIMATED RUNTIME

40' / 90'

LANGUAGE / SUBTITLES

Tsonga / English

BUDGET / FINANCING NEEDED

€ 285.401,54 / € 20.000

MAIN PRODUCTION COMPANY

16mmFILMES, Kaskefilm, Idalda

CO-PRODUCTION COMPANIES

Dupla Cena, Mer Film, Badr Film

CURRENT STATUS OF PROJECT

Second Assembly / Rough Cut

FUNDS OR AWARDS RECEIVED

IDFA Bertha Fund Development 2017, CNAP, ATLAS Workshop Development Grant 2018, ICA Portugal Production Grant, IDFA Bertha Fund Production Grant 2020, Hotdocs Blue Ice Development and Production Grant, Sorfund 2021, IDFA Bertha Fund +NFF.

CREATIVE TEAM

Inadelso Cossa, *Director, Screenwriter, Editor and Producer*
Moises Langa, *Sound*
Thomas Kaske, Emilie Dudognon, *Creative Producers*

DELEGATE PRODUCTION COMPANY

16mmFILMES

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Inadelso Cossa,
*Director, Screenwriter,
Editor and Producer*

DIRECTOR'S STATEMENT

This film is about the absence of memory and the urgency to document the invisible image, the post-civil war trauma in Mozambique. And the possibility of creating a form of dialogue and reconciliation has long been denied to Mozambicans. This urgency is for a whole generation: those who saw the war with their own eyes and felt its effects on their skin and those who only heard about it. In seeking and articulating this memory, the film intends to expose this wound and open it to find the healing process to a cure. This is a haunted memory nobody wants to talk about, but the smell which accompanies the nights of silence and mystery of the village sparks a dialogue about what this past really was. *The Nights Still Smell of Gunpowder* intends to go down to that forbidden place to capture the sounds, smells, and palpable traces through the lens of the cinema. Visiting those haunted nights with the camera and the sound in search of non-palpable and symbolic, this film sights to chart a path to possible collective harmony, to light the extinguished campfire so that victims and perpetrators can sit together and talk about the civil war openly.

DIRECTOR'S BIOGRAPHY

Inadelso Cossa is a film director, producer and cinematographer based in Mozambique, member of the Academy of Motion Picture Arts and Science since 2020. His first feature-length documentary: *A Memory in Three Acts* had its World Premiere at IDFA.

The film won the Jury Special Award at the Zanzibar International Film Festival in 2018 and the Flemish Commission for Unesco at Afrika film Festival Leuven, Belgium 2020.

Inadelso Cossa was invited to participate as a juror in several festivals such IDFA 2018, Doc Sheffield 2018, Golden Tree Int. Documentary Film Festival 2019 and World Press Photo 2020.

He is now working on his feature narrative film project *Karingana - The Dead Tell No Tales* and the documentary *The Nights Still Smell of Gunpowder*.

The project was selected for La Fabrique Cinéma de l'Institut français in 2020, won the development grand at Atlas workshop in Marrakesh, got supported by IDFA Bertha Fund classic, Europe and Sorfund 2021.

DIRECTOR'S FILMOGRAPHY

2018 *The Dead Tell No Tales*, short fiction

2016 *A Memory in Three Acts*, feature documentary

2014 *A Quiet Memory*, short documentary

2012 *Xilunguine, the Promised Land*, short documentary

UNDER THE FIG TREES TAHT EL KARMOUSS ERIGE SEHIRI

TUNISIA, QATAR, SWITZERLAND, FRANCE



SYNOPSIS OF PROJECT

For Malek, Fidé, Sana, and Mariem, long days of work in the fields are a way to be together and escape the monotony of their life in the countryside. They are always finding ways to have fun, sometimes at the expense of others. In this rural setting, the spaces between fig trees stage moments of intimacy and tension between the young seasonal workers, the boss and the older workers. The orchard becomes a theater of emotions, where the girls' relationships to work, love, and boys are played out.

LOG-LINE

Among the trees, young women and men working the summer harvest develop new feelings, flirt, try to understand each other, find – and flee – deeper connections.

NEED TO COMPLETE THE FILM
Editing, color grading, sound mixing, master DCP, shooting.

GENRE / SPECS
Fiction / Color

CURRENT RUNTIME / ESTIMATED RUNTIME
45' / 90'

LANGUAGE / SUBTITLES
Arabic / English

BUDGET / FINANCING NEEDED
€ 367.422 / € 80.000

MAIN PRODUCTION COMPANY
Henia Production

CO-PRODUCTION COMPANIES
Akka Films, Maneki Films

PARTNERS ATTACHED
Luxbox (International Sales)

CURRENT STATUS OF PROJECT
First Rough Cut - Assembly of scenes

CREATIVE TEAM
Erige Sehiri, *Director and Producer*
Erige Sehiri, Ghalya Lacroix,
Peggy Hamann, *Screenwriters*
Frida Marzouk, *DoP*
Ghalya Lacroix, Hafedh Laaridhi, *Editors*

DELEGATE PRODUCTION COMPANY
Henia Production

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Erige Sehiri,
*Director, Screenwriter
and Producer*

DIRECTOR'S STATEMENT

Under the Fig Trees is a feature-length fiction film, inspired by real events, that revolves around female agricultural workers in Tunisia. These women often fall victim to car crashes, packed into the back of pick-up trucks on the way to and from the fields. I hope to raise awareness of these tragedies as much as possible by giving these women faces, voices, and emotions. This commitment can be seen through my cinematographic approach, in which I place importance on the small but significant instances of beauty that I see in the work of these women and men, in their exchanges, and in the nature that surrounds them. By giving them the opportunity to live one final day of work in the image, in the unknowing of the drama to come, I want to reveal how "life is worth nothing, but nothing is worth life." Like the figs that ripen delicately over the weeks, the stories of the various relationships in the film open before the eyes of the spectators. In order to move away from stereotypes, I drew on my experience as a documentary filmmaker. It became obvious to me early on that I needed to cast non-actors for the film.

DIRECTOR'S BIOGRAPHY

Erige Sehiri is a director and producer based in Tunis. Particularly drawn to the world of laborers, she places workers with invisible destinies at the heart of her films. In 2018, she made her first feature-length documentary film about Tunisian railway workers, reflecting their daily struggle against the failures of the national railways. *La voie normale - Railway Men* was presented at Visions du Réel 2018, IDFA 2018 and received a mention by the jury at CINEMED. In 2020, for her first feature-length fiction film, she chose to direct young day laborers to pay tribute to the many female farm workers who are victims of road accidents every year. Erige Sehiri is also the producer and manager of the production company Henia, where she develops author-driven films like Hamza Ouni's 2020 film (*The Disqualified*). In addition, she has recently co-founded Rawiyat-Sisters in Film, a collective of women filmmakers from the Arab world and its diaspora.

DIRECTOR'S FILMOGRAPHY

2018 *Railway Men*, feature documentary
2012 *My Father's Facebook*, short documentary

WE, STUDENTS! NOUS, ÉTUDIANTS! RAFIKI FARIALA

CENTRAL AFRICAN REPUBLIC, FRANCE,
DEMOCRATIC REPUBLIC OF CONGO, ITALY



SYNOPSIS OF PROJECT

Nestor, Aaron, Benjamin and Rafiki are studying economics at the University of Bangui. In second year, Rafiki starts filming his friends. He wants to show what their student lives are like in a shattered country, the Central African Republic.

He films overcrowded classrooms and students reading up outdoors by the light of street lamps. He depicts the petty trades that allow students to survive. And bribery, lurking everywhere. But the girls are actually the main danger. If a professor fancies a girl you're dating, beware!

In such a dodgy, dicey world, students keep wondering. They dream of helping their country — isn't youth its future? With time, problems arise and their beautiful friendship, the salt of their student lives, is at stake.

LOG-LINE

In Bangui, Central African Republic, the lives of a few friends, all economics students, told by one of them, the director.

NEED TO COMPLETE THE FILM

Editing, color grading, marketing, publicity and distribution.

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME / ESTIMATED RUNTIME

83' / 75'

LANGUAGE / SUBTITLES

French / English

BUDGET / FINANCING NEEDED

€ 197.766 / € 43.000

MAIN PRODUCTION COMPANY

Makongo Films

CURRENT STATUS OF PROJECT

First Cut

FUNDS OR AWARDS RECEIVED

Cinéma du Monde, CNC

CREATIVE TEAM

Rafiki Fariala, *Director, DoP and Music*
Daniele Incalcaterra and Boris Lojkine, *Producers*

Xavier Sirven, *Editor*
Anne-Bertille Ndeysseit Vopiande, Aaron Koyasoukpenge, *Sound*

DELEGATE PRODUCTION COMPANY

Makongo Films

PRODUCER'S CONTACTS

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Rafiki Fariala,
Director, DoP and Music



Daniele Incalcaterra,
Producer



Boris Lojkine,
Producer

DIRECTOR'S STATEMENT

When I was still in high school, I dreamed of studying at the university of Bangui. I saw it as a garden of Eden, a chance I shouldn't miss to enter a wider world. But here we are. Am I crazy? Our university looks like a garbage bin, or a waiting room for sleepwalkers. Why are we even studying? Here a degree is worth nothing. Students end up unemployed or become cart pushers or security agents. There are no jobs for graduates, except for those whose relatives have connections.

Being a student myself, I share the life and hardships of my characters. My characters are my friends. I want to make this film to honour our friendship and to tell our story.

Like them, I wonder: what future is there for Central African young people? Why is it that the economy of the Central African Republic doesn't make much progress? You can't turn your back on the younger generation!

DIRECTOR'S BIOGRAPHY

Born on november 17, 1997 in Uvira, Kivu (DRC), of Congolese parents, Fariala Alolea Albert (aka Rafiki Fariala) arrived early in the Central African Republic, where his parents took refuge because of the war. He studied at Padre Pio Catholic School (2006-2009), at the seminary *Enfant Jésus des Pères Carmes Déchaux* (2010-2013), then at *Lycée d'Application de l'École normale Supérieure de Bangui* (2013-2016), where he received his Baccalauréat.

At the seminary, he directs the choir and develops his voice. Later, he falls in love with the music of Makoma, a religious group. Entirely self-taught, he starts composing music.

In 2013, under the pseudonym RAFIKI - RH20, he records his first piece *Why war?* which becomes a hit. From then on, he composes many other songs and becomes one of the promising figures of Bangui's musical scene.

In 2017, he is selected among 150 candidates to take part in the documentary workshop organised in Bangui by Ateliers Varan. At the end of the workshop, he directs his first film, *Mbi na Mo (You and Me)*. The film is selected at the Lausanne, Montréal, St Denis and Lille festivals, and at the Biarritz FIPADOC.

DIRECTOR'S FILMOGRAPHY

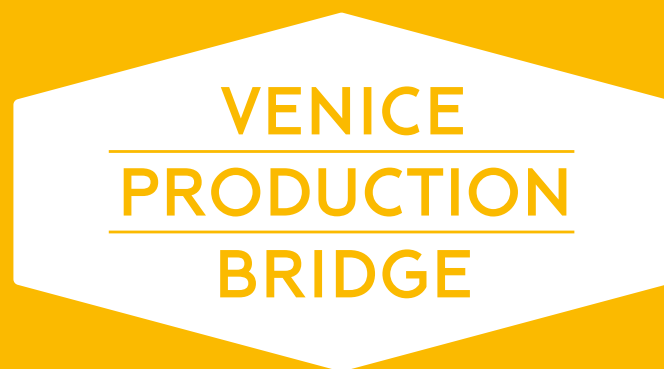
2017 *Mbi na Mo (You and Me)*, short documentary

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

September 2021



Market for selected projects

labiennale.org
veniceproductionbridge.org